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The next Examination for Associateship will take place on Tuesday, Jan. 14, 1896 (Paper Work); Monday, Jan. 13; Wednesday, Jan. 15; Thursday, Jan. 16; and Friday, Jan. 17 (Tests at Organ). Diploma distribution, Saturday, January 18, at 11.
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methods. Whether the work be a Symphony or a Concerto is perfectly immaterial. To expect minute accuracy in a critic who has read Berlioz's Memoirs and discovered the existence of Gluck is—shall we say?—unpardonable effrontery. But to revert to our Dudelsack. In the interpretation of the caressing and—shall we say?—[Oh, yes! for goodness sake say anything you like.—ED.] Corybantic cachinnations which stud the *Finale* with their pellucid effluvium, the orchestra, indeed, attained, perhaps, let us say, almost, if not quite, on the whole, to a plane of delicious distinction. Dudelsack the conductor, it is true, is still somewhat to seek. He lacks the Jove-like calm of Richter, the dæmonic chryselephantine delirium of Mottl, the fanatical *finesse* of Levi. Still, on the whole, one must not ask too much of a boy of eleven. And already he is immense, Goliardic, Abracadabrous, with the features of a sub-tropical Shelley and the translunar hysteria of a nebulous Bollandist. His gestures, in particular, have a certain convincing *bizarrerie* which is entirely Quasimodal. Under his persuasive beat the very trombones exhaled a softness and sweetness that were overwhelming, we had almost said Xanadu-like. On the whole, then, we are profoundly impressed with the delicate—shall we say?—accomplishment, or perhaps we should rather say the accomplished delicacy of our Dudelsack. Never has an artist swum into our ken more richly or radiantly endowed with the supreme qualities of—well—distinction, delicacy, and accomplishment. We feel sure that Berlioz, could he revisit the glimpses of the moon, would have rejoiced at the exquisite efflorescence of erotism which, perhaps, maybe, indeed, shall we say? positively exudes from the score of Dudelsack's Opus 1. We know that his magnificent melodic genius would have endeared him to Gluck. We are ready to lay crippling odds that the late Cardinal Newman would have hailed him with ecstasy. We know, in conclusion, and what more need be said? that to us, at any rate, he is a loveable, delicate, distinguished, vital, and accomplished Thing.

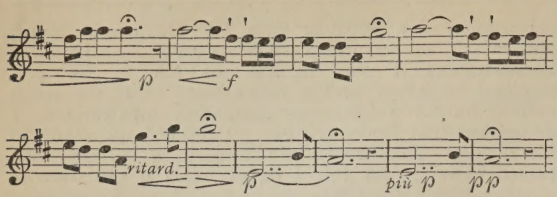
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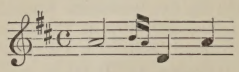
Although the infernal idiot of an agent who looks after the seating of the representatives of the Press had placed me in the most malarious and draughty spot in the whole of that ghastly and godforsaken hippodrome which greasy sycophants have called the Royal Albert Hall, I am free to confess that Dudelsack's amazing Symphony steeped me in the purest ecstasy for fifty minutes yesterday evening. It is true that I sneezed fifty-four times in the course of the slow movement, and in consequence lost some of the most ethereal and filmy effects of Dudelsack's scoring, but for that the brutal ass of an agent is responsible, not I. Still, apart from the draught and the proximity of a gaping *crétin* of a Professor from the Royal College of Music, I have seldom attended a more enjoyable Concert. Dudelsack attracted me from the first, before I ever heard a note of his music, by his splendid revolt against the effete traditions of pedantry and academicism. My heart went out to the brave child who cursed Mendelssohn in his cradle, hissed Brahms at a Concert in Hamburg while he was still in petticoats, and boxed his mother's ears when she suggested that if he really loved music he ought to study at the Berlin Hochschule. Dudelsack has been frankly Pagan from the outset, and for that I am prepared to grovel before him—nay, even to lick his boots. His visit to England has already done incalculable good. The blithering pedants of Tenterden Street and the despicable dunces—half charlatan, half ape—of Kensington Gore are already shaking in their shoes. If only the County Council have the sense to offer him a paltry £5,000 a year as general director of public music, Dudelsack is prepared to take up his residence permanently in England and lead an armed revolt against the directors of the Philharmonic Society, the Royal College and Royal Academy of Music, and the Bach Choir Society. More than that, he has advocated the assassination of all the musical critics, except myself and one other; the conversion of Westminster Abbey into an opera house; the destruction of that monstrous reredos in St. Paul's; a public bonfire of all copies of the "Elijah"; the execution of Mackenzie, Parry, and Stanford; the overthrow of the monarchy; and the substitution of a Republic with Mr. Dolmetsch, Mottl, and myself as an irresponsible triumvirate. In these circumstances it was natural for me to be predisposed in favour of the new-comer. But the result entirely transcended my most sanguinary anticipations. I do not say that Dudelsack has yet reached the zenith of his powers. That would be strange in a lad only just turned eleven. But this I do say, that if you were to glorify a billion times the most successful creative effort of Parry or Stanford, it would still fall immeasurably short of the most perfunctory piece of padding in Dudelsack's Opus 1. For here is no anæmic, knock-kneed, mattoid outgrowth of the fetish-worship of the schools, but a rich, sumptuous, full-blooded Zolaistic carnival of antinomian sonority. The dovecotes of Brixton will, no doubt, be fluttered, and the pundits of Peckham lift their paralytic hands in pious horror; but who nowadays cares a twopenny tinker's curse for the menaces of these plaster Torquemadas? We happily live in an age in which we can stretch out our hands and take the fruit—forbidden for choice—which hangs in the garden of life. Dudelsack is not merely gloriously Pagan and adorably antinomian; he is also uncompromisingly anti-clerical and superbly anti-Semitic. The very first notes of the opening movement sound a trumpet blast of defiance against the Biblical shoddy of that miserable impostor Mendelssohn. No bishop could sit out the *Scherzo* without blushing to his very boots. The *Allegro feroce* is a damning indictment of voluntary schools. The *Finale* is one long Secularist pæan, while the superb *Coda* points to Devil-worship and Nihilism as the joint and only means of our social salvation. In the working-out section there is a curious passage which will probably cause dire searchings of heart among the dunderheaded dolts who misrepresent our "leading contemporaries." To save their addled brains unnecessary and possibly dangerous exertion, it may be as well if I point out that the two hidden fifths are, as anyone with the intellect of a normal pork butcher could not fail to see, the harmonic equivalent of the submerged tenth, whose emancipation from the fetters of a corrupt and katabolic capitalism is typified with such triumphant insistence in the ensuing *fugato*. Perhaps the best tribute to Dudelsack's genius is the significant fact that even I have vainly ransacked my extensive vocabulary in the quest of adjectives sufficiently violent, lurid, and extravagant to do justice, on the one hand, to its pyramidal loveliness, and, on the other, to my hatred and loathing of all those who venture to differ from me.

FEW things are more instructive to students of our art, or more interesting to the intelligent music-lover, than the first sketches made by great musicians of works that have afterwards become famous. A particularly valuable specimen of this kind has just been made public in the pages of our French contemporary, *Le Ménestrel*. It consists of a *fac-simile* of Wagner's autograph sketch of the prelude (for *corno inglese*) to the Shepherd's Song in "Tannhäuser." This precious autograph belongs to M. Charles Malherbe, whose permission to use it in the manner described was given to the well-known musical antiquary M. Julien Tiersot. It naturally furnishes that singularly able writer with material for a capital little article. We transcribe the melody as jotted down by the composer, in order that those of our readers who care to do so may compare it with the published version (it occurs on page 50 of Novello's Octavo Edition):—





On a previous stave Wagner had begun the melody thus :—



but went no farther, and, leaving the rest of this stave and the following one empty, began again, as seen above. It will be noticed that the prelude as published is exclusively made out of the first five bars of the sketch, which are amplified to occupy twelve ; that the eighth and ninth bars become the first and second bars of the song itself; and that the tenth and eleventh bars are reserved for the little pipe tune which runs through the Chorus of Pilgrims that follows the Shepherd's Song. Such is the care with which genius economises its materials.

We have read with no little interest the hints on "How to get a song published," which appear in the columns of a weekly journal addressed primarily to the spindle side of creation. The writer starts off with the somewhat significant statement that owing to the "great increase in the number of musical institutions, and of facilities for obtaining a sound musical education, there has naturally been a considerable increase in the number of amateur composers." If the education be really "sound," the product ought not to be amateurish; but if we omit the adjective, there can be no question as to the relation of cause and effect set forth in the words we have quoted. The advice to the aspiring amateur to "see that her manuscript is legibly written" is excellent; so also is the recommendation to exercise a discriminating choice in the matter of the words. *Apropos* of the practice on the part of song-writers commencing—we borrow the phrase from the tobacco trade—of submitting new settings of lyrics already linked to famous airs, the writer of the article tells a delightful story of a London publisher who was recently offered a new setting of "God save the Queen," by an enthusiast who fondly imagined that the traditional tune would give way to that of his own creation! Best of all of these pieces of advice, however, is the following: "In order to avoid anything in the way of technical irregularities, the beginner should, wherever practicable, submit the manuscript to a professional musician before sending it to a publisher. This may save a lot of heart-burning, for a song which may really have the elements of success in it may fail to secure favourable consideration owing to the presence of technical errors; while, on the one hand, mistakes of a technical character should be carefully avoided, on the other, the composer must take care not to be too pedantic." But the greatest advantage of adopting this method has been overlooked by the writer. The expert, if he be honest as well as competent, may altogether dissuade the budding composer from carrying her unnecessary wares to an already overstocked market.

The eleventh annual Conference of the Incorporated Society of Musicians, to be held at Edinburgh on the last day of the old and the first three days of the New Year, promises to be one of the most brilliant and important yet held by the Society. The chairmen for the four days are respectively Sir Alexander Mackenzie, Mr. Randegger, Professor Niecks, and Professor Prout. In addition to the usual banquet, receptions, balls, concerts, organ recitals, the following papers will be read: "Some characteristics of Scottish Music," Mr. W. Hately; "Technical Instruction in Pianoforte Playing," Mr. A. K. Virgil; "On the Association of Tonal and Verbal Speech," Professor Niecks; "The bitter cry of the children: a protest against irrationalism in teaching what are called the 'Elements' of Music," Mr. Franklin Petersen; "The Orchestra in 1800 and 1900," Professor Prout; "Choral Associations," Mr. T. Roylands Smith; and "The Influence of the five-octave Keyboard on Beethoven's Pianoforte Works," Mr. S. Midgley. Sir Alexander Mackenzie will deliver the opening address on the morning of the 31st ult.; on the 2nd inst. he will be laureated as Doctor of Music by the Vice-President of the University in the Music Class Room; and in the evening he will conduct a grand Choral and Orchestral Concert, given by the Edinburgh Choral Union and Scottish Orchestra, the programme of which includes his own "Cotter's Saturday Night," "From the North" pieces, and the famous "Pibroch," the solo part of which will be played by Mr. John Dunn. The Lord Provost of Edinburgh will preside at the opening of the Conference, and, with the Magistrates and Council of the City, will give a Reception and Ball on the 3rd inst. Add to these attractions an afternoon "visit to places of interest in Edinburgh," and it appears likely that the Society's visit to "Auld Reekie" will be pleasurably remembered for a long time to come. This, be it noted, is the first Conference held in Scotland.

It is 150 years ago this month since Dr. Arne's "Tempest" music was first performed. The actual date was January 31, 1746. The *General Advertiser* of that day announced: "Drury Lane. Never Acted there before. By His Majesty's Company of Comedians. At the Theatre Royal, Drury Lane, this Day will be presented a Play, call'd The Tempest, as written by Shakespeare . . . with the original Decorations, particularly the Grand Masque, new set to Musick by Mr. Arne. The Part of Ariel (with the proper Songs) by Mrs. Clive." Happy Kitty Clive to be the original singer of that delightful song "Where the bee sucks!"—a song which is not only typically English in character, but which retains all the freshness and charm of perennial youth, although it is 150 years old. "Where the bee sucks" is in itself sufficient to place its composer upon the roll of fame; but when to this can be added "Rule, Britannia," the name of Arne is destined to last as long as the British nation. Meanwhile, "Many happy returns of the day" to "Where the bee sucks" on its 150th birthday.

We have read with pleasure a thoughtful and acute article on "The Popular Song" in a recent issue of the *National Observer*, in which the writer comments with effective illustrations on the decline of disinterested patriotism as manifested in the ditties of the music hall. Songs like "We don't want to fight" and "Tommy Atkins" are the exceptions. "What has been the most widely whistled ditty of the past few months? 'Her golden hair was hanging down her back,' in which fun is made of a country maiden's contamination by town influences." It is worthy of

notice that M. Daudet, when he was paying us a visit, expressed his disgust at what he called this "tawdry Pæan of bourgeois Don Juans." The writer points out, with justice, that the popular song, whatever its literary and ethical shortcomings, generally embodies a catching tune. "Much as one may detest the words of 'Her golden hair was hanging down her back,' one finds oneself humming the tune in an unguarded moment. Let it be conceded, too, that in most cases the popular song has some turn or suspicion of humour or feeling, and has at the least a quaintness or a comicality allied to its vulgarity. There is usually an idea of some sort—occasionally there is pathos of some kind or degree—in the songs which Mr. Chevalier (who has also been indulging in autobiography) submits to the notice of the public. Still, taking them as they are in the bulk, the ditties which now commend themselves to the mass of English people are not on a very high plane of art or fun or sentiment. Better 'Cheer, boys, cheer,' after all, than the latest brilliances of the variety theatres."

This is the jubilee year of the production of Mendelssohn's oratorio of "Elijah," which was first performed at the Birmingham Musical Festival of 1846. In commemoration of this event, Messrs. Novello, Ewer and Co. will issue in the spring "The History of Mendelssohn's 'Elijah,'" a work upon which the author, Mr. F. G. Edwards, has been engaged for some time past. The book will contain much fresh information from original sources, upon the libretto, composition, and production of Mendelssohn's great Oratorio. Many interesting letters from the composer to his friends Klingemann, Schubring, Bartholomew, and others will be made public for the first time. A hitherto unpublished portrait of Mendelssohn, portraits of Bartholomew and Staudigl, and other illustrations will be included in the volume, which will also contain the *fac-simile* of a long letter (in English) from Mendelssohn to Bartholomew, his English translator. Sir George Grove has kindly promised to contribute an "Introduction."

PIANO-FORTE.

It's bold, and yet I dare to say—
Although an ignoramus—
One little word to those who play,
The gentlemen so famous.

The title of these lines will do
As text. Observe *piano*
Is first and most important too;
It is not *forte*, ah, no!

"Piano," too, is used alone
In common conversation,
So I believe, by our own,
Or any other nation.

More generous than all of us,
Performers have endeavoured
To compensate poor *forte*, thus
From proud *piano* severed.

O pianists, you've striven to
Revive the part neglected,
So much that poor *piano* you
Have utterly rejected!

At times, no doubt, when great fatigue
Diminishes your powers,
You play some quiet piece by Grieg
We'd listen to for hours.

To your great skill, of course, I bow,
Yet pardon my suggesting
You've done enough for *forte* now—
Try longer spells of resting.

You must not think that when you play
We want to sleep—mere dozers—
Some others have a word to say,
I mean the poor composers.

Composers, not disturbers, see;
That is not much your sort, eh?
Still, when they write a little "p"
It cannot stand for *forte*.

FACTS, RUMOURS, AND REMARKS.

Mr. Whately W. Ingall has published another letter on the subject of local orchestras, and, in it, refers to some adverse criticisms of the plan suggested in his first communication—criticism proceeding from me, and appearing in the columns of The Musical Times. On this matter, I have only to say now that, after further consideration with a desire to recognise whatever in Mr. Ingall's plan is resonable and practical, I am, like the man who was convinced against his will, precisely of the same opinion still. As to the object in view, there is no difference between us. We both desire the creation of local orchestras, and part company only on the question of ways and means. Mr. Ingall would support orchestras out of the rates, I contend that the idea is, at present, impracticable, and efforts to realise it a waste of force.

Mr. Ingall marshals various opinions which he takes to be in support of his plan, mentioning, first, a favourable communication from "a distinguished and world-renowned conductor." But, inasmuch as neither the name of this authority nor his words are given, the value of the testimony cannot be appraised. Mr. Manns is quoted as saying that every town ought to have a permanent orchestra, and as believing that, "in the course of time," this will be an accomplished fact. So we all hope and believe. Sir Joseph Barnby is of one mind with Mr. Manns. So are we all of one mind. But the main point at issue is untouched by these gentlemen. Mr. Ingall should have given us their opinion as to the practicability of an orchestral rate.

And such a rate! I wonder if even Mr. Ingall, worthy and well-intentioned citizen as I am sure he is, would have courage enough to stand up before a meeting of householders and propose, (1) the building of a suitable concert-hall; (2) the engagement of a permanent orchestra of recognised ability, and numbering not less than fifty performers; (3) the employment of a really capable conductor? These, however, are what Mr. Ingall styles his "fundamentals." Has he counted the cost of them? Has he enquired how many thousands of pounds would be necessary for purchasing land in a big town and in a convenient position; for erecting a concert-hall, which, of course, must be a large one; for the salaries of fifty able artists and an accomplished conductor; for the thousand-and-one outgoings inseparable from carrying on such an enterprise? Has he also chosen a typical borough, and estimated how much in the pound would have to be exacted from ratepayers to meet the cost of his scheme? Apparently he has not done so, as the figures are not put before us.

Says Mr. Ingall: "If the public wish their minds fed by ecstatic and endurable music, assuredly they must pay for it." No doubt, but is the converse true—namely, that those who do not wish to be so nourished should not be called upon to pay? Mr. Ingall thinks not, and would send the demand note round to all alike.

Mr. Ingall, I am glad to see, faces the question as to where sufficient orchestral performers "of recognised ability" are to be found. He has been in correspondence with various London music schools, and discovered that there are, in the four principal ones, 956 orchestral pupils, with an average of four years' instruction. These, he calculates, would form nineteen orchestras, "of recognised ability," to start with.

Here also I must ask a question or two. Has Mr. Ingall troubled to enquire how many of his 956 orchestral students are amateurs; and how many of them possess, or bid fair to possess, the requisite skill for orchestral work? But, most of all, does he know how large a majority study the violin and violoncello? How many viola and double-bass players are in the 956; how many oboists, clarinettists, trombonists, and so on? He does know, it seems, in a general way, for Mr. Hilton Carter has told him that the pupils preferring strings "greatly predominate," by which I suppose is meant predominate greatly in excess of the proper proportion. Mr. Ingall hopes, however, that this difficulty could be got over.

For the reasons pointed out above, I must still regard Mr. Ingall's scheme as unpractical and delusive. Much, very much, will have to be done before it can be brought within the region of the possible—before the average British ratepayer will tax himself to provide public concerts, and our Schools equip the orchestras, if voted, with able performers and conductors. "Hasten slowly" is an excellent proverb; so is "More haste, less speed."

One of our Western cities boasts a remarkable professor of singing, who is also a pianoforte tuner and polisher. This gentleman prepares pupils for the R.A.M. and T.C.L. examinations, guaranteeing that everyone will pass within six months. He does something else also, but that must be described in his own words: "As there are many gentlemen using their voices bass for tenor, or *vice versa;* Ladies con-contralto for soprano, or *vice versa*, which causes a straining to the chest, and thereby losing the beauty of the voice, Professor —— will prove and give the right compass for the voice, and tell how to use it, for the fee of 2s. 6d. The same will be charged to prove to any one whether they will make professional pianoforte or violin players." Truly knowledge is cheap, and the English language difficult!

From the North comes information that, at a certain performance of the "Hymn of Praise," "the band did really able work, working up from the *Allegro*, which gives such colour to the Hymn as a whole, to the *Allegretto agitato* of delighted unison, that finds vent in the *religioso* movement preceding the first chorus!"

With reference to a statement quoted in last month's Musical Times to the effect that Arthur, Duke of Wellington, did not know one tune from another, a correspondent sends an extract from the *Illustrated London News* of 1852, in which it is said, "The Duke, like his father (Earl of Mornington), had a great love for music," &c. I cannot, at the moment, refer to a precise authority on the question, but it will, I think, be found, by those who search, that the Iron Duke was a director of the Antient Concerts, and took his turn on duty, it being the privilege of such "noble patrons" actively to manage the performances in rotation.

The *Churchwoman* of November 11 contained a singular letter from the Rev. F. W. Davis, of Blairgowrie, N.B. It appears that the musical reviewer attached to the journal in question, when noticing a Harvest Anthem composed by Mr. Davis, pointed out that he had used certain words to which music had already been set by Sir John Stainer. The reverend gentleman was not a whit abashed by the reviewer's observations, though he professed to be greatly amazed. Says he, cheerily: "I made choice of the words 'Ye shall dwell,' &c., simply because Sir J. Stainer had chosen them before me. I approved his selection, but believed I could give them a more melodious treatment than he, and the result has been that many people prefer my composition to his because I have succeeded in doing so, and because it is 'quite unpretentious' and easier for most choirs to sing. Some reviewers have made a comparison between the two compositions, and expressed a preference for mine, and quite rightly."

Mr. Davis should be happy in so far as satisfaction with his own music, helped by a sense of superiority to others, can make him so. As yet, however, he has not rivalled the Yorkshireman who, some years since, submitted to Messrs. Novello, Ewer and Co. a new "Messiah," pleading that the public would like a change from Handel's music to his own. The Yorkshireman is at present an easy first.

Mr. John H. Greene, honorary secretary of the Leeds Philharmonic Society, writes:—

In the December number of *The Minstrel* there appears an advertisement presumably from the officials of this Society, stating that a Conductor is wanted, and asking for testimonials to be sent to the Hon. Secs.

The advertisement has not been officially sent by the Leeds Philharmonic Society, and I have written for an explanation to the Editor of the paper, but have received no reply.

I regret to say that I have received applications from various quarters, and gentlemen have been subjected to much trouble in the matter quite needlessly, as we have no vacancy.

Has anything happened—which Heaven forefend—to Dr. J. F. Bridge? I see, in the *Pall Mall Gazette*, that Dr. Martin is now organist of Westminster Abbey.

Here is, *in excelsis*, an illustration of the old Puritan spirit. Even Mr. C. H. Spurgeon sanctioned the dance, provided partners were of the same sex; but I am informed that a certain pre-eminently pious journal issued in the metropolis lately refused an advertisement because the mere word "dance" appeared in it. I don't understand this sort of witness against the world, the flesh, and the devil, but I can

respect the earnestness which sacrifices profit to principle. So disinterested a feeling should be prized in proportion to its rarity in the religious world.

In October last a certain artist desired to make an arrangement with the Paris edition of the *New York Herald*, to the end that her doings in America might promptly and fully be made known in Europe. The Paris editor not only declined, but published the singer's letter, with some comments of his own. He should not have done so, and he would not have done so had he reflected that the development of women has extended even to the defence one of another. "A Woman" promptly felt it her duty, "as a woman," to resent the editorial "insult." She told the editor he was personally a coward, and that his paper did not circulate beyond its few advertisers. Will it be believed that the incorrigible man published this letter also?

Latest definition of Paderewski: "A lemon-haired wizard who plays us into a hypnotic trance." Future definition of music: "The consequence and cause of nervous disorders."

I read in a Transatlantic journal about "the severance of relations between Mr. Anton Seidl and the Seidl Society." Heavens! No wonder the American people want to fight somebody for the sake of distraction.

Overheard in a New York street car:—*Average Young Man* (to neighbour). "Everything they say about Paderewski is true. He's a perfect genius. Why, he played fourteen pieces and did not once look at the programme. Yet he played straight ahead and never once forgot what piece was to come next. I tell you the man who can do that is a dandy."

I am sorry to hear that Madame Bauermeister has been robbed, in a New York hotel, of a gold watch and diamond ring. Madame Bauermeister not being exactly a *prima donna* (though cleverer than most) I quite believe the statement.

Scene: the Lyceum Theatre, after performance of "Dido and Æneas." *Modern Young Man:* "I shall have to go and see the 'Mikado' to-night, to take the taste out of my mouth."

Scene: the ticket office, Royal Albert Hall, just before performance of Parry's Ode and Haydn's "Creation." *Archaic Young Man to Clerk:* "How long will this new thing take?" *Clerk:* "About an hour." *Archaic Young Man:* "Thanks; we will come back in an hour's time."

The Chicago *Indicator* really must not. It copies from an English journal a very silly concert notice (which that paper itself reproduced from a provincial sheet as a warning) and heads it "A Sample English Criticism." A sample, according to Webster, is "a part of anything presented for inspection, or intended to be shown, as evidence of the quality of the whole." The *Indicator* must see that, had this particular criticism been a sample, it would not have been reproduced in England as something to wonder or laugh at. We British critics really are not, as a body, capable of saying about a violinist: "Combined with an almost faultless style of double-stopping, she is able to reach great elevation, even on the back strings."

Notice of a "grand popular (Sunday) concert" in a New York music hall attracted thither a bejewelled person, who, looking over his programme, was heard to mutter: "Well, this is a good graft to spring on a man that's paid good money to get in. Who the —— was Beet-hoven anyhow?" Was he a sample American, O *Indicator?*

The Berlin conductor, Weingartner, has, it appears, been criticising his brethren of the *bâton*, some of whom he describes as "*tempo rubato* conductors." The personal vanity of these brethren is such that "they are not content to execute a work as the composer intended, but wish to show the public what they could have made of it had they been in the composer's place. The conductor's desire for applause is placed higher than the genius of the composer." Thus Mr. Weingartner, and he ought to know.

Joseph Bennett.

ROYAL CHORAL SOCIETY.

It is not too much to say that the performance of Sir Arthur Sullivan's dramatic cantata "The Golden Legend," by the Royal Choral Society, at the Albert Hall, is one of the most pleasurably anticipated Concerts of the annual series given by this fine body of vocalists. This, at least, would seem to be the just inference to be drawn from the huge audience which is wont to assemble in the capacious building whenever the work is presented, and which listened with every sign of appreciation and enjoyment to the interpretation given, on the 12th ult., under the direction of Sir Joseph Barnby. Full justice was done to the fine music on this occasion. Madame Albani sang *Elsa's* solos with delightful sympathy and purity of expression, Miss Clara Butt has never been heard to greater advantage than in her rendering of the part of *Ursula*, Mr. Lloyd Chandos used his pleasant voice with excellent effect in the solos of *The Prince*, and Mr. Henschel gave his usual effective reading of the part of *Lucifer*. A very fine interpretation was given of the choral numbers by the choir. A repetition of the beautiful "Evening Hymn" was as usual insisted upon, although Sir Joseph endeavoured to escape doing so, and the massive climax at the end of the third scene, and other dramatic passages, were sung with keen appreciation of the requirements of the music and remarkable vigour and power.

LONDON SYMPHONY CONCERTS.

The third Concert, on November 28, began with the earliest written of the four Overtures to "Fidelio"—that played at the first performance of the opera in November, 1805, and since erroneously known as "Leonora, No. 2." In view of the high educational value of Mr. Henschel's scheme this season it is a pity that this Overture and its amended and amplified version, the glorious "No. 3," were not both heard at the same Concert. No such instructive comparison as may be made between these two masterpieces is to be found elsewhere. The Symphony was the "Eroica." Its performance showed conscientiousness, but lacked the "divine spark." We have a suspicion that at times Mr. Henschel checks rather than elicits expression from his men. When he sings or accompanies no one is more sympathetic. Should an orchestra be less demonstrative in expressing feeling than a singer or an accompanist? If so, why? The remaining Beethoven pieces were the Romance in G for violin, the solo part in which was admirably played by Miss Marie Motto, a young artist, whose obvious talent and excellent training should lead her rapidly to the front, and the scena "Ah, Perfido,"

which was sung by Madame Lilian Tree with fair success. The last number on the programme consisted of the Prelude and "Liebestod" from "Tristan."

At the fourth Concert, held on the 5th ult., the Beethoven numbers were the Symphony in B flat, the "Leonora" Overture, the Concerto in G for pianoforte, and the Violin Romance in F. In the absence of Miss Frida Scotta, who was to have played the last-named piece, Miss Irma Sethe undertook it, and discharged the pleasant duty so well as to materially strengthen the good opinion already formed of her gifts and acquirements. The soloist in the Concerto was Madame Haas, who played with refinement, but also without awakening the least enthusiasm. The Prelude to Act III. of "Die Meistersinger" and Berlioz's arrangement of the "Rakoczy" March completed the programme.

Beethoven's "Missa Solemnis" was given at an extra Concert, on the 17th ult., the 125th anniversary of the master's birthday. The choice of this mighty work for such an occasion was thoroughly appropriate, for if Beethoven's highest aim is to be found anywhere it is here. He spent more than three years over the work, threw himself into it heart and soul, and wrote it when his style had ripened itself into what is known as his "third manner"—the period which saw the birth of such masterpieces as the last three Pianoforte Sonatas, the Choral Symphony, and the "Posthumous" Quartet, and which reveals the master striving—often with success, sometimes without it—to express thoughts and feelings not only far above and beyond any that had yet been attempted in music, but beyond the power of music in its present state to express at all. However great the achievements of a man of genius, one knows of course that his ideals must be infinitely higher still—this is a psychological law—but it is seldom given to us to witness the conflict between intention and realisation as we are able to observe it in several of the sublimest works of Beethoven's third period. For this reason those works will always possess an attraction for the few that the magnificent success of his earlier works can scarcely hope to rival. They propound problems that yet await solution and which may well occupy musicians for generations yet to come. To descend to actualities, we have nothing but praise for the performance of the Mass given by Mr. Henschel and his loyal forces, vocal and instrumental. Enthusiasm was in the air, inspired, no doubt, by the occasion, no less than by the work, and the vocal difficulties were, in consequence, attacked with a heroic disregard of physical consequences that approached sublimity. The soloists, Miss Fillunger and Miss Agnes Janson, Messrs. Hirwen Jones and Ffrangcon-Davies, sang as we have rarely heard them sing before, and the choir covered itself with glory. A word of praise should be said for Mr. Hollander's performance of the exquisite, but difficult, violin solo in the lovely Benedictus. As for Mr. Henschel, he has our warmest thanks.

MOTTL CONCERTS.

THE second and last of Mr. Schulz-Curtius's so-called "Wagner Concerts," which took place on November 26, at Queen's Hall, was marked by quite exceptionally fine performances of Beethoven's "Eroica" Symphony and Gluck's "Iphigenia in Aulis" Overture. Apart from the singular clearness which distinguishes all orchestral performances given under Herr Mottl, and enables every detail of the most complex score to be heard with ease, his readings of the two masterpieces in question on this occasion must be placed among the very finest ever given in a London concert-room. The Overture was so dramatically played that to some it may even have seemed that Herr Mottl exaggerated the characteristic expression of the various themes; on others (we were among them) the power and beauty of the work impressed themselves as they had never done before, and Wagner's enthusiasm for this Overture and his interpretation of its dramatic meaning were seen to be perfectly natural and obvious. Similar insight was revealed in the rendering of the "Eroica," of which the constantly changing emotional phases—among the most subtle and poignant to be found in the whole range of art—were brought out with a sureness of touch, an alertness, an infinitude of resource, that no verbal description could do justice to. Herr Mottl's reading of the "Eroica" went farther to establish his claims to the respect of English *connoisseurs* than anything he has yet done. Between the Overture and Symphony was placed an arrangement for string orchestra, by J. Hellmesberger, of Bach's Sonata in E minor, originally for violin solo. It was admirably phrased, and sounded well enough; but transcriptions of this kind are entirely out of place at a high-class Concert. The second part of the programme was occupied by a selection from "Tristan," in which Frau Ida Doxat made a very successful first "appearance in England" as *Isolde*, and the music of *Tristan* and *Brangane* was artistically sung by Mr. Hedmondt and Miss Esther Palliser.

QUEEN'S HALL CHOIR.

THE Queen's Hall Choir, with a performance on the 11th ult. of the unjustly neglected "Samson," added to the reputation gained at the preceding Concert under the direction of Mr. Randegger. Those noble choruses "Awake, the trumpet's lofty sound," "Then round about the starry throne," and "Fixed in his everlasting seat," could not have been sung with more solidity, purpose, or the species of vigour that is dramatic without being theatrical. Under such circumstances the revival of this moving example of Handel's genius was exceedingly welcome. Miss Alice Esty was successful as the soprano soloist, Miss Dews sang with the requisite feeling "Return, O God of Hosts," Mr. Ben Davies gave touching expression to the resignation of the blind hero, Mr. Watkin Mills delivered with splendid effect "Honour and arms," and other parts were taken by Messrs. Reginald Brophy and W. A. Peterkin. The orchestra was admirable throughout.

CRYSTAL PALACE CONCERTS.

THE programme of the Concert of November 30 contained no novelty, but all three soloists—two instrumental and one vocal—were new to the Sydenham audience. Miss Ethel Barns, a young violinist who has made remarkable progress in the course of the last year, scored an emphatic success by her vigorous and intelligent rendering of the solo in Max Bruch's Third Concerto. Herr Reisenauer displayed great vigour, dexterity, and endurance in Liszt's Pianoforte Concerto in A (No. 2), and Miss Fanny de Boufflers made a creditable *début* in "Elizabeth's Greeting," though her rendering of the "divisions" in "With verdure clad" admitted of considerable improvement. The orchestra distinguished itself greatly in three instrumental numbers from Berlioz's "Faust"—"The Hungarian March," "Ballet of Sylphs," and "Dance of Will o' the Wisps"—and Schumann's B flat Symphony.

On the 7th ult. special prominence was given to choral music, Brahms's noble "Schicksalslied," Goetz's graceful "Nœnia," and the chorus from Bach's Church cantata "Gottlob, nun geht das Jahr zu Ende," serving to illustrate the efficiency of the Crystal Palace Choir. Mr. W. W. Hedgcock played the lively first movement from Handel's Organ Concerto in F with considerable neatness, and Madame Roger-Miclos earned a double recall for her vigorous and brilliant rendering of the solo in Saint-Saëns's G minor Concerto, a work by turns dignified, romantic, graceful, and vulgar. She also contributed minor solos by Schubert and Liszt with success, and the programme was completed by the immortal "Unfinished" Symphony of Schubert, and a group of characteristic pieces from Sir Alexander Mackenzie's set, entitled "From the North," originally written for violin and pianoforte, but now presented in an orchestral version.

In commemoration of the one hundred and twenty-fifth anniversary of Beethoven's birth, a representative programme of that composer's works was most successfully carried out on the 14th ult. The excellence of Mr. Manns's renderings of the "Eroica" Symphony, the "Leonora" (No. 3) and the "Prometheus" Overtures is too familiar to call for comment; but a word of especial praise is due to M. Alexander Siloti, the Russian pianist, for his admirably

artistic interpretation of the solo in the E flat Pianoforte Concerto. Fräulein Fillunger sang the scena "Ah, Perfido!" and two *Lieder* in her earnest, unaffected, and expressive style.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE first of these performances which it is our duty to notice in this issue is that of November 25. Mr. Piatti, who has been too long away from us owing to ill-health, has returned in full vigour, and was, of course, received with a measure of applause which must have convinced him of the esteem, we might almost say affection, in which this incomparable Italian artist is held by his English admirers. That he retains his executive powers in full was shown in the lovely Quartet of Mendelssohn in E minor (Op. 44, No. 2), admirably led by Miss Wietrowetz. The veteran violoncellist was heard as a soloist in a transcription of the third of a set of Six Sonatas for violin by Haydn, very little known, and not even mentioned by Fétis in his voluminous catalogue of the master's works. Beethoven's Sonata in B flat (Op. 22), nicely played by Miss Clotilde Kleeberg, and Brahms's concise and genial Pianoforte and Violin Sonata completed the instrumental portion of the programme, and the vocalist, Miss Margaret Petersen, a new-comer, made a very favourable impression.

On the following Saturday Mr. Piatti was again heartily greeted, and a very beautiful performance was given of Schubert's "Hungarian" Quartet in A minor (Op. 29). An interesting feature of the programme was Rubinstein's early and genial Pianoforte Trio in G minor, in which Herr Rosenthal took the keyboard part and, of course, easily carried off the honours, as the composer wrote most lovingly and powerfully for his own instrument. Adopting the plan which used to prevail at the late Mr. John Ella's Musical Union performances, the pianoforte solos were placed last in the programme, and included Liszt's favourite transcription of Bach's Organ Prelude and Fugue in A minor, a Nocturne of Chopin, and last, but not least, a Rhapsody of Liszt. This was delivered with astounding vigour; but the word difficulty has no meaning for Herr Rosenthal, and yet he plays without exaggeration—that is to say, with self-restraint. Great praise is due to Miss Petersen for her rendering of songs by Schumann, Schytte, and two, in the original Swedish, by Kjerulf.

Very few words are needed concerning the Concert of Monday, the 2nd ult., but praise is due to Miss Agnes Zimmermann for giving Weber's Sonata in C (No. 1), for this characteristic work is not frequently heard, and she interpreted it with the utmost taste and expression. The concerted pieces were Haydn's Quartet in G (Op. 77, No. 1) and Brahms's beautiful and reflective Sonata in G for pianoforte and violin, the violinist being Miss Wietrowetz. Mr. Piatti was as impressive as ever in Max Bruch's "Kol Nidrei." Miss Mary Thomas, a pupil of Mr. W. Shakespeare, may be heartily welcomed to the ranks of high-class concert vocalists. She rendered songs by Brahms and Gounod with much charm.

The Concert of the following Saturday afternoon may be even more briefly dismissed. The concerted works were Mendelssohn's genial Quartet in E flat (Op. 12) and Beethoven's even brighter Sonata in G (Op. 30, No. 3), the leader being again Miss Wietrowetz and the pianist Miss Adelina de Lara, who gave as her solos two dainty little pieces by Paderewski and Stojowski, which she played with all needful delicacy. Madame Alice Gomez was irreproachable in songs by Franz and Goring Thomas, and Mr. Piatti repeated his clever and artistic arrangement of Haydn's Sonata in C, originally written for violin with figured bass.

It would seem that not only new pianists of marvellous powers but new concert-room vocalists are coming to London in battalions. At the Concert of Monday, the 9th ult., Miss Boye, whose name we do not remember to have heard before, displayed a well trained mezzo-soprano voice in airs by Handel, Schubert, Brahms, and Grieg. The concerted works were Schumann's Quartet in A minor (Op. 41, No. 1) and Schubert's Pianoforte Trio in B flat (Op. 99), neither of which needs a word of criticism. Mr. Arbos played with infinite spirit Bach's Prelude and Fugue in G minor for violin alone, and Mr. Reisenauer, the pianist of the evening, gave pianoforte solos by Schubert with, perhaps, exuberant brilliancy.

The scheme of Saturday, the 14th ult., was mainly devoted to Beethoven, whose music is much in evidence at present. It included the favourite Quintet in C (Op. 29) and the rarely-played and not particularly interesting Sonata in D for pianoforte and violoncello (Op. 102, No. 2). Mr. Arbos, who was an admirable leader, gave as his solo Wieniawski's Légende for violin, and Mr. Reisenauer displayed marvellous execution, though perhaps little Schumannesque feeling, in the "Carnaval." Madame Kate Lee sang with fine expression Schubert's song "The young Nun," and other *Lieder* by Brahms.

The last Concert we can mention for the present is that of Monday, the 16th ult., when the programme was again mainly devoted to Beethoven, the works given being two masterpieces, the Quartet in F (Op. 59, No. 1) and the "Waldstein" Sonata in C (Op. 53), the latter being played with fiery force by Mr. Reisenauer. The genial Pianoforte Trio in G (Op. 1, No. 2) was also played, M. Johannes Wolff being an excellent leader, though he did not play any solos. Mr. Plunket Greene, the vocalist of the evening, selected three old German *Minnelieder* of the sixteenth century and an interesting old Scotch ballad, "The twa sisters o' Binnorie."

ROYAL ARTILLERY BAND CONCERTS.

THE perfect understanding between Cavaliere L. Zavertal and his efficient force was abundantly manifested at Queen's Hall on November 29, when Beethoven's "Leonora" (No. 3) Overture and C minor Symphony formed the first part. Of these works London musical amateurs have of late been treated to several exceedingly good performances, so that the Royal Artillery band exhibited courage in thus challenging comparisons. The issue was highly satisfactory. The most dramatic of operatic preludes was played with all the necessary impulse, and every point in the glorious "No. 5" received such attention that it was difficult to say whether the rendering of the delicious *Andante* or of the magnificent *Finale* earned the most approval. The second half of the Concert consisted of a Capriccio Brillante, "Jota Aragonesa," by Glinka; the tasteful "Brautgesang," from Jensen's "Hochzeitsmusik"; the Gavotte from "Mignon," the Prelude to "Lohengrin," and Mr. Edward German's well-constructed Overture to "Richard III.," each given with capital effect.

Beethoven was also conspicuous at the Concert on the 13th ult., the example of the Bonn master on this occasion being the First Symphony. Scrupulous care and watchfulness by all concerned again resulted in a pronounced success—indeed, this initial work in a matchless series has rarely been interpreted with nicer regard for detail. Specially excellent, too, was the rendering of the Overture to "Hänsel und Gretel," of Berlioz's arrangement of Weber's "L'Invitation à la Valse," and of the Prelude to Massenet's "Hérodiade," the latter repeated by general desire. A pleasant introduction was the able conductor's "Rococo, à la Gavotte," a piquant piece of an old-world type that deserved the applause it obtained. The selection further comprised the Overture to "Der Freischütz," the March from Delibés's "Sylvia" Suite, and the No. 5 "Spanische Tänze" of Moszkowski. The attendance at both Concerts was large and fashionable.

AMATEUR ORCHESTRAL SOCIETIES' CONCERTS.

THAT admirable Association, the Stock Exchange Orchestral and Choral Society, gave its first Subscription Concert for the present season, at the Queen's Hall, on the 3rd ult., under Mr. George Kitchin. Very highly commendable performances were secured of Mendelssohn's Overture, "Calm Sea and Prosperous Voyage"; Haydn's Symphony in D (No. 10 of Messrs. Breitkopf and Härtel's edition), a characteristically genial work though very rarely played in this country; and a new "Petite Suite pour Orchestre," by Mr. Richard H. Walthew. It is difficult

to understand why such a talented young English composer should use French phraseology in describing his works. It is an affectation that should be discountenanced; but the merits of this five-movement Suite must be freely allowed. Though not ambitious, the music is fresh and tuneful, and the orchestration shows the hand of a skilled musician. The male-voice choir sang glees and part-songs in excellent style; Mrs. Douglas Scott and Miss Emily Shinner played in the most admirable manner Spohr's Concertante in B minor for two violins (Op. 88), and Madame Marian McKenzie, although an apology was made for her on the ground that she was suffering from neuralgia, sang in her best manner airs by Saint-Saëns, Carl Bohm, and Chaminade.

On the following evening the same platform was occupied by the Royal Amateur Orchestral Society, which came into prominence now more than twenty years ago, when its meetings were held in the Albert Hall. Mr. George Mount still continues to direct it, and conscientious performances were given at this Concert of Sterndale Bennett's lovely Overture "The Naïads," Mozart's "Jupiter" Symphony, and especially of a selection from Verdi's tuneful opera "Un Ballo in Maschera." The performance of Mr. E. German's new Suite in D minor was unavoidably postponed, but the work will be given at the second Concert, on February 12 next. Mr. Fritz Masbach played pianoforte solos, and Miss Giulia Ravogli was of course unexceptionable in rather hackneyed solos from "Lucrezia Borgia" and "La Favorita."

The Westminster Orchestral Society happily continues to flourish, and gave its first Concert for the current season at the Westminster Town Hall, on the 11th ult. Mr. Stewart Macpherson's steadily improving forces gave Mozart's rarely played Overture to "Così fan tutti," the same composer's Pianoforte Concerto in D minor (admirably played by Miss Dora Bright, with *cadenzas* by the executant), and Beethoven's "Eroica" Symphony in a way that reflected much credit on the executive members of the Society. The first part was made up entirely of Mozart's music, and included the concert aria "Mentre ti lascio," an outcome of the master's early years, and on the present occasion contributed by Mr. Arthur Walenn; and "Batti, batti," which was sung by Miss Lindsay Currie.

MR. WILLIAM NICHOLL'S VOCAL RECITAL.

"Songs of the North" was the title of a programme of Scottish airs that, on the 9th ult., in the Queen's (Small) Hall, had the merit of being, for the most part, unfamiliar to the audience. Patrons of the Concerts that take place in the metropolis on St. Andrew's Day have some cause for complaint that, as a rule, the same songs are annually offered, and that a few of them are not really Scotch. Mr. William Nicholl effectively demonstrated that there are many charming songs of which Southerners have scarcely heard the melodies, much less the words. Accompanying himself on the pianoforte he sang with the truest sentiment the pathetic air "Culloden Muir," "Ca' the yowes to the knowes," and similar pieces, to which, as a telling contrast, he offered the joyous "Jinglin' Johnnie," "Bessie Bell and Mary Gray," and like humorous effusions. He entered into the spirit of each with the fullest success, showing that he was as much master of the gay as of the grave. Mr. Nicholl was assisted by Mrs. Helen Trust, who sang several airs, both homely and romantic, with unerring taste and judgment.

PIANOFORTE AND VIOLIN RECITALS.

The very busy autumn season which is now finished has been especially noteworthy for the number of Pianoforte Recitals by executants of the highest calibre. We can only note in the most succinct manner what has been done during the last few weeks. The first performance that calls for mention was that of Mr. August Stradal, at the Steinway Hall, on November 26, the programme of which consisted of compositions and transcriptions by Liszt, the pianist's former master. The original pieces included "Les Funérailles," the Fifth Rhapsody, and "St. Francis walking on the waves"; and the arrangements, four of Schubert's songs and three studies on themes by Paganini. All these were interpreted with a measure of conscientiousness worthy of that earnest Liszt disciple, the late Walter Bache.

Two Pianoforte Recitals were given by Madame Burmeister Petersen, in the same hall, on November 27 and the 4th ult. In the first programme were Schumann's "Carnaval" and various pieces by Chopin, Rubinstein, and Liszt; and in the second Beethoven's Sonata in D minor (Op. 31, No. 2), pieces by Chopin, Raff, Scarlatti, and Liszt, and some of those transcriptions which pianists evidently think are acceptable at present, such as Bach-Tausig, Schubert-Liszt, and Weber-Kullak. Madame Petersen, who is pianist to the Duke of Saxe-Coburg and Gotha, has fine *technique* and may be described as an excellent *virtuoso*.

That admirable violinist, Miss Irma Sethe, gave her second Violin Recital, in St. James's Hall, on November 29, being assisted by Mr. Reisenauer. An excellent *ensemble* was secured in Beethoven's Sonata in F for pianoforte and violin (Op. 24) and Grieg's in the same key (Op. 8). Miss Sethe strongly reminded us of her master, Mr. Ysaÿe, by the breadth of her phrasing and strong emotional feeling in pieces by Bach, Ries, and Brahms. She must certainly take rank among the foremost of lady violinists. Mr. Reisenauer gave several pianoforte solos by antiquarian and modern composers with brilliancy, and Mr. Arthur Walenn was commendable in Schubert's Song "Der Wanderer." The third Recital took place on Friday, the 6th ult., the most interesting feature of the programme being a Sonata for violin and pianoforte by the French composer, César Franck. This work, like most of those from the same source, shows more cleverness than inspiration, but it was played in the most effective manner by Miss Sethe and Mr. Reisenauer. Concerning the solos offered by both artists nothing need be said. Enough that both have justifiably established themselves in the favour of the London musical public.

Under the heading of Recitals may come the last Concert this autumn season of Mr. Sarasate and Madame Berthe Goldschmidt, on the 2nd ult., in St. James's Hall. The two artists were heard together in Brahms's first Sonata for pianoforte and violin in G (Op. 78), a beautiful though sombre and reflective work, and in Beethoven's ever welcome "Kreutzer" Sonata. Solos for both instruments by Raff, Chopin, Liszt, and Mr. Sarasate himself completed the scheme, and the huge audience and enthusiastic applause must have convinced Mr. Sarasate and Madame Goldschmidt of the continued esteem in which they are held by amateurs in this metropolis.

The programme of Mr. Alfred Reisenauer's fourth Pianoforte Recital, at St. James's Hall, on the 3rd ult., commenced with some, comparatively speaking, small pieces by Handel and Scarlatti, and concluded with other minor pieces by Weber, Chopin, and Liszt. But between these were placed Beethoven's Variations in C minor and Schubert's favourite "Wanderer" Fantasia (Op. 15). Throughout Mr. Reisenauer played with the utmost brilliancy, and his fondness for what might be termed violent contrasts between *fortissimo* and *pianissimo* was especially noticeable in Schubert's work, which the composer himself declared he could not interpret properly, but which to pianists of the present day seems mere child's play.

Mr. Rosenthal gave his third and last Pianoforte Recital for the present, at St. James's Hall, on the 9th ult. The principal features in his programme were Chopin's Sonata in B minor (Op. 58), which seems to be steadily growing in favour, and Schubert's "Wanderer" Fantasia, both works being powerfully played, though to all appearance with consummate ease. A number of pieces on a smaller scale were included in the programme, the composers being Bach, Scarlatti, Chopin, Henselt, and Liszt. The pieces by the two last-named composers were loudly encored, and the general demeanour of the audience was such as to show that Mr. Rosenthal has quickly made his mark in this country.

Miss Esperanza Kisch-Schorr gave a second Pianoforte Recital at the Steinway Hall, on the 10th ult. The young artist was not so nervous as on the previous occasion, and played Beethoven's Sonata in F minor (Op. 57) very conscientiously, as she did two characteristic pieces, for the first time in England, by Tschaïkowsky. These are called

respectively November and December, and are very pretty and piquant. The B flat minor Sonata of Chopin, with the rendering of the Funeral March according to Rubinstein's ideas, was repeated, and we say again that it is entirely justifiable, though of course differences of opinion may be admitted. Herr Alfred Gallrein played some violin solos.

Mr. Reisenauer's fifth and last Recital for the present took place on the afternoon of the 18th ult., at St. James's Hall, his programme including one of Liszt's transcriptions of Bach's Organ Works, a Passacaglia by Handel, simple but charming movements from a Suite in the "old style" by Mr. Reisenauer himself, a repetition of Beethoven's "Waldstein" Sonata, and pieces by Schubert, Schumann, Chopin, and Liszt, all of which were powerfully played, though, of course, in matters of detail it would be permissible to differ from Mr. Reisenauer's reading.

THE MUSICAL GUILD.

THE third Concert of this excellent Society's thirteenth series took place at Kensington Town Hall, on November 26. It is doing no injustice to the other young artists to say that the playing of the clarinet part of Mozart's Quintet in A by Mr. C. Draper was the most prominent feature of its performance, his delicate tone and keen sensibility enabling him to bring out to the full the exquisite grace of the favourite work. Though somewhat rough, the rendering of Brahms's Quintet in F minor (Op. 34) was fairly impressive, notwithstanding that the slightly too rapid *tempo* adopted precluded the depth of the noble *Andante, un poco Adagio*, from being realised. Nevertheless, praise is due to Miss W. Holiday and Messrs. Sutcliffe, Ackroyd, and Werge for their spirited playing and, more particularly, to Miss Maggie Moore for the courage which carried her through a trying task at a moment when she was suffering from indisposition so severe as to compel the abandonment of the pianoforte solo set down for her. A distinct success was gained by Miss Helen Buckley, a soprano vocalist possessing a fresh, highly-trained voice, and hailing, we believe, from Chicago. Only occasionally do we meet with intonation so delightfully true as that which marked her singing of Massenet's "Il est doux, il est bon."

The most interesting programme of the season was that of the last Concert, on the 10th ult. After Brahms's concise, genial Pianoforte Trio in C minor (Op. 101), played with great finish and refinement by Miss Annie Fry, Miss Isabella Donkersley, and Mr. Paul Ludwig, Mrs. Hutchinson sang two somewhat erratic, though impressive German songs, by Mr. Emanuel Moór, with her usual fervour. Her other solo was Purcell's remarkable air "Mad Bess," in which Mr. J. A. Fuller Maitland accompanied her on his famous harpsichord, a superb instrument by Josephus Kirkman (1798), which is fully described in Mr. Dannreuther's "Ornamentation," Part II. (page 178). This highly interesting and elaborate air, or rather scena, beautifully sung by Mrs. Hutchinson, was so warmly applauded that she had to give an encore, her choice being Purcell's "Fairest Isle," from "King Arthur." The great English composer was further represented, and right worthily, by No. 7 of his Ten Sonatas in four parts for strings and harpsichord, now being edited for the Purcell Society by Professor Stanford, and in course of publication by Messrs. Novello, Ewer and Co. It is a beautiful little work, and, as played by Messrs. Maitland, Bent, Sutcliffe, and Ludwig, it charmed and fascinated the ear and mind as might Mrs. Browning's "melody that floats in a serene air purely." We might continue the quotation and refer to these delightful strains of Purcell's, so old and yet so new, as "Antidotes of medicated music," and wish for more opportunities of enjoying them, especially as a relief during the opera season with its realistic "lyrical dramas." Svendsen's String Octet in A (Op. 3), an interesting but very unequal work, received a spirited and sonorous rendering, Mr. Arthur Bent being the leader. Mr. Howgrave was the pianist, but as we sat in the front row and he seemed to have mistaken the platform of Kensington Town Hall for a certain "largest stage in the world" a little farther West, we were hardly in a position to judge of his performance.

BRITISH CHAMBER MUSIC CONCERTS.

MR. ERNEST FOWLES has presented to his numerous patrons an excellent selection of high-class music by British composers, at his second series of Chamber Concerts, the last of which was given on the 20th ult., at the Queen's (Small) Hall. At the penultimate performance, which took place on the 6th ult., were played Miss Agnes Zimmermann's clever Sonata in A minor (Op. 21) for pianoforte and violin, originally produced at Mr. Chappell's Popular Concerts in 1886; "Three Romantic Pieces" for violoncello, with pianoforte accompaniment, by Hamish MacCunn; a vigorous Pianoforte Sonata in A (No. 2), by Dr. Hubert Parry; and a Trio in D minor for pianoforte, violin, and violoncello, by Miss Rosalind F. Ellicott. Justice was done to the merits of these works by Miss Zimmermann, M. Emile Sauret, and Mr. Charles Ould; and variety was forthcoming in some songs sung by Madame Isabel Fassett.

At the last Concert of the season three further additions were made to the list of works brought to a first hearing. These were a String Quartet in C major, in three movements, by G. W. S. Marshall Hall; a Violin and Pianoforte Sonata in A minor, by Alfred Wall; and a Pianoforte Quintet in A, by B. Luard Selby. They are all works of serious aim, though of different degrees of success as regards achievement. We confess to a sense of disappointment with Mr. Hall's Quartet. It opens well with a bright energetic *Vivace*, but the *Largo appassionata* strives at "intense" expression without impressing the listener, and the final *Allegro molto* is fragmentary and unsatisfactory. Mr. Wall's Sonata, which was excellently played by Mr. E. Hopkinson and Mr. E. Fowles, does great credit to the young composer. It displays capabilities sufficiently pronounced to warrant his persevering; it is well written and well sounding music, and when his ideas have grown in depth and individuality, we doubt not that Mr. Wall will produce good work. Mr. Selby's new Quintet is in many respects an important addition to British chamber music, for it charms and interests by its melodic wealth and ingenuity of treatment. It has at least something to say which has not been said in exactly the same way before, and its welcome message is received with pleasure and appreciation. Coming at the end of a long programme wholly consisting of novelties, the work did not perhaps make its full effect; but we are convinced of its fine qualities, and therefore hope for an early chance of renewing its acquaintance. The programme also included Mr. John Francis Barnett's pretty "Home Scenes" for the pianoforte, well played by Mr. E. Fowles, and songs by Gerard F. Cobb and J. Cliffe Forrester.

ROYAL ACADEMY OF MUSIC.

SATISFACTORY evidences of the excellent training given to the pupils at the Royal Academy of Music were abundantly forthcoming on the 17th ult., when the students of this Institution gave an Orchestral Concert at the Queen's Hall. An interesting feature of the performance was the production of two orchestral sketches, respectively an Andante in E and an Allegretto con moto in A, by Miss Llewela Davies, whose previous compositions, it will doubtless be remembered, have attracted favourable notice. The sketches are based upon attractive themes, and their development and the scoring show distinct talent and considerable knowledge of pleasing effects. The inclusion of three Concertos in the programme gave it a somewhat formidable appearance, but the capacities of the executants justified the selection. The example in this form by Max Bruch in G minor (Op. 26) served to advantageously display the remarkable abilities as a violinist of Mr. Aldo Antonietti, a young musician who produces an admirable tone from his instrument and shows an intuitive sympathy with the music he interprets that indicates a genuine artistic temperament. Miss Greenhill played the pianoforte in Beethoven's familiar Concerto in G (Op. 58) with intelligence, and a touch which, although somewhat weak, was crisp and pleasant to hear. Miss Stibbs also rendered with taste and brilliancy the solo portion of Schumann's Concert Allegro (Op. 134), and Saint-Saëns's Concerto in B minor (Op. 61) afforded Miss Edith E. Byford good opportunities to show the skill she has acquired over her

chosen instrument. Pardonable nervousness was doubtless the cause of the persistent *tremolo* which marred the otherwise pleasurable singing of Miss McCulloch, and Miss S. A. Gomersall's fresh and well-trained voice battled bravely and with considerable success with the exacting requirements of "Hear ye, Israel," from the "Elijah." Sir Alexander Mackenzie conducted with his usual watchfulness, and secured some excellent effects from a large orchestra, chiefly composed of students.

The following competitions have taken place during the past month. On the 7th ult. the Sainton Dolby Prize was awarded to Amy Sargent, and the examiners highly commended Sarah A. Gomersall, Clara Williams, and May John. Miss Sargent is a native of London. On the same day the Heathcote Long Prize was awarded to Claude Frederic Pollard (Nottingham).

On the 9th ult. the Bonamy Dobree Prize was awarded to Audrey E. Chapman, and the examiners highly commended Dezso Kordy and Alfred H. Earnshaw. Miss Chapman is a native of Roehampton.

On the 12th ult. the Rutson Memorial Prizes (for contraltos and basses) were awarded—that for contraltos to Mary A. Howard (commended, Lydia Care and Rose Dafforne); and that for basses to Frederick R. Ranalow (commended, William Price). Miss Howard is a native of Stroud, Gloucestershire, and Mr. Ranalow of Kingstown, Ireland.

On the 16th ult. the Robert Cocks Prize was awarded to Lily West. The examiners highly commended Alicia A. Needham, Edith Pratt, and Bessie M. Stibbs. Miss West is a native of London.

On the 19th ult. the Westmorland Scholarship (for vocalists) was awarded to Lilian Coomber; the Lady Jenkinson's Thalberg Scholarship (for pianists) to Claude Frederic Pollard; the Potter Exhibition (for pianists) to Josef C. Holbrook; the Hine Exhibition (for composers) to Harriett Claiborne Dixon. For the last, the examiners commended Elizabeth D. Nicholl.

ROYAL COLLEGE OF MUSIC.

At the Chamber Concert given on the 4th ult., Brahms's B flat String Quartet (Op. 67), one of the least popular, though, as regards at least three of its movements, one of the most beautiful of this master's works, was well played by four scholars. Amongst them were two more members of the clever Grimson family—viz., Samuel (violin) and Robert (violoncello)—while Thomas Jeavans and Edward Behr completed the quartet. Miss Marguerite Bennett sang Mendelssohn's "Die Liebende schreibt" and Schumann's matchless "Widmung" with a clear, tuneful voice, but in a coldly correct style ill-suited to lyrics of such deep feeling. Misses Mabel Bond, Edith Tebbutt, and Mildred O'Connell were heard to advantage in a lengthy vocal trio, "Die Grazien," by W. de Haan, a tedious effusion in which the "linkèd sweetness long drawn out" is too cloying for words. Mr. William Ackroyd played Moszkowski's Violin Ballade in G with a good deal of passion, while Miss Marie Motto and Mr. Howard Hadley did ample justice to Schütt's clever Suite for violin and pianoforte, the gifted young lady deserving special mention for her spirited performance. The final Concert of the term, on the 9th ult., was, as usual, orchestral, and included Brahms's Third Symphony in F and his "Schicksalslied," which received fair, though somewhat colourless and soporific interpretations, the *Allegros* in both noble works being given at an unusually slow rate of speed. Vieuxtemps's Fifth Violin Concerto (Op. 37) was played by Mr. Samuel Grimson, whose remarkably developed *technique*, full, pure tone, and fearless confidence promise great things for his future. He is certainly the best violinist of his years we have ever heard at the College. A new Pianoforte Concerto by a scholar—William Hurlstone—shows talent, though no individuality such as we find in rare abundance in the works of that most gifted of College scholars, S. Coleridge-Taylor. Mr. Hurlstone seems to have taken Saint-Säens's Second (G minor) Concerto for his model as regards the arrangement of the movements, for, like him, he opens with an *Andante*, followed by a *Scherzo* (*Allegro molto e con fuoco*) and another *Allegro*, prefaced by a short *Adagio*. A peculiarity of the work is the last-named *Adagio*, a sort of Fantasia for the solo instrument with hardly any accompaniment. His ideas are those of a pupil, but the good work displayed in the melodious, strongly rhythmical *Scherzo* and the bright, rollicking *Finale*, deserve hearty commendation. Miss Morfydd Williams sang the air "O my heart is weary," from the late Goring Thomas's "Nadeshda," with expression and clear enunciation of the words. Professor Stanford conducted.

The gold medal annually presented by Messrs. J. and J. Hopkinson, for pianoforte playing, was competed for on the 11th ult., before the director and board of professors, and was awarded to E. Howard Jones (scholar).

GUILDHALL SCHOOL OF MUSIC.

The performance at Queen's Hall, on the 5th ult., of "Elijah," by the students of the prosperous establishment on the Embankment, was distinctly creditable alike to the soloists, the chorus, and the band, the entire force of executants being drawn from the school, with the exception of a few of the instrumentalists. To give opportunity to as many of the more promising students as possible, the solo parts had no less than fifteen representatives. Of these Miss Maude Ballard in "Hear ye, Israel," Miss Maud Robertson in "O rest in the Lord," Mr. Tom Powley as the *Prophet* in the first part, Miss Florence Oliver, Miss Evelyn Ogle, Miss Laura Pearson, Mr. Ernest Burry, and Mr. Leland Langley particularly justified the confidence reposed in them. The choruses were given with firmness, and, where needed, with dramatic emphasis, whilst neglect of more refined expression was seldom apparent. Earnestness combined with care marked the efforts of the choir throughout. The band was of corresponding ability. Altogether Sir Joseph Barnby, who conducted with his wonted decision and self-possession, had reason to be proud of the numerous body under his control.

"IVANHOE" IN BERLIN.

Sainte Beuve's famous theory that the critic is only "a secretary, who writes what the public thinks," evidently does not hold good in Berlin, for while the press has been mainly hostile to Sir Arthur's work, the public has shown itself sympathetic and appreciative to an unexpected degree. The long-deferred production of "Ivanhoe" took place on November 26, before a large and brilliant audience, which included the Emperor and Empress, the Imperial Chancellor, and a host of social and diplomatic notabilities. The following was the cast: *King Richard*, Herr Stammer; *Prince John*, Herr Fränkel; *Wilfred of Ivanhoe*, Herr Sylva; *Friar Tuck*, Herr Krolop; *The Templar*, Herr Bultz; *Isaac*, Herr Krasa; *Rowena*, Fräulein Weitz; *Rebecca*, Fräulein Hiedler; and *Ulrica*, Fräulein Goetze. The production had been twice postponed on account of the illness of the two *prime donne*, but the *contretemps* was productive of the luckiest results, for a reason that English readers will not peruse without a smile. The gentleman on whom devolved the duty of providing suitable costumes had been carefully furnished with the designs used in London, but disregarding these he had, with true Teutonic independence, evolved an entirely new set of dresses "from his inner consciousness." The effect of these on Sir Arthur Sullivan at the first dress rehearsal is not to be described in language suitable for The Musical Times. Thanks, however, to the energy and courtesy of Count Hochberg and his able assistant, Mr. Pierson, the opera was eventually re-costumed according to the original designs. The expense of this (from an artistic point of view necessary) alteration furnished hostile critics with abundant material for clamour, and much cheap indignation was expressed at the undue favour shown to a foreigner by expenditure far in excess of that usual with native composers. The performance itself was excellent, and we have the best authority for stating that Sir Arthur was delighted, not only with the principal artists, but also with the splendid orchestra and its able chief, Dr. Muck. The revised version

of the opera was used, but no special alterations were made for Berlin. Some of the most enthusiastic applause was bestowed upon the air of the *King*, the duet between the *Templar* and *Rebecca* in the second act, and other numbers, *Friar Tuck's* song proving, as a matter of course, a special source of delight. Amongst the leading artists, the palm must be awarded to Fräulein Heidler, whose realisation of the fascinating part of the heroine elicited universal admiration. Sir Arthur, who, with Count von Hochberg, the director of the Royal Theatre, occupied a stage box, was called before the curtain at the end of the second and third acts, as well as at the conclusion of the opera, and also received the personal felicitations of the Emperor, who had followed the performance with the closest interest. Since the first performance some half-dozen others have been given—each time to fuller houses; and it is probable that "Ivanhoe" will go the round of the German theatres, Dresden and other centres having already made enquiries.

MUSICAL ASSOCIATION.

At the monthly Meeting of the Musical Association, which took place on the 10th ult., at the Royal College of Organists, Mr. T. L. Southgate, in a paper, "On the treatment of music by novelists," drew attention to a matter which in these days of musical culture distinctly calls for amendment. Mr. Southgate said truly that many of the best known novelists in their references to music displayed an ignorance of the art which indicated that they held it in light esteem or else that they were utterly incapable of realising the ridiculous nature of their statements. In "A Roman Singer," by Marian Crawford, there was a violinist who could sustain the common chord of A minor, while at the same time "he imitated the sounds of a laughing voice high up above the monotonous chord; softly at first as though far in the distance; then louder and nearer, the sustaining notes of the minor falling away one after the other and losing themselves." The hero was prepared for his operatic *début* by partaking of "blackberry syrup" in order to increase his courage. However, "his voice spoke like a clarion call on the day of judgment in its wrath and murmured more plaintively and sadly in sorrow than ever the poor Peri sighed at the gates of Paradise." Then we were told that in "'Salve dimora' is a point when the music goes away to the highest note that any one can possibly sing." It was easy for this hero, but all other tenors made it sound like "the squeak of a dying pig." "The Dominant Seventh," by Kate E. Clark, related some terrible effects produced by this harmony, especially when it was "woven together by pathetic chords rolled out in one shining web of melody . . . a mingling of strains from the great composers." George Meredith informed us that the drum was an instrument that "gives vast internal satisfaction owing to its corpulency." William Black spoke of "a perfect accord of descending fifths" as a most enjoyable and wonderful passage; and in "Kilmeny" the hero wonders if Miss Lesley "would only express a faint surprise at hearing Mozart's Sonata in A sharp!" In George Eliot's "Daniel Deronda," a lady resumes conversation "after a long organ stop," and the nervous system of the heroine of "Mr. Barnes of New York" "is kept at a constant unrelaxing tension that makes it like the C string of a highly tuned violin."

There was, however, a more serious side to this subject, for some writers, assuming a knowledge they did not possess, described the effects of music in a manner that was calculated to prove prejudicial to the art. A flagrant example of this was Count Tolstoi's novel, "The Kreutzer Sonata," a name apparently adopted to attract the attention of those who esteemed this masterpiece of Beethoven, for the story had little to do with music, the references to which could only be described as a foul libel on a pure art. Absolute music *per se* could not suggest evil thoughts or inspire a crime. Marie Corelli's "Sorrows of Satan" contained similar untrue and objectionable insinuations; thus a long and extravant description of a performance concluded as follows: "My breath failed me, my senses swam; I felt that I must move, speak, cry out, and implore that this music, this horribly insiduous music, should cease ere I swooned with the voluptuous poison of it." Later on we were told about a song concerning "A secret closely hid beneath the coffin lid," which "sent Lady Elton into the throes of a violent convulsion, and which caused her eyes to roll in their sockets like balls of glass." Du Maurier's "Trilby" presented many problems to the musician. We were informed that the heroine of the beautiful feet was "absolutely tone deaf and without ear," yet she sang "the only song she had heard her father sing, 'Ben Bolt,' in a volume of breathy sound not loud, but immense." As yet we hardly knew the possibilities of hypnotism, but it could not alter physical conditions, and on these depended the quality of the voice, likewise the delicate appreciation of sounds. Moreover, the improved *Trilby* could never have forgotten her three years of training, as we were asked to believe, upon the withdrawal of the hypnotic influence. Again, "everything that Paganini could do with his violin she did with her voice—only better." Could she sing two notes at once? *Trilby* also sings an Impromptu in A flat, by Chopin, "*sans paroles*," which we are told "finally dies away like the afterglow of fading Bengal fires, ending *pianissimo* in E in alt!" Then there was the description of a contralto voice, "the deep low voice that breaks and changes in the middle and soars all at once into a magnified angelic boy treble." This "strange voice seems to pierce the heart and stir the very vitals," particularly when the lady sang "in the middle of the note." In conclusion, the lecturer suggested that novelists should submit their remarks on music to some trained musician.

Owing to the length of the paper there was no time for discussion, but Professor Bridge, who occupied the chair, expressed his indignation that music should be treated in so unworthy and contemptuous a manner by writers who should certainly know better, and Mr. F. Gilbert Webb quoted a passage from "Signa," by Ouida, who, referring to the broken violin of the hero, informed the reader that "The wooden shell he could piece together well enough; but the keys were smashed beyond all chance of restoration."

THE HISTORY OF ENGLISH MUSIC.

Mr. Fuller Maitland's fifth Lecture at the Baker Street Church of England High School for Girls, on November 27, had for its title, "Arne, and the eighteenth century composers." The lecturer pointed out that at the time of Purcell's death the prospects of English music were brighter than they had ever been before. Englishmen took a real pride in their greatest composer, and for many years after his death his music retained its hold upon them. Croft and other composers seemed likely to carry on the good work, but it was put to a sudden stop by the advent of Handel, who was the first to bring Italian opera into fashion in this country. From the beginning of the eighteenth century the fashionable public systematically decried and neglected indigenous musical talent and worshipped foreign celebrities. Handel availed himself freely of the works of Purcell, and many of his characteristic choral effects were due to the British master, who, of course, got no credit at all for them. The lecturer went on to describe the excellent work done by Dr. Greene (born just about the time that Purcell died), Dr. Boyce, who succeeded Greene as Master of the King's Band; Dr. Arne, and Dr. Nares, whose instrumental pieces were spoken of as resembling Bach's rather than Handel's. The catch or round was next dealt with as one of the purely English forms least affected by foreign influence, and then the most celebrated glee composers received attention. The Lecture concluded with a lucid summary of the excellent work done by the Wesleys, especially in making known to English music-lovers the music of John Sebastian Bach. The illustrations included vocal pieces sung by Mrs. Helen Trust, and "lessons" and sonatas by various composers played on the harpsichord by Mr. Maitland.

The last Lecture, given on the 4th ult., dealt with nineteenth century composers. The lecturer drew an interesting parallel between the influence on English composers of Handel in the eighteenth and Mendelssohn in the nineteenth century, but said that the latter had been less crushing. Sterndale Bennett's indebtedness to Mendelssohn had been exaggerated — his works contained

individual ideas and modes of expression. The influence of Mendelssohn's style, however, was so great, that for a time it quite destroyed the individualities of smaller men. A warm tribute of praise was given to Loder, Pearson, G. A. Macfarren, Henry Smart, F. E. Bache, and Goss. The living composers dealt with were Sullivan, Stanford, Goring Thomas, Mackenzie, Parry, Corder, Cowen, Somervell, C. H. Lloyd, and several others. The illustrations included songs, excellently sung by Mrs. Hutchinson and Miss G. Sichel, and several instrumental pieces.

LONDON INSTITUTION.

Mr. Arnold Dolmetsch gave a most entertaining and instructive Lecture, on the 5th ult., at the London Institution. Surrounded by some very fine specimens of old instruments, the lecturer passed from one to the other, explaining the construction and peculiarities of each with the directness of perfect acquaintance and the prejudice of affection. Taking up the historical lute around which so many romantic stories cling, the lecturer said that for 300 years this instrument held the place in the household now occupied by the pianoforte. Children had to learn it as now they have to practise upon the keyboard, and "probably did not succeed any better, for it was a difficult instrument." The backsliding character of the lute to get out of tune was not mentioned, but according to an ancient authority, if a man played the lute for eighty years he would have spent sixty of them in manipulating the numerous pegs round which the strings were entwined in slippery embrace. Considerable attention was bestowed upon the family of viols, with and without sympathetic strings, those furnished with the latter being kept for solos, as the added strings somewhat blurred the attack. Several pieces were played on these instruments, those rendered by Miss Hélène Dolmetsch on a viola da gamba deservedly calling forth hearty applause. Most interest was, however, perhaps manifested in a fine toned virginal, dated Venice, 1550, upon which was played some of the music contained in the Fitzwilliam Virginal Book, now being published for the first time under the editorship of Mr. Fuller Maitland and Mr. Barclay Squire. The ingenious devices by which distinct varieties of *timbre* were procurable from the double harpsichord were explained as proceeding from two and sometimes three sets of strings, which were severally plucked by quills and leather, according to the stops used. In the instrument exhibited there were five speaking stops, which severally acted upon quill-plucked strings, leather-plucked strings, and partially damped strings, giving a harp-like effect; while the employment of the others produced a trumpet tone and a peculiar bright silvery tone resulting from the strings being plucked close to the nut. Other varieties of tone-colour could of course be produced by certain combinations. The modern pianoforte was thus shown not to be wholly a gain; but notwithstanding the advantages possessed by the harpsichord, the ear undoubtedly grows more quickly wearied with the sharp and persistent "ting" of the plucked string than it does of the sameness of tone produced by the blow of the felt-covered hammer. Much interest was evinced in a new clavichord made by Mr. Dolmetsch after the old models. In this instrument a tangent makes the note before it is struck, in a similar manner as a player stops the strings of the violin. The strings also were struck in such a way that a slight swelling forth of the sound could be produced by pressure of the finger on the note after it was struck, or, if desired, a *tremolo* effect. This made the instrument very sympathetic, and was doubtless the reason why it was preferred by Bach to the harpsichord. But the tone produced was so weak that, as Miss Dolmetsch played the Prelude and Fugue from Bach's famous "Forty-eight," the sweet low plaintive tones seemed like the ghostly voices of far away ages.

IRISH LITERARY SOCIETY.

Under the presidency of Dr. Charles Wood, a Meeting of the Irish Literary Society was held on November 30 at the Society of Arts, at which a comprehensive paper was read by Dr. Annie W. Patterson. The lecturer began by impressing on her audience the great gulf that existed between ancient and modern music, created by the intervals of the present scale. It was now only possible to convey a comparatively tuneless version of music which had been described as powerful to elicit tears and smiles. Speaking generally, and allowing for climatic and other influences, a certain amount of preliminary education was required before we could appreciate modern music, especially in its advanced form; whereas the nature of ancient music was presumably such as would appeal directly to the inborn perception of the human ear, independent of preconceived ideas. Ancient melodies were composed in what has been termed "nature's scale," and modern science obliged us to translate them into a scale which could only be in justice to truth described as artificial. Yet the beauty of the old Irish folk-songs was such that its spirit appealed to us even though thus disguised. Irish music, indeed, never fell powerless on the hearing ear, nor spoke in vain to the sympathetic heart. Irish chroniclists described some six mystic cycles or ages of colonisation, the last two on the list being those of the Tuatha dé Danaan and the Milesians. The former people were said to have come from Greece and to have been skilled in magic and scientific knowledge of all kinds. It was in connection with this mysterious race that there was found in an ancient Irish MS. the story of the Daghda and his magic harp, which contained the first mention in Gaelic writings of the harp or cruith. The last band of invaders who colonised Ireland in the mythical period was that of the Milesians. These succeeded in completely subduing and supplanting the Tuatha dé Danaan, whom subsequent tradition represented as dwindling down into fairies and taking up their abode in the mountains and about the lonely lakes of the country. The Milesians would seem to have come to Ireland by way of Spain from the East. They were well skilled in music and poetry, and the results of researches indicated that they had acquired their knowledge from Egyptian science. The lecturer (aided by magic lantern images) compared the most ancient drawings of Irish harps, as found engraved on stone, &c., with the instruments depicted in the tombs of the Egyptians, the result confirming the theory of the origin of the Irish harp being Eastern. Study of these ancient harps inclined the lecturer to believe that the instrument originated, or at least was highly developed by the Egyptians, that the front pillar was an additon by the Hebrews or some kindred people who were at one time more or less influenced by Egyptian art and custom, that the ancient Milesians or Gadelians came from the East, and, judging by their code of laws and the Semitic character of their names, were of Hebraic origin.

Reference was made to the exalted position held by the Bards among the Celtic people from the remotest period, and to the Council convened at Drumkill, in County Donegal, by the reigning king of Ireland in 558, to obtain their expulsion, which, however, did not take place. The decline of Irish harp playing was ascribed to 1738, after which period the prevalence of equal temperament and the preference of the art patrons of Great Britain and Ireland for continental music rang the death knell of the ancient harpers. Only seven of these responded to the generous offers of James Dungan, in 1781, who endeavoured to revive the annual meeting of harpers, but had to relinquish it after three years. Denis Hempson, the veteran harper of Magilligan, County Londonderry, who lived to the age of 112, might be regarded as the last of the race of minstrels who were versed in the correct traditions of the ancient school of Irish harp playing. He was the only harpist at the Belfast meeting in 1792 who played with long crooked nails as described by the old writers. In playing he caught the string between the flesh and the nail. He had an admirable manner of playing *staccato* and *legato*, his fingers lying over the strings in such a manner that when he struck them with one finger another was instantly ready to stop the vibration. Speaking of the Irish language, the lecturer said that the musical terms in reference to the harp were legion, and a notable point about them was that they had evidently been invented independently of our modern Italian vocabulary—as, for instance, the word for the shake, which literally meant "activity of the fingers." The lecturer considered the praises of Irish music by Cambrensis,

the learned Bishop of St. David's, a great proof of the remarkable skill of the bards, since Cambrensis was of Welsh and Flemish descent and hated the Irish people.

A most interesting and charming selection of ancient Irish songs was effectively sung by the Misses Mabel Berrey, Florence Shee, Lucy Etheridge, Harriet Rose-Byrne, and Messrs. Walter Mackway and William Webster. Madame Fortescue played the harp, and the lecturer and Mrs. Adelaide Needham presided at the pianoforte.

REVIEWS.

Bible Stories. Musically illustrated in six Sonatas for the Harpsichord. By Johann Kuhnau. No. 1, David and Goliath; No. 2, Saul and David. Edited by J. S. Shedlock. [Novello, Ewer and Co.]

KUHNAU, John Sebastian Bach's predecessor at St. Thomas's, Leipzig, published the "Biblical Sonatas" in that city in 1700. He was then, though only thirty-three, at the zenith of his fame. Considering that Kuhnau was the greatest German composer of music for the clavier before Bach, it is strange that no complete edition of his works has yet been issued. A few selected pieces have found their way into modern collections, but that is all, and the Bible Sonatas, so often mentioned in biographical articles and histories of music have, until now, remained available only to those who had access to the original edition, copies of which are so scarce that even the British Museum does not possess one. The thanks of music-lovers all the world over are therefore due to the editor and publishers of what we hope will prove to be only a first instalment of this most interesting set of Sonatas. They have placed within easy reach of everyone music that forms an important link in the chain of musical progress, and which no student of that progress can afford to ignore. Quite apart from the consideration that these pieces were written when Bach and Handel were only fifteen years of age, the fact that they are the earliest examples that have come down to us of Programme music, *in which the true function of the art is kept in view*, gives them an altogether unique position in instrumental music. There were battle pieces, bird pieces, and feeble attempts to imitate storms before Kuhnau's time, as every musician knows; but here for the first time we have a serious attempt to illustrate dramatic incidents by means of instrumental music that aims at expressing, not the incidents themselves (which, of course, would be impossible), but their characteristics and emotional causes and results. Thus, in the first Sonata, the composer himself thus describes his intentions: "1. The stamping and defying of Goliath. 2. The terror of the Israelites and their prayer to God at sight of the terrible enemy. 3. The courage of David, his desire to humble the pride of the giant, and his childlike trust in God. 4. The contest of words between David and Goliath and the combat itself in which Goliath is wounded in the forehead by a stone, so that he falls to the ground and is slain. 5. The flight of the Philistines. 6. The exultation of the Israelites over their victory. 7. The praise of David sung by the women in alternate choirs; and, finally, 8, the general joy expressing itself in hearty dancing and leaping." The second Sonata is more subjective. The various movements deal with "1. The sadness and madness of King Saul. 2. The refreshing song (*sic*) of David's harp. 3. The tranquil and contented mind of Saul." All these things are expressed with a mastery and decision of touch, a directness and felicity of phrase, and a dignity and purity of style that command instant admiration; but, beyond this, the music is throughout full of charm for the ear. "Realistic" effects are almost entirely absent, and "meaning" is never obtained at the sacrifice of musical beauty. Of the two Sonatas (they are published together) the first has more variety and would probably appeal to a wider circle of hearers than the second, which is deeper, and more likely to interest musicians. The former may also be recommended to organists as eminently suited to their instrument—the more so that, in the original edition, a hint to this effect is given by the composer himself.

Calisthenics for the Pianoforte. By E. Silas. [Edwin Ashdown.]

THE title of this collection is somewhat alarming and suggests distraction of neighbours and destruction of the household instrument. In a brief preface the author says: "There is no dearth of good exercises for the pianoforte, but for the most part they all more or less repeat each other. In the following pages I have tried to leave the ordinary track, and many of the passages will be found of unusual difficulty, written in the belief that when a player can master these, passages of ordinary difficulty will appear comparatively easy." Executants therefore who rejoice in technical feats may be attracted to this collection. Inasmuch, however, as in twenty-one out of the twenty-seven exercises the left hand faithfully follows in similar motion the *arpeggios* played by the right, the difficulties treated of cannot be said to be very comprehensive.

Cantilène. Legende Espagnole. For Violoncello, with Pianoforte Accompaniment. By Arthur Hervey. [Novello, Ewer and Co.]

THE first of these pieces belongs to the class of music which charms by its unaffected and spontaneous expression and which appeals to the cultured musician by its refinement and finished craftsmanship. The "Cantilène" presents no difficulties to the average violoncellist, and will doubtless enhance the enjoyment of many evenings at home at this season.

The "Legende" is more ambitious in design and character, but it demands no special executive abilities. In pieces bearing this title one looks for the suggestion of the mysterious, and, in this instance, for the courteousness which we are told existed before "Cervantes smiled Spain's chivalry away." These requirements are found in Mr. Hervey's music, which thus possesses much that is attractive. In both pieces the unconventional nature of the harmonic progressions in the final cadences will prove interesting to musicians.

Three Romances for Pianoforte. Op. 33. By Herbert S. Oakeley. [Schott and Co.]

THE first of these romances is headed "The course of true love never did run smooth," a quotation which some amateurs may think appropriately illustrated by the piece being written in six sharps. It starts in a calm and expressive manner, and although it gets into difficulties on the second page and does not get out of them for a considerable space it ends tranquilly, and leaves a satisfactory impression. No. 2 informs the player that "In the Spring a young man's fancy lightly turns to thoughts of love," and the music, if expressively played, will induce the listener to think that it is good that a man's thoughts should so stray. The piece, which may be described as a song without words, is developed at some length and is the most important of the three compositions. With No. 3 we are introduced to "The time of roses," which effectively concludes a melodious and musician-like series.

Nocturne and Pavane, from "Romeo and Juliet." For Pianoforte solo. By Edward German.

Pastorale, from "Romeo and Juliet." For Violin and Pianoforte. By Edward German. [Novello, Ewer and Co.]

CULTURED pianists who have seen the version of Shakespeare's immortal love story now being performed at the Lyceum Theatre will without doubt welcome the arrangements for their instrument of the charming "Nocturne" which, it will be remembered, ushers in the third act, and the graceful "Pavane," which is danced with courtly gestures in the brilliant ball-room scene. Although the spell of the delicate orchestration is of course lost in the keyboard version, the spirit of the music remains, and a sympathetic executant cannot fail to experience and give pleasure as he or she converts the silent notes into sweetest sounds. There is but little difficulty in doing this, for the music is easy to read and calls more upon the heart than the head for its due interpretation. The suave character of the opening pages of the Nocturne is effectively interrupted by the triplets introduced in the bass as the

music grows more impassioned and suggestive of the avowal in the balcony scene. This middle portion also provides an admirable contrast to the resumption of the first theme with which the piece ends "as breezes pause, and die."

The Pavane being in A minor might be played with excellent effect immediately after the Nocturne, which is in A major. How to play this Pavane will be best learned by a visit to the Lyceum, where it is danced. Mr. German would seem to have had a previous existence upon this earth when old English dances were "righte merrily" footed all over the land. Only by such an hypothesis can his remarkable ability to reproduce the very essence of the dance measures of our forefathers be satisfactorily accounted for. The dances written for the production of "Henry VIII." have been heard far and wide, and the same irresistible rhythm and quaint old-world charm that have secured them such extraordinary popularity distinguish this "Pavane," which, in its dainty refinement and courtly air, seems to resuscitate the "good old" days.

The Pastorale was written to precede the second act, for the incidents in which it admirably prepared the mind. The arrangement for the violin and pianoforte preserves many of the charms of the original orchestral version, and the interest of the music is well shared between the instruments. As in the Nocturne, contrast is obtained by an animated middle episode, and the *Finale* is remarkably effective without presenting any notable difficulty. These pieces may be warmly recommended to all amateurs, for they will enable them to "discourse most eloquent music."

Ricordi's Lyric Album. Vols. I. and II. [Ricordi and Co.]

Volume I. consists of six songs by Signor Paolo Tosti, and includes "Help me to pray," "Non me lo dite" ("Tell me not that"), "Lungi" ("Far away"), "We have loved," "Dopo" ("Ever since"), and "Rosa." All these are more or less well known to vocalists, and to not a few the present issue will be doubtless welcome. Volume II. comprises half-a-dozen examples of the vocal compositions of Signor Luigi Caracciolo. They are "My heart and I," "Yes, I like you," "Stars of the summer night," "Why should we part," "A muleteer song," and "For thee." If less popular than the collection by Signor Tosti, amateurs have fairly well appraised the value of these songs. They are unpretentious and presumably meet the requirements of some singers.

Seven Children's Songs. With Pianoforte Accompaniment. Op. 61. By Edvard Grieg. With the original Norwegian words and an English version by Lady Macfarren. [Augener and Co.]

These songs are delightfully fresh and characteristic. Although well suited to young folks of musical abilities, several of them might be made effective by children of larger growth. The English translation is not always as happy as it might be. Such lines as "'Mid glow and glimmer and children's glee, 'bove fruits and flags shines a bright star golden," give the vocalist little chance to produce a good tone, even after their meaning has been grasped. The accompaniments are models of simplicity and effectiveness.

FOREIGN NOTES.

Amsterdam.—M. Eduard Zeldenrust, favourably known to London audiences, was the pianist at the first Philharmonic Concert of the season, and was greatly applauded in pieces by Schumann, Jensen, and others.

Berlin.—At a Concert at the Opera, given on November 30, under the direction of Herr Weingartner, the first performance was included of a new Requiem (manuscript) by the composer of "Donna Diana," Herr von Reznicek.——Amongst recent Concert-givers should be mentioned Mr. Ernest Hutcheson, who gave a most successful Pianoforte Recital at the Bechstein Hall; and a young violinist, Signor Arrigo Serato, of Bologna.——A new Choral Symphony by Herr Mahler, who some few years since conducted German Opera at Drury Lane Theatre, is about to be produced at the Philharmonic Concerts here, under Professor Gernsheim's direction.——A cycle of Wagner's works was commenced at the Royal Opera, on the 6th ult., with a performance of "Rienzi."

Bologna.—The new opera "Consuelo," the libretto founded upon George Sand's novel, which gained for its composer, Signor Giacomo Orefice, the Baruzzi Prize of 5,000 lire, was brought out here recently, for the first time, with great success.

Brunswick.—A new work by Herr Eduard Kremser, for male chorus, solo voices, and orchestra, entitled "Balkan Bilder," in which the composer has skilfully interwoven some popular Bulgarian melodies, has just been performed here with much success. The work is also to be shortly produced at Munich, Stuttgart, and Zurich.

Brussels.—A new Mass for five voices unaccompanied, by M. Edgard Tinel, the composer of "Franciscus," was performed last month at the Church of St. Boniface and created a most favourable impression. The performances also included a charming "Ave Maria" from the same pen.——Signor Ferrucio Busoni, the eminent pianist, took part in M. Joseph Dupont's first Symphony Concert of the season, last month, and also gave a Recital of his own.——The *réprise*, on the 7th ult., at the Théâtre de la Monnaie, of "Fidelio" was the first important event of the season here. This sublime work, which had not been given since 1889, was performed with the recitatives so ably added by M. Gevaert, who also superintended the rehearsals. Madame Georgette Leblanc proved an admirable exponent of the heroic wife, and M. Casset was the *Florestan*.

Cologne.—An interesting addition to Concert enterprise in this town is the formation of a quintet party of wind instruments, consisting of Herren Wehsener (flute), Exner (oboe), Friede (clarinet), Sadony (bassoon), and Tornauer (horn), all leading members of the Gürzenich Orchestra. The new association will give three Concerts of chamber music, with or without pianoforte, during the season.——A new opera, entitled "Sjula," by the Dresden composer, Herr von Kaskel, has just been brought out at the Stadt-Theater and exceedingly well received.

Crefeld.—Fräulein Josepha Joachim, the second daughter of the eminent violinist, is about to make her *début* here in Schiller's "Jungfrau von Orleans," the young lady having adopted the stage as a profession. Her elder sister, Marie, is an esteemed member of the Opera in Dessau.

Darmstadt.—Reznicek's comic opera "Donna Diana" was brought out here last month at the Grand-ducal Theatre, under Herr de Haan's direction, with great success. The notable work by the Austrian composer is now making the round of German lyrical stages.

Dresden.—Herr E. d'Albert's new opera "Ghismonda," the libretto (based upon a dramatic poem by Immermann) from the pen of the composer, was brought out at the Royal Theatre on November 28, under Herr Schuch's direction, and was received with much apparent favour by a numerous audience, whose verdict was not, however, altogether shared by the local press. On the repetition of the performance the house was half empty.

Frankfort-on-Main.—An interesting historical Concert in honour of lady composers was given here recently, under the auspices of the Society of German Women. The programme included a poem by Goethe, set to music by the Duchess Anna Amelia of Saxe-Weimar, a niece of Frederick the Great, who died early in the century. There were also performed a song by Corona Schroeter, who flourished in the second half of the eighteenth century; two pianoforte pieces by Fanny Hensel, Mendelssohn's gifted sister; a song by the last century composer, Louise Reichardt; pianoforte pieces by Madame Schumann; and finally a selection from Frau Ingeborg von Bronsart's opera "Hiarne," which has already been successfully produced at Gotha and Weimar.

Hanover.—The Royal Theatre here, which has been closed for some time past pending important structural alterations, has just been re-opened with a gala performance of "Fidelio." The house presented a greatly improved appearance.

Leipzig.—The recently discovered remains of Johann Sebastian Bach are shortly to be transferred to their new resting-place in the renovated church of St. John's, by the

side of that of the poet Gellert. The suggestion made from several quarters that the remains of the great Cantor should be placed in St. Thomas's Church, so closely associated with his artistic activity, has, it would seem, not found favour with the authorities.——An event in musical circles here was the first performance, at the eighth Gewandhaus Concert last month, of Berlioz's "La Damnation de Faust," the productions of that master, with others of the modern schools, having been all but excluded here under the former *régime*. The performance was an excellent one, under Herr Nikisch's *bâton*, the soloists being Mdlle. Marcella Pregi, of Paris; Herren Schelper, Bandrowski, and Krüpfer.

MAYENCE.—Ibsen's early romantic drama, "The Feast of Solhang," with the new incidental music by Herr Hans Pfitzner, was produced for the first time at the Stadt-Theater last month. The drama, which is in style widely apart from the author's later manner, was received with much interest, while the musical numbers proved a most valuable adjunct to the general effect. Herr Humperdinck, writing in the *Frankfurter Zeitung*, speaks in terms of high praise of Herr Pfitzner's score, which includes solo and choral numbers and three particularly effective orchestral preludes. The composer, who conducted, was repeatedly recalled.

MUNICH.—The ever active management of the Royal Opera, which some time since earned the gratitude of Mozart lovers by a model performance of "Le Nozze di Figaro," is now actively preparing a similar representation of "Don Giovanni." The immortal work is to be produced in exact accordance with the original score used by the master himself (in the possession of Madame Viardot Garcia) and divided into two acts as indicated by the librettist. In order to effect the scenic changes more rapidly, a revolving stage is being constructed, by means of which the changes will be carried out in a few seconds before the eyes of the audience.——After some unavoidable delay, Herr Richard Strauss's new opera "Guntram" has been at length brought out at the Royal Theatre. During the rehearsing of the work some rather energetic protests were raised on the part of some of the leading vocalists, one of whom (himself the composer of an opera) even going so far as to question whether his part contained anything which might be justly described as "music." However, Herr Strauss's new work, which is undoubtedly an important one, containing many fine scenes, was extremely well received by the audience. The press, as might have been expected, is very much divided in its opinion.——Sir Arthur Sullivan's operetta "The Chieftain" is just now being performed for the first time in Germany, at the Gärtnerplatz Theatre here, with good success.

PESARO.—Mascagni has been duly installed in his new office as director of the Liceo Rossini, amidst numerous public demonstrations testifying to the popularity of his appointment. The professors of the Institution are said to have been greatly struck with the familiarity displayed by the young Maëstro with every detail of the various branches of instruction. He is said, moreover, to have intimated that he will not produce any new operatic work for some years to come, but devote himself meanwhile to teaching.

PRAGUE.—Under the title of "Perniková Chaloupka" (The Gingerbread Cottage), Humperdinck's "Hänsel und Gretel" was produced for the first time in Czech, at the National Theatre, on the 3rd ult.

ROME.—Under the title of "Società Giovanni Sebastiano Bach," a Bach Society has just been founded here upon the lines of the already existing Palestrina and Beethoven Societies. There are already numerous applicants for membership from aristocratic and artistic quarters in this capital. Six concerts are to be given during the season, under the direction of Signor Allessandro Costa.

ST. PETERSBURG.—A grand Concert was given here last month by Herr Leopold Auer, the eminent violinist, with the assistance of the orchestra of the Imperial Musical Society, on which occasion Tschaïkowsky's "Sinfonie Pathétique" was given, and the Emperor William's "Song to Ægir" was sung by a choir of some six hundred voices. Herr Auer conducted, and also played Beethoven's Violin Concerto.——Josef Hoffmann has just given a Concert here at the Hall of Peers to an audience numbering over 3,000, whose enthusiasm took the form of carrying the young artist in triumph through the Hall at the conclusion of the performance.

STUTTGART.—Humperdinck's already so much talked-of new fairy play, "The wolf and the seven kids," was given here for the first time last month at the Court Theatre, the performance being for a charitable purpose. The feeling of the audience was, on the whole, one of disappointment. As we have already indicated, the new work would seem to be intended in the first place for performance in private circles. There is a great deal of spoken dialogue in the piece, and the music, replete with popular elements, and clever, as it could scarcely fail to be, really plays a secondary part.

TRIESTE.—A new Mass by the well-known composer of church music, Signor Guiseppe Rota, was performed recently for the first time at the Cathedral here, under the composer's direction. It proved a valuable composition and created a profound impression.

VIENNA.—The composer, Herr Heuberger, has been appointed assistant musical critic of the *Neue Freie Presse* in the room of the late Dr. Albert von Hermann, whose death we announce in another column.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

ON November 23 the new Saturday "Pops" were inaugurated in the Ulster Hall, under the management of Mr. Louis Mantell, with the most satisfactory result, the building being crowded; and on the Saturday following (30th) there seemed to be no diminution in either the attendance or interest. Through the hall being engaged until the end of the year there will be a short interval until the 4th inst., when these Concerts will get into full swing again. On November 29 the Philharmonic Society gave its second Subscription Concert in the Ulster Hall, when Haydn's "Creation" was performed, with orchestral selections and miscellaneous pieces. The artists were Miss Esther Palliser, Mr. Chambers Coleman, and Mr. Watkin Mills. The attendance was all that could be wished, and the performance reflected the greatest credit on Mr. F. Koeller, the conductor of the Society.

Mr. Farley Sinkins gave his third Concert in the Ulster Hall, on the 11th ult., when the following artists appeared: Madame Belle Cole, Mdlle. Ghita Corri, Mr. Joseph O'Mara, and Mr. Charles Magrath as vocalists; and Mr. Gordon Tanner (solo violin), Mr. de Jong (solo flute), and Mr. Sydney Brooks (solo violoncello); Dr. Collisson acting as accompanist.

The interest manifested here in the annual performance of Handel's immortal oratorio "The Messiah" has now increased to such an extent as to necessitate a second performance, and when it is mentioned that at the two Concerts given by the Philharmonic Society, on the 13th and 14th ult., money had to be refused at the doors, it looks as if a third Concert would be required to meet the demand for seats. The artists engaged were Madame Amy Sherwin, Miss Dews, Mr. Edward Branscombe, and Mr. Arthur Barlow, all of whom did their respective duties well and to the satisfaction of the audience. The choral work was efficiently rendered, Mr. F. Koeller again acting as conductor.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

DECEMBER in matters musical here has been one of the busiest months within my recollection, which dates from 1854. A summary of the principal musical events must, therefore, suffice.

Messrs. Harrison's second popular Subscription Concert again attracted an enormous assembly, and rarely has our fine Town Hall presented a more brilliant *coup d'œil*. The occasion was an exceptional one, as Miss Nikita made her *début*. Miss Margaret Macintyre was heard at the same Concert. Miss Nikita's brilliant style of vocalisation is certainly the principal feature of her art, but disappointment was felt in the direction of voice quality. Miss Macintyre, who has not been heard here for some time, was received with acclamation. Her voice has considerably increased in

volume, and, in the rendering of "Robert, toi que j'aime," she showed considerable tone power and dramatic feeling. One of the most genuine successes of the Concert was secured by Miss Ada Crossley, the Australian contralto, who appeared as a *débutante*. Her voice is not only rich in quality, but most sympathetic, and her phrasing is artistic to a degree.

Mr. Stockley's second Orchestral Concert served to introduce Herr Reisenauer to local audiences. The famous German pianist caused quite a *furore* by his marvellous mastery of the keyboard, and no player since Rubinstein has raised such excitement here at a first appearance. The orchestral pieces consisted of Beethoven's "Pastoral" Symphony, Goldmark's Overture "Sakuntala," Wagner's Vorspiel to "Tristan und Isolde," and Beethoven's Overture "Coriolanus." The works had been well prepared by Mr. Stockley, especially Goldmark's Overture, and altogether the Concert must be recorded as one of the best and most interesting ever given by him.

The Jubilee year of the Festival Choral Society was celebrated by a magnificent Concert under Dr. C. Swinnerton Heap's direction. The works given consisted of Mr. Edward Elgar's cantata "The Black Knight," Beethoven's Choral Symphony, and the third act from Wagner's "Lohengrin," for which the following principals had been secured: Madame Ella Russell, Miss Stanley Lucas, Miss Lucie Johnston, Mr. O'Mara, and Mr. Norman Salmond. From the very beginning of the cantata Mr. Elgar shows a perfect mastery over his subject, in the realisation of which he has been thoroughly happy. His orchestration is full of colour and displays many original touches, and his part-writing is unconventional to a degree. The performance, although by no means perfect, showed careful preparation. Beethoven's Choral Symphony is specially worthy of record on account of the superb singing of the chorus in the choral *Finale*. The purity of soprani and tenori, and their firm attack, were distinct features of the performance. Of the various movements the *Scherzo* and the *Adagio* were by far the best rendered. The third act of "Lohengrin" was superbly given, Madame Ella Russell astonishing all hearers by the intensity and purity of her singing. Mr. O'Mara was also in excellent voice and sang with rare feeling. Dr. Heap has shown that he is most earnest in his endeavours, and has proved himself an experienced conductor.

The Royal Carl Rosa Opera Company gave a week's season of operas at the Theatre Royal. The principal interest centred in the revival of Wagner's "Flying Dutchman" and Ambroise Thomas's "Mignon." Madame Ella Russell, as *Senta*, surpassed her previous efforts in Wagnerian opera, and Mr. Ludwig's *Van der Decken* is too well known to need comment. Mdlle. Zelie de Lussan appeared as *Carmen* and as *Mignon*, achieving the utmost success in both parts. The arduous duties of the tenor devolved upon Mr. Barton McGuckin, duties which this accomplished artist fulfilled to the letter. The other operas given during the week were "Tannhäuser," "Hänsel und Gretel," "Cavalleria Rusticana," and "Pagliacci."

MUSIC IN BRISTOL.

(From our own Correspondent.)

The chief musical event in Bristol during the past month was the performance, by the Choral Society, of Handel's "Messiah," which took place at Colston Hall on the 21st ult. Mr. Riseley was not content to bring it forward without preparation, for at several weekly practices the more difficult points in the choruses were carefully rehearsed, and as a consequence Handel's masterpiece was unfolded with splendid results, which redound to the praise of the conductor and the choir. The band (led by Mr. Theo. Carrington) and voices numbered about 500. The principals were Miss Kate Cove, Madame M. Hooton, Mr. H. Kearton, and Mr. Douglas Powell; and Mr. J. H. Fulford presided at the organ.

After two postponements, the Bristol Orpheus Glee Society, numbering ninety members, went to Windsor on the evening of the 2nd ult. and sang to the Queen, some of her children, and members of the Court the following glees and part-songs, chiefly by English writers: "God save the Queen," arranged by G. Riseley; "Strike the Lyre," T. Cooke; "The long day closes," Sir A. S. Sullivan; "Hohenlinden," T. Cooke; "Peace," C. Lee Williams; "The Pedlar's Song," C. Lee Williams; "Ossian's Hymn to the Sun," Sir J. Goss; "The Dying Child," J. J. Viotta; "The Retreat," L. de Rille; "Stars of the Summer Night," W. A. C. Cruickshank; "God save the Queen." The magnificent singing (unaccompanied) of the members of the choir, who are famed for refinement, the delicacy of their *pianissimo* effects, and the brilliancy and clearness of the alto voices so pleased her Majesty that she asked for further examples of the accomplishments of the Society, and Walter Macfarren's "Highland War Song" and Hatton's "Absence" were added. The Queen and members of the Court subsequently complimented Mr. Riseley and the Society, and observed that the perfection of their singing had been a delightful surprise, and on the 13th ult. the Queen sent Mr. Riseley a handsome *bâton*.

Unaccompanied part-singing is perhaps cultivated more and brought to greater perfection in Bristol than in any city in the Kingdom. The same evening that the Orpheus Glee Society went to Windsor, the Æolian Male Choir, which, though a young body, has attained wonderful efficiency under the guidance of Mr. Sleigh, gave a Concert in the Vestry Hall, St. Philip's, and sang with neatness and taste a number of part-songs and glees to the gratification of a numerous assemblage.

Three days later a large audience gathered in the Victoria Rooms, Clifton, to listen to the Bristol Gleemen, who, for a charitable object, unfolded the beauties of several compositions by English, German, and other writers. Among them were Krugh's "Hark the merry Drum," Callcott's "Peace to the souls of the Heroes," Trühn's "The Three Chafers," Laurent de Rille's "Like Fairy Elves," and Engelsberg's "The Students' March." Under the guidance of Mr. W. J. Kidner, all the pieces were well rendered, and, together with songs by Madame Gomez, were highly appreciated by the audience.

In The Musical Times of last January reference was made to the increase in the number of churches of the city and neighbourhood in which suitable cantatas, selections from oratorios, and carols were sung during Advent and at Christmas. Now I have to record the gratifying fact that still more places of worship have been added to this catalogue. It is unnecessary to mention every sacred building where such musical services took place this year. A few only may suffice. Spohr's "Last Judgment" was given at St. Andrew's, Montpelier, on the 1st ult.; St. John's Choral Society gave a creditable rendering of the "Hymn of Praise," under the direction of Mr. A. E. Hill, on the 11th ult.; Mozart's Requiem Mass was given in St. Thomas's Church, City, on the 9th ult.; Garrett's "The Two Advents" was given on the 12th, in St. Mary Redcliffe Church, where it should be mentioned the movement of making services more musical (which has since so widely extended) was initiated by Mr. J. W. Lawson. In the majority of the churches and many other places of worship carols were sung at Christmas.

At the Popular Chamber Concert, on the 14th ult., Anton Dvorák's Sextet for strings (Op. 48) and Mozart's Quintet (No. 6) for strings were the concerted works performed, the executants being Messrs. Ward, Bernard, Gardner, Woodward, Pavey, and Pomeroy. The instrumental solo was Hans Sitt's Concertstück for viola (Op. 46), contributed by Mr. F. S. Gardner. Messrs. Ward and Bernard were associated in an *Andante* from a Concerto of Bach for two violins. Miss Alice Hodder sang songs, two being by Mr. Cyril B. Rootham, who, with Miss Edith Payne, acted as accompanist.

The Ballad and Instrumental Concert in Clifton, on November 25, in which Madame Duma and nine other artists took part, was well attended; as was that of the Glasgow Select Choir, on November 29. The Recital, on the 7th ult., of Mr. Ernest Young, who was assisted by Miss Lock and Mr Venn, was a success. The famous "Besses-o'-th'-Barn" brass band gave two Concerts in Bristol on the 14th ult. During the week commencing November 25 the opera company of Mr. D'Oyley Carte gave representations of "Utopia, Limited" and "Princess Ida" at the

landlord get to high words, in the midst of which *Young Benson* and *Edmunds*, *Martin Stokes* and *Flam* appear. The result is that *Old Benson* has notice to quit the farm, and the Act ends with a sestet, led off by *Young Benson*, who sings:

Turn him from the farm! From his home will you cast
The old man who has tilled it for years?
Every tree, every flower, is link'd with the past,
And a friend of his childhood appears.

The second Act opens in the Hall. The *Squire* is expressing to *Flam* regret for his hasty conduct when *Lucy* and *Rose* enter, the former being also in repentant mood. She begs the *Squire* to cease his attentions, but he simply answers:

Hear me, when I swear that the farm is your own
Through all changes Fortune may make.

This is the beginning of a quartet, in which *Young Benson*, who has followed his sister, expresses contempt for the *Squire's* promises. [*Exeunt omnes.*] *Flam* now enters. He has a scheme for carrying off *Lucy*, and, *Martin Stokes* opportunely arriving, enlists that worthy's services. *Stokes* imagines, however, that *Rose*, not *Lucy*, is to be the victim. The action now moves to "an open space in the village." Enter the *Squire*, still in virtuous mood. He will reform, give up cities and live happily in the country. Sings:

A country life, without the strife
And noisy din of town,
Is all I need, I take no heed
Of splendour or renown.
And when I die, oh, let me lie
Where trees above me wave,
Let wild plants bloom around my tomb,
My quiet country grave.

We are now once more in the rickyard, where *Young Benson* laments the approaching break-up of the old home, and sings:

My fair home is no longer mine;
From its roof-tree I'm driven away:
Alas! who will tend the old vine,
Which I planted in infancy's day?

—and so on to the same effect. Father and son, with the two girls, are just leaving the old home when the *Squire* enters, imploring *Old Benson* to remain. "You implore me to remain here," cries the *Farmer*, "I spurn your offer. *Here?* A father yielding to the destroyer of his child's good name and honour!" &c. Explanations follow, and everything is proved to be all right, even *Edmunds* being satisfied. In the scene which follows, *Martin Stokes*, aware of how the land lies, betrays *Flam* and saves *Lucy*, who now is repentant, and sings:

The gay morn breaks,
Mists roll away,
All Nature awakes
To glorious day.
In my breast alone
Dark shadows remain;
The peace it has known
In can never regain.

The final scene and *dénouement* follow, ending with a chorus:

Join the dance, with step as light
As every heart should be to-night;
Music shake the lofty dome,
In honour of our harvest-home.

a quintet:

No light bound
Of stag or timid hare,
O'er the ground
Where startled herds repair,
Do we prize
So high, or hold so dear,
As the eyes
That light our pleasures here.

and a repetition of the verse which opened the first scene—"Hail to the merry autumn days."

X.

PURCELL AND DR. ARNE.

THE November (1895) number of THE MUSICAL TIMES, under the above heading, gave an interesting letter written by the late Vincent Novello addressed to a well-known autograph collector, Josiah French, of Windsor, enquiring as to the authenticity of a remarkable letter written by Arne. The article in THE MUSICAL TIMES says: "It would be interesting to know what has become of this 'very curious and singular,' and we may add ancient, letter. It is scarcely likely that it has been destroyed." I propose to say a few words respecting Arne and his views of musical art by way of introduction to the original autograph letter, which has been in my possession since 1884, and is here reproduced in *fac-simile*. Arne was gifted with a splendid faculty for melody, as is proved by his songs "Where the bee sucks," "Blow, thou winter wind," "Under the greenwood tree," and many others; he was also well equipped as a harmonist, in proof of which may be cited the noble national song, "Rule, Britannia," and his many glees; but he lacked the qualities which seem to be indispensable to greatness: he was wholly wanting in moral principle and self respect. It is not necessary to rake up all the wretched story of the treatment of his wife: suffice it to say he was as bad a husband as one could possibly find; and again, commencing life as a Roman Catholic, he by degrees divested himself of all outward respect for religion, and had the indecency to compose a Latin Ode in which the most sacred rite of the Church of his early faith was shamefully travestied. I may add, in passing, that on his death-bed he professed repentance of his evil ways and was reconciled to the Church. Arne's one object and motive in life seems to have been self-indulgence and self-glorification; he pretended to despise the works of Purcell and Handel; whether he really did so, or whether he acted purely from jealousy when he attempted to detract from their merits, is a moot point; my own opinion inclines to the latter suggestion, for it seems impossible that such an excellent musician should have been deaf and blind to the greatness of his predecessor, Purcell, and his contemporary, Handel. Arne probably owed some of his mental and moral weaknesses to early example, his father, who had been an

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upholsterer in King Street, Covent Garden, died miserably in the Fleet Prison. He had been full of ambitious views for his son's future, whom he had educated at Eton, hoping he might one day shine as a lawyer; but, born with an innate love of music, the young Arne surreptitiously practised the harpsichord, and frequently, disguised as a footman in livery, obtained, by that means, gratuitous admission to the gallery of the Opera-house. He speedily became a proficient in the art of music, and when eighteen years of age saw the performance of his first opera, "Rosamund," in which his sister, whom he had taught, sang the principal part. This work was the forerunner of many others, some, like "Comus," were successful, but the greater number proved failures. In 1770 Garrick produced at Drury Lane Theatre an *improved* and *revised* version of Dryden's "King Arthur," and doubtless at that time Arne was regarded as the most accomplished theatre musician; it was therefore quite natural that Garrick should consult him as to the possibility of including Purcell's music, originally written for the play, in the revival. Bearing in mind what has been already said of Arne's character, it will not perhaps create much surprise to read the letter here given which he addressed to Garrick.

The score of "King Arthur," as prepared by Arne, is lying before me; the title reads: "The Songs, Airs, Duetts and Chorusses in the Masque of King Arthur, as perform'd at the Theatre Royal in Drury Lane. Compos'd by Purcel and Dr. Arne." I find the Overture is by Arne, and by no means as good as Purcell's; the chorus, "We have sacrificed," the duet, "The white horse neigh'd," and the whole of the first scene are by Purcell. It is somewhat significant to find, notwithstanding Arne's faint-hearted commendation of Purcell's "Come, if you dare," and the invitation to reject it in favour of his own superior composition, that Purcell's was, after all, the one which was performed; Arne did his best, however, to take out some of its spirit ("intrepidity") by eliminating the trumpet and drum parts.* Arne next introduces a recitative and an air of his own, the words partly by Dryden, leading into an air and chorus, "Hither this way," which he forgets to credit to Purcell. Arne discards Purcell's pretty song and chorus, "How blest are shepherds," in favour of a song of his own. He also mutilates the duet and chorus "Shepherds leave decoying" in a barbarous manner, and also interpolates several airs for Mrs. Baddeley. Purcell's inimitable "frost scene" he did not meddle with. The various instrumental interludes by Purcell are treated in ruthless fashion. After the simple air, "Fairest Isle," Arne substitutes a solo and chorus, "Saint George," in place of Purcell's vigorous composition.

It is impossible to discover what amount of truth there was in Arne's assertion that "the solo songs of Purcell are so infamously bad that they are privately the objects of sneer and ridicule to the musicians" (meaning, of course, the orchestral performers); but it is significant that at the revival of "King Arthur," at Drury Lane Theatre in 1842, under Macready's management, the whole of Purcell's music obtainable was performed, and not one note of Arne's. A few years after writing this extraordinary letter respecting Purcell's music we find Arne prostituting his talents in composing music to a wretched parody on "Alexander's Feast," written by Dryden, and set to music by Handel; the libretto was the work of an anonymous "scribbler." Arne's music is contained in two MS. oblong folio volumes, entitled "Whittington's Feast, a new parody on 'Alexander's Feast.' Written by a College Wag. The Overture, Songs, &c., with all the Grand Chorusses composed by Thomas Augustine Arne, Doctor of Music." The libretto is a very despicable performance, burlesqueing the noblest Ode that had ever been written in any language; and Arne travestied Handel's music on a similarly low level.

In conclusion, it must be borne in mind that Arne's want of reverence and appreciation of Purcell's genius and works found a parallel in the treatment of Shakespeare's plays by poets and playwriters from Dryden downwards.

W. H. Cummings.

* "Champness's songs, the chorus in the first scene of Mr. Vernon's 'Come, if you dare,' and several other things were laid aside in favour of Purcell's music, which (though excellent in its kind) was Cathedral, and not to the taste of a modern theatrical audience."—Arne to Garrick, September 3, 1775.

ESSAYS IN MUSICAL CRITICISM.

Our readers cannot have failed to notice of late years the immense strides which musical criticism, in the hands of its most enlightened representatives, has taken in the direction of elegance of style and candour of expression. In proof of this contention we cannot do better than give the following interesting specimens which have lately fallen into our hands:—

I.

(The Finicking.)

Dudelsack's New Symphony.

In this world of inevitable compromise and imperfect accomplishment, one must not ask too much, but be content with what the gods give us. And when they give us Dudelsack, with his magnificent sensuality of conception, and his superb clarity of style, we are fain to fly to superlatives for the adequate expression of our opinion. 'Tis true that this miraculous youth has not yet completed his twelfth year, and hence his music is now and then slightly lacking in the virile erotism of Wagner or the dainty filigree work of Albert Chevalier. Still, with these inevitable deductions, Dudelsack's Symphony is a marvel of gay, voluptuous, and irresponsible frivolity. The tender, twittering *Scherzo* sped along—shall we say?—like a covey of canaries in full cry; while the suavely serene *Andante* is instinct with a positively Pentecostal fervour. To analyse its science, to discuss its school, to measure its genius with the foot-rule of pedantry, may prove a congenial task to those—well—fatuous scribes who prefer Jenny Lind to Jenny Hill. For ourselves, we scout such pettifogging

To Sylvia.

A FOUR-PART SONG.

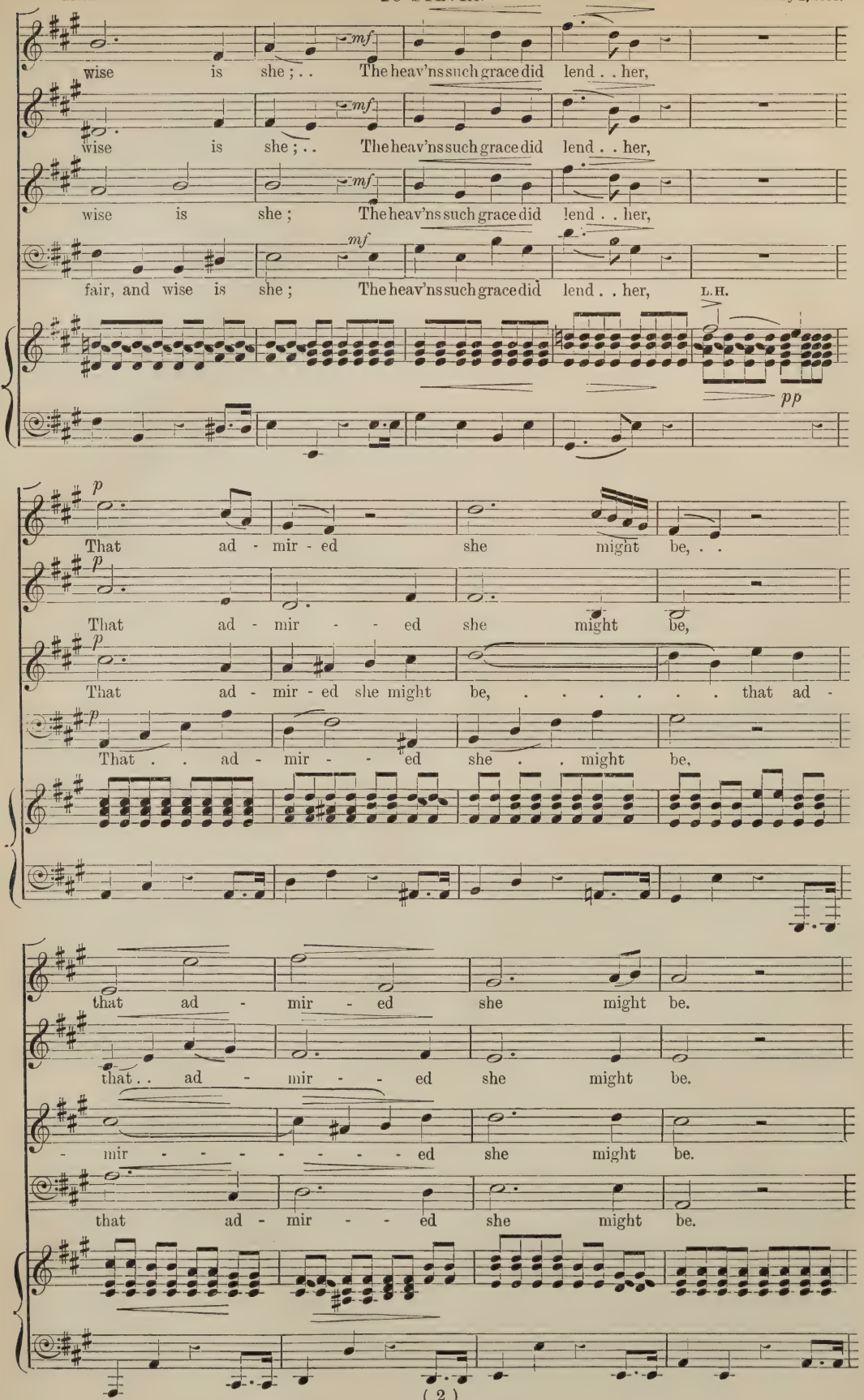
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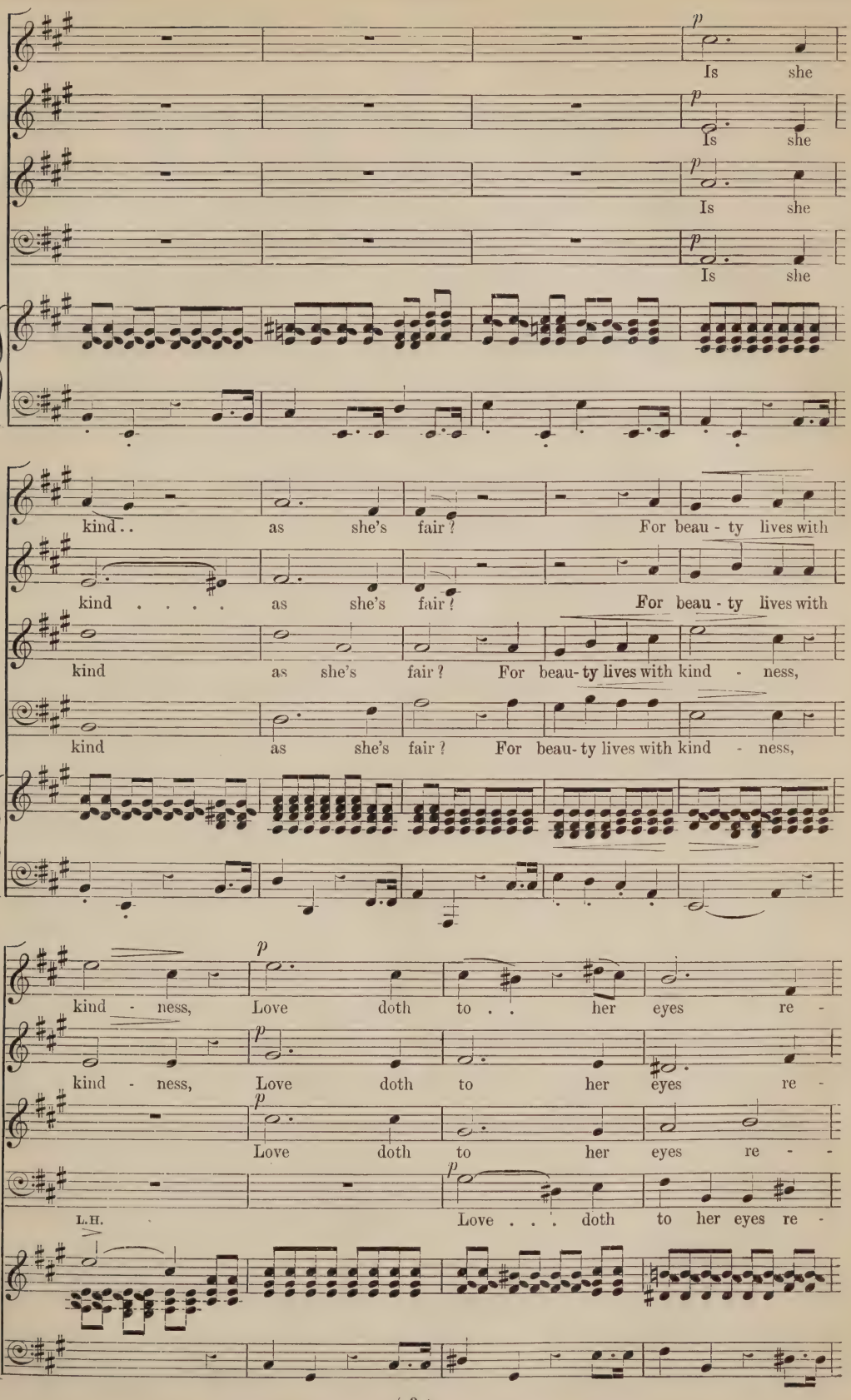
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Arranged for Four Voices by JOHN E. WEST.

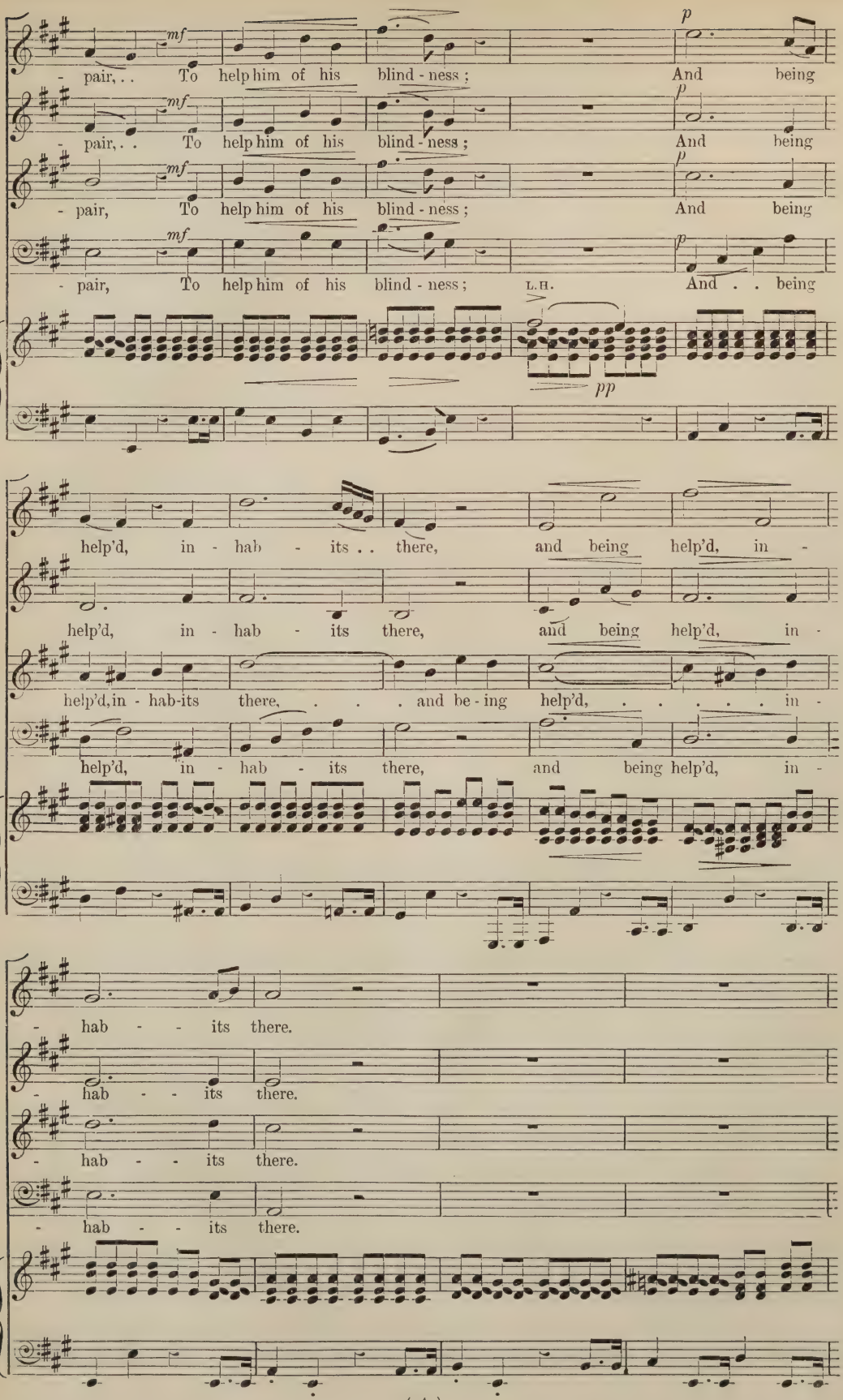
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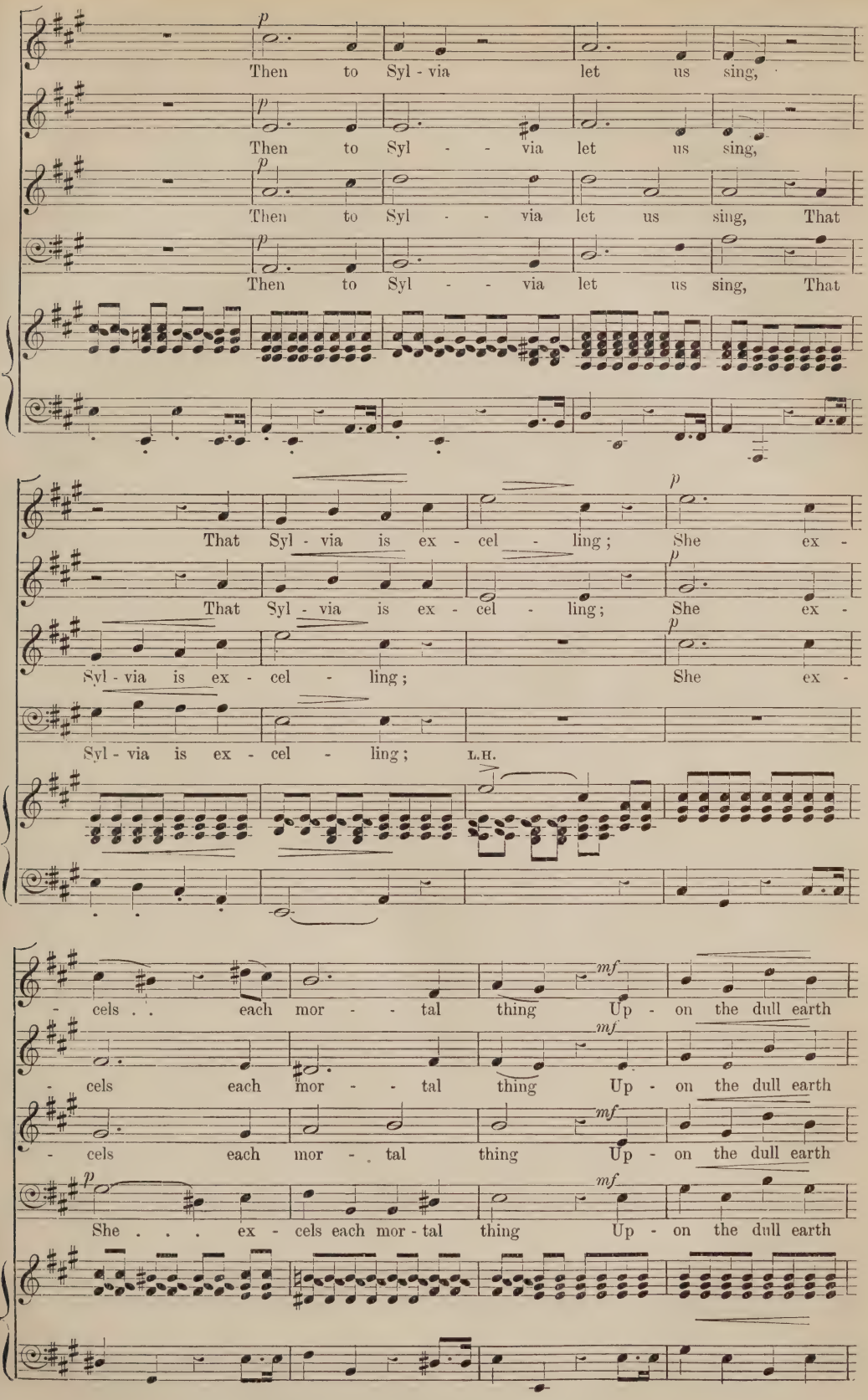


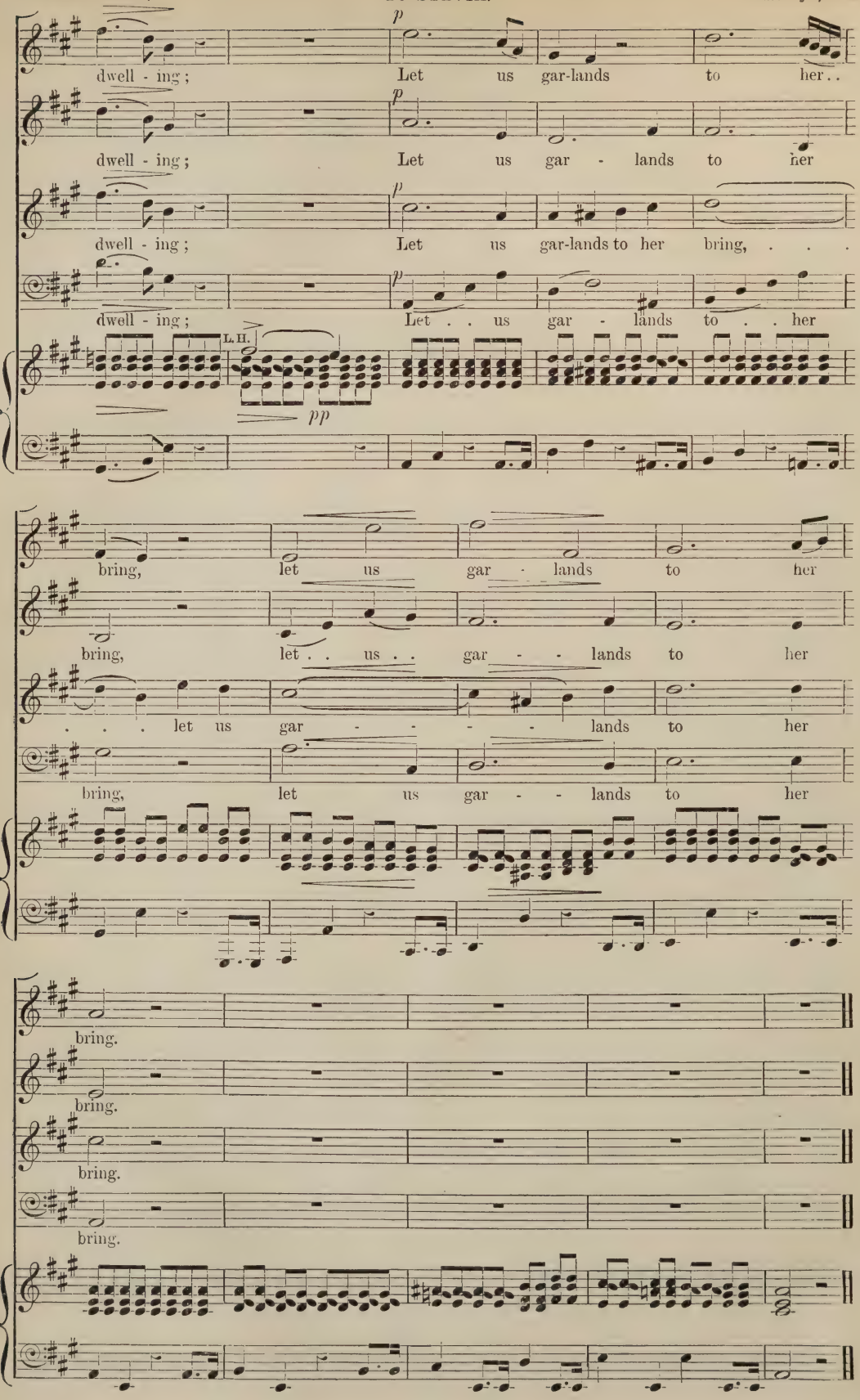
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wise is she; . . The heav'ns such grace did lend . . her,
wise is she; . . The heav'ns such grace did lend . . her,
wise is she; The heav'ns such grace did lend . . her,
fair, and wise is she; The heav'ns such grace did lend . . her,
L.H.
That ad - mir - ed she might be, . .
That ad - mir - - ed she might be,
That ad - mir - ed she might be, ... that ad -
That . . ad - mir - - ed she . . might be,
that ad - mir - ed she might be.
that . . ad - mir - - ed she might be.
- mir - - - - - - - - ed she might be.
that ad - mir - - ed she might be.


p
Is she
Is she
Is she
Is she
kind . . as she's fair? For beau - ty lives with
kind . . . . as she's fair? For beau - ty lives with
kind as she's fair? For beau-ty lives with kind - ness,
kind as she's fair? For beau-ty lives with kind - ness,
p
kind - ness, Love doth to . . her eyes re -
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kind - ness, Love doth to her eyes re -
p
Love doth to her eyes re - -
p
L.H.
Love . . . doth to her eyes re -


- pair, . . To help him of his blind - ness ; And being
- pair, . . To help him of his blind - ness ; And being
- pair, To help him of his blind - ness ; And being
- pair, To help him of his blind - ness ; L.H. And . . being
help'd, in - hab - its . . there, and being help'd, in -
help'd, in - hab - its there, and being help'd, in -
help'd, in-hab-its there, . . . and be - ing help'd, ... in -
help'd, in - hab - its there, and being help'd, in -
- hab - - its there.
- hab - - its there.
- hab - - its there.
- hab - - its there.


p
Then to Syl - via let us sing,
Then to Syl - - via let us sing,
Then to Syl - - via let us sing, That
Then to Syl - - via let us sing, That
That Syl - via is ex - cel - ling; She ex -
That Syl - via is ex - cel - ling; She ex -
Syl - via is ex - cel - ling; She ex -
Syl - via is ex - cel - ling;
L.H.
mf
- cels . . each mor - - tal thing Up - on the dull earth
- cels each mor - - tal thing Up - on the dull earth
- cels each mor - tal thing Up - on the dull earth
She . . . ex - cels each mor - tal thing Up - on the dull earth


dwell - ing ; Let us gar-lands to her . .
dwell - ing ; Let us gar - lands to her
dwell - ing ; Let us gar-lands to her bring, . . .
dwell - ing ; Let . . us gar - lands to . . her
L.H.
pp
bring, let us gar - lands to her
bring, let . . us . . gar - - lands to her
. . . let us gar - - - - lands to her
bring, let us gar - - lands to her
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bring.
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bring.

Prince's Theatre. A gratifying and well deserved presentation was made, on the 3rd ult., by the Bristol Choral Society to Mr. J. H. Fulford, the accompanist, and who also does other excellent service in musical circles of our city.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Musical Society gave its first Concert for the season at the Royal University, Earlsfort Terrace, on the 3rd ult. Mendelssohn's "St. Paul" was the work presented, and the principal vocalists were Miss Jessie Scott, Miss McConnell, Mr. J. Leyland, and Mr. Andrew Black. The performance was artistically and financially successful, and the training of the choir and band of 360 performers was in accordance with the high standard always maintained by the Society. Dr. Joseph Smith conducted, Mr. John Horan, sen., was organist, and Mr. Werner led the strings.

The Irish Arts and Crafts Exhibition opened at the Royal University on the 2nd ult., with a performance of Sir Arthur Sullivan's "Inaugural Ode," conducted by Mr. Th. Werner; during its course Glee and Ballad Concerts of Irish music were given under the direction of Dr. T. H. R. Jozé and others, and during the fortnight before its closing Prize Competitions were held for Military and Trade Bands, the adjudicators being Messrs. Van Maanen, T. Douglas, and Th. Werner.

Dr. W. H. Collisson's humorous Irish opera, "The Knight of the Road," was revived on the occasion of the opening of a new wing to the Rotunda Hospital by the Countess Cadogan, on the 4th ult.; and the charitable *fêtes*, "Cyclopia" and "Sing-Su-Hay," at the Leinster Hall, gave occasion for various Ballad and Glee Concerts under the direction of Mr. Vincent O'Brien, Mr. Andrew Keane, the Leinster Choral Society, &c.

The third of the Dublin Popular Concerts took place on Saturday, the 14th ult., at Leinster Hall, the principal artists being Madame Belle Cole, Miss Ghitta Corri, Messrs. Joseph O'Mara, Charles Magrath, Gordon Tanner, Sydney Brooks, C. de Jong, and Dr. Collisson (accompanist). The same names were announced for the Concert of the 21st ult.

The Dublin University Society gave Purcell's "Dido and Æneas" at its first Concert, which was held on Saturday afternoon, the 14th ult., in the Examination Hall, Trinity College. The principal solo parts were undertaken by Miss Ada Craig, with amateurs of the Society. Mr. Charles Marchant was conductor.

Places at the Royal Dublin Society's Recitals of Classical Chamber Music are now so sought for that it is very difficult to obtain admittance. On Monday, the 9th ult., the following programme was announced: Haydn's String Quartet in D minor, Beethoven's Violoncello Sonata in A (Op. 69), and Schumann's Quartet in E flat.

Mr. Charles Kelly's annual benefit Concert took place at the Antient Concert Rooms on the 7th ult., when the popular basso was assisted by the principal musicians of Dublin and achieved a brilliant success.

"The Messiah" was, as usual, given by the Dublin Musical Society as an extra Christmas performance, on the 18th ult., at the Royal University, with Miss Frengley (a member of the choir), Miss Clara Butt, Mr. Edward Branscombe, and Mr. Douglas Powell in the principal parts; Dr. Joseph Smith conducting.

The Examinations for Degrees in Music, at the University of Dublin, were held at Trinity College, on the 16th, 17th, and 18th ult. The following satisfied the examiners: First examination for Mus. Bac. degree, W. A. Taylor; second examination for Mus. Bac. degree, Allan Paterson; examination for Mus. Doc. degree, W. H. Hannaford.

On the 19th and 20th ult. Professor Prout gave Lectures on Bach's forty-eight Preludes and Fugues at Dublin University.

MUSIC IN DUNDEE.

(From our own Correspondent.)

The Dundee Amateur Choral Union gave its first Concert of the season on the 18th ult., with Mr. C. Dreschler Hamilton as conductor. The work chosen was Costa's "Naaman." Mrs. Fisk, Mr. Hedmondt, and Mr. Bispham were the soloists, and did very good work. Miss Amy Sargent was unable to appear on account of illness, and special praise is due to Mrs. Haden, who undertook the soprano solos at a very short notice, and sang them admirably. The chorus was in good form, and may be particularly commended for a fine performance of the chorale "When famine over Israel prevailed," and the Sanctus.

At the second of the Harrison Simpson Concerts, held on the 5th ult., the artists were Miss Nikita, Miss Ada Crossley, Miss Pauline St. Angelo, Messrs. Jack Robertson, Santley, and Popper.

An enjoyable Concert was given on October 23 by Madame Albani, assisted by Miss Clara Butt, Messrs. Norman Salmond, Johannes Wolff, Hollman, and Raoul Pugno. Special mention must be made of a really perfect rendering of Rossini's "Quis est homo," by Madame Albani and Miss Butt.

A Recital was given on November 27, by M. Sarasate and Madame Marx-Goldschmidt. Among local events, there have been two meetings of the Dundee Society of Musicians, on November 2 and the 14th ult., the first being entirely devoted to works by Brahms. Mr. S. Fraser Harris delivered the concluding Lectures on Mozart, Beethoven, and Wagner on November 12 and 26 respectively, to appreciative audiences.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

Mendelssohn's "Athalie" was the principal attraction at the fourth and last interim Concert occurring between the triennial Festivals of 1893 and 1896, which took place in St. Andrew's Hall on the 5th ult., before a large and fashionable audience. Miss Teresa Blamy, Miss Sylvia Rita, and Miss Gordon Scott took the principal parts, while the narrative verses were powerfully declaimed by Mr. Charles Fry, who made his first appearance in Norwich. The Norwich chorus, assisted by contingents from Yarmouth and Lowestoft, were in grand form, and showed continued signs of improvement, attributable in a great measure to the painstaking trouble bestowed upon the voices by the chorusmaster, Dr. Horace Hill. The band consisted mainly of members of the local Philharmonic Society, with the addition of a few professionals in the wind department, and was led by Mr. F. W. B. Noverre, with Dr. Bunnett at the organ. The combination of these forces resulted in a fine performance of the work. In addition to songs by the principals, several orchestral works by the band, and a masterly delivery of Baring-Gould's "Building of St. Sofia" (with organ accompaniment) by Mr. Fry—who received almost an ovation—the audience had the opportunity of hearing Dr. Bunnett's scena with chorus ("Rhineland") during the second half of the Concert. This slight work, which was specially composed for the Norwich Festival of 1872, like the bulk of the worthy doctor's works, is graceful, melodious, and elegant. Miss Blamy sang the soprano solos most charmingly, and it goes without saying that band and chorus did their share *con amore*. "Rhineland" is well worth the notice of provincial choral societies. It is a pleasure to say that the series of interim Concerts now brought to a close have been the most successful ever given in the City, and reflect the greatest credit upon those concerned in their inception and maturing.

The Norwich Orchestral Union chose Dr. Armes's "Hezekiah" for performance at its appearance on the 11th ult. The vocal quartet comprised Miss Louise Burns, Miss Gazely (a rising local contralto), Mr. Chambers-Coleman, and Mr. F. B. Ranalow, each doing good service in their several parts. The chorus (numerically small in tenors and basses) gave a capital account of the work falling to its share. The band, mainly composed of juvenile performers, was hardly up to the composer's requirements, which in many places necessitates experienced players. Mr. Ernest Harcourt conducted with much ability. The second half of the programme comprised the miscellaneous selection usual upon such occasions.

The Great Yarmouth Musical Society was heard in Mendelssohn's "Hymn of Praise" on November 26, Mr. Haydon Hare, organist at St. Nicholas, making his first appearance as conductor. It was no easy task to follow so thorough a musician as Mr. Stonex, who so ably presided over the Society for many years, but Mr. Hare is likely to prove a useful successor. Perhaps it was not quite wise to attempt a work which requires every member of the orchestra to be a master of his instrument, as does the opening Symphony of the "Hymn of Praise"; but considering the force at command it went with commendable precision. The body of choristers, although not large, did their work with conscientious zeal, the majestic opening chorus and the grand concluding one being given with much vigour. The soloists were Miss Annie Norledge, Miss May Sieber (a local aspirant to fame who is likely to be heard of in the near future), and Mr. W. Fell. The second half of the programme included the Overture to "Ruy Blas," a part-song, "The Rose," from the pen of the conductor, and a miscellaneous selection.

The Great Yarmouth Orchestral Society came before the public for the first time this season on the 14th ult., under the conductorship of Mr. C. W. Moss. The Society is numerically strong, with a good sprinkling of ladies at the violin desks; but it showed wisdom on the part of the conductor not to attempt a whole Symphony, the *Andante* from No. 1 of Beethoven being the only piece in the programme of a classical character. Two movements from Gade's Trio (Op. 42) were very well played by Messrs. Hare, Moss, and J. F. W. Bray. Vocal selections were given by Miss Gertrude Bevan and Mr. S. Heath.

The Beccles Choral Society gave a performance of Handel's "Messiah" on the 9th ult. The solo parts were filled by Miss A. Stannard, Miss Parsons Norman, Mr. H. W. Gunston, and Mr. J. H. Brockbank. The Beccles Orchestral Band were responsible for the accompaniments, led by Mr. W. H. Delf. Mr. W. W. Harvey conducted a highly creditable performance.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The Scottish Orchestra, under M. Kes's skilful training, has made great strides alike in the excellence of its performances and in public favour. The large audiences which hitherto have been the conspicuous feature of the new orchestral scheme in Edinburgh have been fully maintained, and little but praise of the new conductor is to be heard on all sides. The "Jupiter" Symphony, with which the third Concert of Messrs. Paterson's series was opened (on the 2nd ult.), suffered from the somewhat deliberate *tempo* to which M. Kes's beat is prone; but the delicacy of Moszkowski's Suite in F (Tema with Variations and one other movement), the vague and fugitive character of the outlines in a Prelude from Chabrier's "Gwendoline," and the surging excitement of the "Tannhäuser" Overture were faithfully reflected. The climax of the Overture was given with magnificent power. Miss Evangeline Florence contributed a long scena from Thomas's "Hamlet" and an aria from Gounod's "Mirella" with much acceptance, and she succeeded in securing the A flat *in alt*, as well as the enhutsiastic applause of the large audience.

At the fourth Concert (16th ult.) a new dramatic cantata by the talented young composer, W. Augustus Barratt, was produced for the first time. "The Death of Cuthullin," commissioned specially for these Concerts, is written for soprano, tenor, and bass soli, chorus and orchestra. No work could have a better chance of adequate performance than at the hands of Mr. Kirkhope's magnificent band of singers. The "choir" has developed into a full-blown chorus and need fear no competition from any quarter. Every justice was done to the many effective choral passages; and the description of the "Combat," and "Blow soft, O Norland gale" (a very clever boat song with haunting refrain), were loudly applauded. The different choruses for "Maidens" and for "Bards," as well as the final scene, "Lament for Cuthullin," were also well received. The general impression was much marred by the unfortunate indisposition of Miss Sargent, who should have sung the important solos assigned to *Bragéla*. It is no discredit to the ladies who at three hours' notice bravely undertook the difficult task of supplying the voice parts of not too "vocal" music that the intentions of the composer were not always so manifest as the anxiety of performers and audience. Mr. Peterkin was eminently successful in the bass solos, and Mr. Lloyd Chandos sang "Carril's Song" (the most obvious melody in the work) in a way which drew forth the warm applause of the audience. Mr. Barratt was called to the platform at the close to receive hearty congratulations. The choir was of course perfectly at home in the "Hymn of Praise," which formed the second part of the programme, and Mr. Kirkhope's successful efforts were fully recognised by audience and chorus alike.

At the special Advent services in St. Mary's Cathedral Mr. Charles Macpherson's new Psalm, "By the Waters of Babylon," was given by the combined choirs of the Cathedral, under Mr. Collinson's direction, on the 13th ult. The Psalm has already been performed at the Royal College of Music with great success. The work was admirably rendered and its many beauties made a deep impression. The anthem was a selection from the "Hymn of Praise," in the solo parts of which Mr. Gledhill's beautiful voice and finished style were heard to great advantage. A capable orchestra of about forty players lent valuable support in one of the most successful of the many choral successes at the Cathedral.

On the 18th ult. the choir of St. Paul's Episcopal Church gave a performance of Spohr's "Last Judgment," under the direction of Mr. Prendergast, organist of the Church.

On November 29 Señor Sarasate, assisted by Madame Berthe Marx-Goldschmidt, gave his annual Recital. The audience was not quite so large as the great violinist has a right to expect in Edinburgh, but it responded as readily as of yore to the potent magic of his bow.

On the 14th ult. an enormous audience taxed the utmost resources of the Empire Theatre to hear Herr Rosenthal's first Recital in Edinburgh. The great pianist elected to make his *début* here in the "Appassionata" Sonata, and there is no work in which an audience can better gauge a new pianist's place among the great artists. Herr Rosenthal's phenomenal technique compelled the unstinted admiration of his audience, and a wave of enthusiasm swept over the building after the magnificent *tour de force* in Liszt's "Masaniello" Fantasie. His greatest artistic successes were won in two encores—Schubert's charming little Impromptu in F minor and Chopin's "Berceuse."

MUSIC IN GLASGOW.

(From our own Correspondent.)

True enough it is that the management of the Choral and Orchestral Union has entered upon a rather drastic change of programmes, alike as regards the "Classical" nights and the Saturday "Popular" evenings. Whether *Codlin* or *Short* is our best friend it is not for the writer of these notes to discuss at the present moment, and it, therefore, only remains to record one outstanding matter of fact. It is this: the marked change in the composition of the Saturday programmes has sufficed to draw big audiences to St. Andrew's Hall. Lighter fare has, without a doubt, appealed to the people with notable success, and, as has been said over and over again, the people have a method of their own of showing what they really want. On the 14th ult., for example, an overflowing audience assembled in our leading concert-room to listen to the Procession music from Goldmark's "The Queen of Sheba," the "Tannhäuser" Overture, the *Scherzo* from Mendelssohn's "A Midsummer Night's Dream," and *the* C minor Symphony. At a "Pop." one does not want much better than Beethoven's No. 5; as produced, moreover, under the *bâton* of Mr. Willem Kes, the new Conductor of the Scottish Orchestra, it would be hard to imagine a more enjoyable interpretation of the work. Mr. E. C. Hedmondt sang familiar selections from Weber and Wagner, and here again renewed evidence was in favour of the new order of things. On the Tuesday evenings the audiences have not, unfortunately, been great. Mr. Moriz Rosenthal showed again, however, what a

name means, and thus it came to pass that this accomplished pianist attracted one of the largest houses of the season. The new-comer was at his best on the 10th ult.; so, also, Mr. Kes in his fine rendering of the Tschaïkowsky Symphony (No. 4) in F minor. Saint-Saëns's "Samson and Delilah" was announced for performance too late for notice in our current issue in view of the Christmas holidays. It may, however, be mentioned that the Glasgow Choral Union has taken a well sustained interest in the work, and that the soloists retained for the performance included Mrs. Katharine Fisk, Messrs. Hedmondt, Andrew Black, and Bispham.

Paisley's own choir was to the fore on the 9th ult., when the local Choral Union gave a wonderfully fine performance of Gounod's "The Redemption." The enterprise of Mr. James Barr's Society is, indeed, commendable. The Union numbers close upon 250 voices, and the management do not for a moment hesitate to engage at least forty instrumentalists from the Scottish Orchestra when a choral work is on hand.

The Glasgow Glee and Catch Club gave a "Ladies' Night" on the 5th ult. It is only very occasionally that the coveted card is issued, and, to quote from an old-world writer, the meetings are invariably "elegant and fashionable." Mr. Allan Young conducted with all his wonted care and intelligence, and many hearty felicitations were exchanged on his restoration to good health.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Two Concerts by the Philharmonic Society have to be noted since the last record of music in these parts. At the first, which was given on the 3rd ult., Dr. Hubert Parry conducted a miscellaneous programme of no special merit, the playing of Mr. Rosenthal being chiefly responsible for raising it above the commonplace. On the 17th ult. Dr. C. Villiers Stanford succeeded for the evening to the conductor's seat, the leading feature of the performance being Mendelssohn's "Hymn of Praise." The appointment of a successor to the late Sir Charles Hallé is, up to the time of writing, still in abeyance. On the 6th ult. the Post Office Choral Society returned to its earlier and better paths, and after an interregnum of a season or so restored oratorio to its proper place at the annual Concert in the Philharmonic Hall. On the date named Haydn's "Creation" was given by the members under Mr. J. C. Clarke.

For the usual Advent oratorio at the Pro-Cathedral, Mr. Burstall had selected Gaul's cantata "The Ten Virgins," two performances of which work took place on the 5th and 12th ult. This somewhat meagre chronicle completes the list of what has been done in choral Liverpool during the past month. On the Cheshire side of the Mersey the Birkenhead Cambrian Choral Society has given Handel's "Messiah," under Mr. D. O. Parry; and at the same place Bach's "Christmas Oratorio" received good treatment at the hands of Mr. J. W. Appleyard and the St. Cecilia Society, on the 21st ult.; at Rock Ferry, on the 16th ult., Schumann's "Pilgrimage of the Rose" was performed, under Mr. Pemberton; and at Liscard, Handel's "Judas" formed the programme of the regular Christmas Concert, under Mr. Argent.

Orchestral music has again been considerably to the fore in this district. At St. George's Hall, on the 8th and 15th ult. respectively, Mr. H. A. Branscombe played Handel's fourth and second Organ Concertos at the Sunday Concerts, and the effect of the whole, accompanied by the fine body of strings in the regular band engaged for these performances, was extremely good. On the 14th ult. the Orchestral Society gave one of its annual Ladies' Concerts at the Philharmonic Hall, when Mr. Rodewald directed an excellent performance of Schubert's C major Symphony, Wagner's "Parsifal" Vorspiel, and other important selections. The same conductor—who, by the way, is now unfortunately underlined as *pro tem.*—on the 10th ult., once again showed what excellent work can be done by the Società Armonica when once its members are brought face to face with a sense of their responsibilities. A Haydn Symphony formed the chief feature of the programme. At the Concert previously-named some new and charming songs by Dr. Stanford were sung by Mr. Plunket Greene, accompanied by the composer; and at the performance last alluded to, a couple of clever and pretty novelties for orchestra were produced by Mr. C. W. Black, a young local writer.

At Runcorn, Barnett's "Ancient Mariner" was given, on the 16th ult.; and at Warrington, Handel's "Messiah," on the 18th ult., under Mr. F. H. Crossley.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

To the Thursday evening Concerts, which still bear the name of their lamented founder, Sir Charles Hallé, a peculiar interest has during the last two months attached. The special excellence of our Manchester orchestra had resulted not so much from the accomplishments of the individual players as from the absolutely unique relationship established between them and their accomplished chief, and from the close understanding and entire confidence which had grown up on both sides. Constant performance under one unfettered master during the winter months of many consecutive years had served to render the response of the band to whatever demands were made upon it as prompt and as nearly perfect as possible. Every listener felt that, whatever may be his conception as to the adequacy of the rendering, as to the too faint or too high colouring of any of the works produced, the interpretation was, at any rate, consistent with the intention of the conductor, and represented his sense of the meaning of each phrase. And so, although no doubt was or could be entertained that among our native-born artists we have many to whom the *bâton* might with absolute safety be entrusted, there was, nevertheless, a fear lest arrangements hurriedly made and frequently changed for the control of the orchestra until a permanent head could be secured might lead to a looser discipline, to the less satisfactory rendering of the classical masterpieces which we love, and to a diminution of energy in the production of new works not yet brought before us. Most happily, all such fears have proved groundless. The loyalty of the members of the orchestra has been unswerving, and the fitness of each selected chief for his responsible task has been amply demonstrated. Following Sir Arthur Sullivan we have had Sir Joseph Barnby, and under his guidance an entirely admirable rendering of the work with which we have of late years become so thoroughly familiar—viz., the "Faust" of Berlioz; and, on the 19th and 20th ult., two performances of "The Messiah." Mr. F. H. Cowen especially interested us by the fresh light which he threw upon Beethoven's Symphony in A, every note of which seemed to dwell in his memory. Even under the Viennese conductor, to whom our eyes are anxiously turned, no more intelligent unfolding of the great work has been given here. Sir A. C. Mackenzie gave such a masterly reading of the peculiarly complicated and intricate Fourth Symphony of Tschaïkowsky that we should be more than pleased could he be prevailed upon again to visit us, and especially if he would bring with him one of his delightful Scottish Rhapsodies. Professor Stanford has introduced here the work which he has labelled "L'Allegro ed il Pensieroso," of which the second movement proved far the most interesting; and when Mr. R. H. Wilson took in hand the "Lobgesang" and Rossini's "Stabat Mater," the choir naturally testified their enthusiasm for their tutor and friend. But although such frequent changes bring before us many accomplished conductors, with whom we should otherwise not become acquainted, and are not without good result in securing effects to which we are unaccustomed, it is questionable whether the advent of a permanent chief could, without danger, be very long delayed. In the meantime, however, we have learnt that even in the Free Trade Hall a real *pianissimo* is possible, and the new-comer will be bound to occasionally secure such a relief; and perhaps he may venture a step farther, and by subduing the energy of the more blatant instruments secure our gratitude to an extent to which no one has yet earned it.

Our anxiety has been so wholly absorbed in the orchestral work that we have come to realise something of the true value of its guiding hand, and the far slighter importance of the vocalisation which serves to relieve the mind from its earnest strain and enables it to recover its elasticity and its readiness to receive new impressions; therefore the mere record must suffice that Madame Ella Russell—so extremely valued here in opera—has scarcely yet proved her capacity for oratorio; that Mdlle. Boye may possibly in time take rank among our acceptable contraltos; that Miss Margarethe Petersen is admirable in the smaller German and Swedish *Lieder* which find fitting place in the second part of a programme, but has some peculiarities of tone and roughnesses of style from which she would do well to free herself if she desires to find a home among us. But the opportunity which brought to the front Herr Carl Fuchs was welcome, although he employed it far more profitably in the smaller pieces, which he played with good tone and in admirable *cantabile* style, than in the Schumann Violoncello Concerto, which deserves not the care he bestowed upon it. There could be but one opinion respecting the splendid executive skill of Madame Carreño or of Herr Rosenthal, the two pianists who have been here; but we are bound to protest against the gross misconception of Mendelssohn's "Lieder," especially of No. 1, exhibited by the latter.

There was much to enjoy at the Concert which, on the 16th ult., Mr. Harrison gave in conjunction with Messrs. Hime and Addison, of this city. It is not always easy to understand why the efforts of some artists seem so violently to excite an audience, or to join in applause which appears grossly indiscriminating and even hurtful. But there was entire unanimity of opinion with respect to the finished rendering of Mozart's "L'Addio" by the young Australian, Miss Ada Crossley, who, at a time when such qualifications are too rare, brings us a rich contralto voice of even tone throughout its compass, and delivered with perfect freedom from that ridiculous affectation of hysterical emotion which suggests a half-paralyzed loss of control. Then the rejuvenated power and richness of Mr. Santley's voice and the almost rollicking joviality with which he rolled forth its sonorous tones brought again to us a pleasure which we had thought must have for ever passed. And, in the second *Etude* of Rubinstein's Op. 23, Miss St. Angelo showed a freedom of wrist and a crispness of touch for which we were scarcely prepared; while the violoncello playing of Herr Popper, although never devoted here to any great or lofty purpose, was finished and void of apparent effort.

One of our most esteemed pianoforte teaches, Mr. Max Mayer, gave, on the 9th ult., the first of a short series of Chamber Concerts. With Mr. F. Norton he introduced the Clarinet Sonata (Op. 120) of Brahms; with Mr. Brodsky the G major Duet (Op. 78) of the same author; and, with the further aid of Mr. Vieuxtemps, the Schumann Trio (Op. 63); before which closing piece Miss Petersen intermitted Schumann's Cycle of Songs (Op. 42), "Frauenlieben und Leben."

It is pleasant to be able to report continued improvement in Mr. Lane's choir, as shown in our first Christmas performance of "The Messiah," when the choruses were given with very considerably enhanced power and meaning.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

On November 29 a very successful Concert was given in the Newcastle High School before a distinguished company of visitors. Mrs. James Heath, Miss Moore, Mr. Parkes, the High School Choir (under the direction of Mr. J. Alcock), Mr. Pawle, and Mr. Butterworth contributed to an excellent programme. The Meakin Popular Concerts still maintain their hold upon the people, and on the 2nd ult. the Victoria Hall was once more crowded. Dr. A. L. Peace, of Glasgow, gave an Organ Recital, and Miss Thudichum and the Westminster Glee Singers elicited unstinted applause.

"An Evening with Tennyson" was the title of a Musical Lecture given by the Rev. J. V. Rogerson, at the Hanley Presbyterian Church, on the 3rd ult.

With the object of rendering aid to the School Scholarship Fund the pupils of the Hanley Higher Grade School gave a Concert, on the 5th ult., at the Victoria Hall. A very lengthy programme was successfully carried out, with credit to the performers and instructors.

Mr. E. Brain conducted the eighteenth annual Children's Festival on the 10th ult., at the Fenton Town Hall. The children sang a number of part-songs with considerable taste and expression, giving strong evidence of careful training.

Miss Edith Hooley held a very successful Concert on the 10th ult., at the Tunstall Town Hall. Miss Shirley (Hanley) and Mr. Copestake (Longton) contributed vocal pieces.

The annual "Messiah" performance by the members of the Hanley Glee and Madrigal Society is eagerly looked forward to in this district. Given with the aid of Madame Fanny Moody, Miss Ransome, Mr. Edward Lloyd, and Mr. Charles Manners, and a capable orchestra, on the 12th ult., it is natural that a vast audience should have been more than satisfied. At times the applause was a thing to be remembered. The choir was excellent, and Mr. Garner conducted with complete success. Mr. Johnson presided at the organ and Mr. T. Shaw led.

The Longton Choral Society presented "Alexander's Feast" and "Hear my Prayer" on the 12th ult., at its first Concert, in the Town Hall. Under Mr. E. H. Bloor's direction, a chorus of seventy voices, assisted by Miss Emily Davies, Mr. Gawthrop, Miss Jessie King, and Mr. W. H. Burgon, gave a good rendering of these two works. The Society is worthy of a larger measure of local support.

Mr. Elgar will write a cantata for the North Staffordshire Musical Festival. The meeting decided to have one day and two evening performances. The Guarantee Fund has reached £710 towards a total of £1,000 required.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

On the 4th ult. no less than three local choral societies gave Concerts. The South Shields Choral Society commenced its twelfth season with performances of the late Goring Thomas's choral ode "The Sun Worshippers," Sir Arthur Sullivan's dramatic cantata "On Shore and Sea," and sundry other pieces of a miscellaneous character. The principal vocalists were Miss Maggie Davies, Miss Sarah Berry, and Mr. Iver McKay, whose efforts were greatly appreciated. Mr. Alfred Oppenheim was solo violinist, Miss Annie Smith discharged the duties of accompanist, and Mr. Michael Fairs conducted. The Concert was largely attended and in every way successful.

The Jarrow Choral Society, on the same night, gave the first Invitation Concert of its sixth season, on which occasion the principal work performed was Dr. Hubert Parry's "Ode to St. Cecilia." The vocalists were Miss Emily Davies, Madame Marie Bellas, Mr. T. W. Page, and Mr. W. H. Burgon. Mr. T. Wilkinson presided at the organ, Miss Teresa Larkins at the pianoforte, and Mr. J. M. Preston was, as usual, the conductor.

The Chester-le-Street and District Choral Society gave a very creditable performance of Handel's "Judas Maccabæus" early in the month, in the Wesleyan Church, Chester-le-Street. The principals were Madame Kate Robinson, Miss Mimi Beers, Mr. D. S. Macdonald, and Mr. R. G. Thwaites. A small orchestra was engaged, with Mr. J. H. Beers as leader, Mr. J. M. Preston was the organist, and the conductor was Mr. L. Dyer Appleby. The Society is now in its seventh season, and its proceedings are marked by a laudable ambition.

On the 7th ult., in connection with the People's Concerts under the auspices of the Corporation of Newcastle, a performance of Rossini's "Stabat Mater" was given in the Town Hall, Newcastle-on-Tyne, by Dr. William Rea's Amateur Vocal Society. The solos were entrusted to Madame Adelaide Mullen, Miss Emily Himing, Mr. Henry Beaumont, and Mr. Gilbert King. Dr. Rea presided at the organ and Dr. G. F. Huntley conducted.

The annual Concert of the Northern Musicians' Benevolent Society took place in Olympia, Newcastle-on-Tyne, on the 9th ult. The principal work upon the programme was

Mr. Edward German's Suite in D minor, composed for and produced at the recent Leeds Musical Festival. This remarkably fine work was, on the whole, creditably performed and very greatly appreciated. Other works presented were the "Rosamunde" Overture (Schubert), the Introduction to the third act of "Lohengrin" (Wagner), the ballet music from Gounod's "Reine de Saba," Rossini's "Semiramide" Overture, and Goltermann's Concerto in A minor for violoncello, the solo part being very creditably played by Miss Gertie Smith, a young lady just in her teens, who has decided talent. The vocalist was Mdlle. Zelie de Lussan, who created much enthusiasm, and Mr. J. H. Beers very ably conducted. This excellent Society was formed some few years ago for the purpose of raising a fund whereby those in the musical profession who need it may be assisted in the time of adversity.

The Durham University College Choral Society gave a very successful Concert of a miscellaneous character in the Castle Hall, Durham, on the 9th ult. The conductor of the Society is Mr. D. Whitehead, of Durham Cathedral.

The so-called Harrison Concerts took place in Sunderland on the 9th and in Newcastle on the 10th ult. The artists at both Concerts were Miss Nikita, Miss Ada Crossley, Mr. Jack Robertson, Mr. Santley, Miss St. Angelo (solo pianist), Herr Popper (violoncello), and Mr. Watkis (accompanist).

The Dunelm Choral Society gave a successful performance of Sterndale Bennett's "May Queen" on the 11th ult., with Miss Annie Nelson, Miss Helen Ditchburn, Mr. Tom Child, and Mr. G. H. Ditchburn as principal vocalists, Miss Soper at the pianoforte, and Mr. F. E. Leatham at the organ. Mr. G. H. Ditchburn conducted.

One of the most important Concerts of the month was that given by the Sunderland Philharmonic Society, on the 16th ult. The first part of the programme consisted of selections from the works of Richard Wagner, including the "Holy Grail" scene from the first act of "Parsifal," and the second part included Arthur Somervell's short cantata "The Forsaken Merman," which was heard for the first time at the recent Leeds Festival. The vocalists were Madame Marie Duma and Mr. David Bispham. The chorus of the Society number some 150 voices, and an excellent orchestra of forty-five performers was engaged, the conductor being Mr. N. Kilburn. The Concert was in every way successful, and reflected the utmost credit upon all concerned in it.

Another equally good Concert was given by the Gateshead Choral Society, in the Town Hall, Newcastle, on the 17th ult., when Handel's "Israel in Egypt" was performed, under the direction of Mr. J. M. Preston. The feature of the performance was the admirable singing of the choir, the fine choruses with which the work abounds being given without exception in a manner which it would be difficult indeed to surpass. This Society has had a remarkably successful career and promises to achieve great things in the future. Good performances of important works for voices and orchestra are far too few in these counties, and the future of this Society will be looked forward to with very considerable interest.

Performances of Spohr's "Last Judgment" have been given during Advent in the Cathedral and in St. Thomas's Church, Newcastle.

"The Messiah" was given in the Town Hall, Newcastle, on the 23rd ult., by the Newcastle Harmonic Society; conductor, Dr. C. Chambers. The vocalists were Miss Gertrude Hughes, Miss Hannah Jones, Mr. Maldwyn Humphreys, and Mr. Wm. Llewelyn. Mr. G. F. Vincent presided at the organ.

The Newcastle Chamber Music Society gave its third Concert of the season in the Assembly Rooms, Newcastle, on the 18th ult. The principal pieces in the programme were Mendelssohn's String Quintet in B flat (Op. 87) and Svendsen's String Octet in A (Op. 3), the latter being played by Messrs. Arthur Bent, Wallace Sutcliffe, William Ackroyd, Alfred Wall, Alfred Hobday, Percy Kearne, Paul Ludwig, and Tennyson Werge. Mr. Emlyn Davies was the vocalist, and Mr. J. M. Preston presided at the pianoforte. The Concert was eminently successful and greatly enjoyed.

The Sunderland Chamber Music Society gave Concerts in Sunderland on November 29 and the 21st ult. At the former Mozart's Trio in G for pianoforte and strings, Beethoven's "Kreutzer" Sonata, and a Trio for pianoforte and strings in D minor (Op. 25), by F. E. Bache, were performed; and at the latter Quartets by Mozart and Harvey Löhr, and Grieg's Sonata for pianoforte and violin in F (Op. 8). The performers were Mr. John Parker (flute), Mr. W. W. Lax (violin), Mr. L. A. Nicholson (viola), Mr. G. I. Simey (violoncello), Mr. Oscar Cohen (pianoforte), and the Rev. G. W. Anson Firth and Mr. J. M. Hardwick (vocalists).

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

At Herr Ellenberger's Classical Concert, on November 28, with the exception of the concluding piece (Brahms's Trio in C minor), solos were the order of the evening. Miss Ellenberger delighted her hearers in Mendelssohn's "Variations Serieuses" and in the Beethoven Violin and Pianoforte Sonata in D (Op. 12), which she played with her brother. Herr Ellenberger also gave Wieniawski's "Légende." Mr. Thorpe's violoncello playing is always anticipated with interest, and his one contribution (Becker's "Andante religioso") was scarcely enough. Miss Marjorie Eaton was the vocalist. We hope the future of these Concerts will reward Herr Ellenberger's talents both as performer and *entrepreneur* with the success they deserve.

The Sacred Harmonic Society's performance of "The Golden Legend" (Sullivan), on the 3rd ult., was characterised by the all-round excellence we have now come to associate with its undertakings. The vocalists were Miss Thudichum, Miss Meredyth Elliott, Mr. Piercy, Mr. Walter Ford, and Mr. Norman Salmond. Mr. George Essex presided at the organ with great judgment. The choral portions of the work were grandly sung by the large force under Mr. Adcock's control, "O gladsome Light" especially receiving a fine rendering. The band was equal to the exacting nature of the score, the many beautiful effects being adequately realised.

The West Bridgford Choral Society is progressing favourably, under Mr. J. S. Derbyshire's direction. On the 13th ult. it gave a creditable performance of Handel's "Judas Maccabæus," as far as the choruses and soloists were concerned. The solos were entrusted to Miss Maggie Jacques, Miss Jessie Marshall-Ward, Mr. Henry Pyatt, and Mr. F. S. Gilbert, justly esteemed local favourites. We wish this young Society every success, and trust it may be the precursor of others which may strive to keep the taste for choral music alive in the suburban districts so rapidly growing around us.

The Philharmonic Choir's first Popular Concert, on the 14th ult., was fairly well attended, and we hope these Saturday Choral Concerts will develop into an established series, with a larger infusion of choral music in the programmes. The soloists were Miss Maggie Jacques (whose beautiful soprano voice was heard to advantage in Weber's "Softly sighs"), Miss Holbrook, and Mr. Walter Ford. Mr. J. H. Wakefield gave a musicianly rendering of Beethoven's Violin Sonata (Op. 24), the pianist being Mr. C. H. Oaksford. The choir, though less strong in numbers, has gained in purity of tone.

MUSIC IN OXFORD.

(From our own Correspondent.)

The great musical event of the term that has just closed was undoubtedly the visit of Dr. Richter and his orchestra, on October 29. It was not, we believe, the first time that the famous Viennese conductor has visited Oxford, but so long an interval had elapsed that the performance had all the charm of novelty to the present generation, and excited a quite exceptional amount of interest.

The fifth series of the Public Classical Concerts has opened successfully, though a word of protest must be recorded with reference to a most thoroughly unsatisfactory performance of Beethoven's Second Symphony, on October 24. Spohr's Ninth Violin Concerto, as played by Fräulein Wietrowetz on October 24, and Schubert's Octet, as rendered on November 14, were both things to recollect. The singers were Miss Marie Brema and Mr. Plunket Greene, both well established favourites here.

Mr. Farmer's Concerts at Balliol have also pursued their usual course week by week, the most notable being an Orchestral Concert, at which Mozart's D minor Concerto for pianoforte formed the great attraction, and a Madrigal Concert, at which a special point was made of the compositions of Weelkes. At the Musical Union Invitation Concert (November 21), that Society again showed its devotion to Beethoven's later String Quartets, the C sharp minor being the specimen selected on this occasion.

It was eminently in accordance with the fitness of things that Sir John Stainer should select "Purcell" as the subject of his terminal public Lecture (November 19). Great pains had apparently been taken to provide an adequate supply of illustrations, the chief of them being the Te Deum, which was conducted by Professor Bridge.

Local musical Societies have not been very prominent. The St. Peter-le-Bailey Musical Society gave a selection from "The Messiah," in the Parish Church, at the beginning of December; and on November 21 the principal Society for men's voices, the Oxford Gleemen, gave a very successful Concert in the Holywell Music Room. Beyond this there is nothing to record.

Concerts, at which well-known performers have appeared, have, as usual, been so numerous as to entirely defy specification. Besides those whose names have been already incidentally mentioned, Messrs. Borwick, Rosenthal, and Sarasate have been playing, while amongst the singers it will be sufficient to record the appearance of Mesdames Gomez, Macintyre, Butt, and Palliser, and of Mr. Norman Salmond and the Meister Glee Singers. It is deplorable to be obliged to add that, as usual, the multitude of Concerts has tended to make the audiences at all of them very thin.

At the close of the term it was announced that Mr. F. Cunningham Woods, the Organist of Exeter College, was going to desert Oxford for London. This gentleman has for so many years played such a prominent part in musical doings here that the tidings came as somewhat of a shock. He has, of course, been the recipient of numerous testimonials, but the loud and widespread expressions of regret with which the news was received were unquestionably the best testimonial of all.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

During the past month further steps have been taken towards the establishment of a permanent Musical Festival in Sheffield. A meeting has been called by the Mayor to consider the scheme, and there is every prospect that next year will see the musical attainments of Sheffield and district represented by a well-managed series of Festival performances.

The doings of the last month have been mainly instrumental. The close of November saw excellent performances of standard works given by the principal choral societies. The Musical Union (Dr. Coward), in the "Creation"; the Choral Union (Mr. Suckley), in Verdi's opera "Ernani"; and the St. Cecilia Musical Society (Mr. W. Brown), also in the "Creation," have all given evidence oft hat abundant enthusiasm and plentiful supply of good vocal material which have led the supporters of the Festival scheme to foster ambitious hopes as to the future of South Yorkshire choral singing. But during December the orchestral societies have had their turn. The Collegiate Orchestral Society, directed by Mr. Suckley, led off on the 9th ult. by a capital performance of Mendelssohn's "Reformation" Symphony. The programme also included Mozart's "Magic Flute" and Weber's "Euryanthe' Overtures and a descriptive Suite by Godard. Mrs. W. St. Quentin Leng and Mr. Clarence Booker were the vocalists. On the following night the Amateur Instrumental Society, under Dr. Coward, gave a capital Concert, playing Mendelssohn's "Italian" Symphony and Overtures by Schubert and Ambroise Thomas. Miss M. L. Booker and Miss Hunt sang ballads.

On the 16th ult. the Brincliffe Instrumental Society opened its season with a Subscription Concert, under Mr. W. Peasegood. Beethoven's No. 2 Symphony was the chief piece on the programme.

A Violin and Pianoforte Recital, by Messrs. George and Bromley Booth, attracted a large audience to the Erard Rooms on the 3rd ult. Two Concerts given by the band of the First Life Guards, under Mr. Charles Harvey's management, and an Organ Recital in the Albert Hall by Mr. Guilmant, may also be mentioned among the interesting events of the month.

During Advent selections from "The Messiah" have been given on Sunday evenings at St. Mary's Church, under the direction of Mr. J. A. Rodgers.

The second Harrison Concert was given on the 13th ult. Among the party were Miss Nikita, Mr. Santley, Mr. Ben Davies, and Mr. David Popper.

Mr. Frederick Dawson gave a Pianoforte Recital at the Press Club on the 21st ult.

A large number of "Messiah" performances were announced for Christmas Day. The Empire, Royal, and City Theatres were all utilised, as were also the Montgomery and Surrey Street Music Halls.

Costa's "Eli" was performed by the Amateur Musical Society, on the 17th ult., under the able direction of Mr. Schollhammer. The principals were Miss Annie Norledge, Miss Rina Robinson, Mr. Otto Dene, Mr. Joseph Lycett, and Mr. Bantock Pierpoint. Mr. John Peck led the band and Mr. J. W. Phillips was organist. The fine chorus-singing of the Society has won for it an extensive reputation, and in "Eli" the members had exceptional opportunities of displaying enhanced excellence. In all respects the singing of the choir evidenced an advance on previous efforts. The balance of tone, too, is improved this season, and with a few more additions to the tenor department the requisite balance of the parts will be attained.

The Doncaster Musical Society performed "The Messiah" on the 17th ult., in the Corn Exchange. Mr. H. McKenzie conducted.

The Sheffield Choral Union announces Sullivan's "Golden Legend" for its Spring Concert. This beautiful work had not been heard in Sheffield for several years, and its selection should have a good effect on the Society's subscription list.

The Barnsley St. Cecilia Society performed "The Messiah" on the 19th ult., under the direction of Mr. Alfred Benton, of Leeds.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

An excellent Concert of Chamber Music, which it is hoped will prove to be the first of a series, was given at the Assembly Rooms, Salisbury, on the 4th ult., by Miss Aylward and Mr. F. L. Bartlett. The Concert-givers were assisted in the instrumental department by Mr. Prosper Burnett, and Mr. Watkin Mills was the vocalist. A well-arranged programme included Beethoven's Pianoforte Trio in C minor (Op. 1, No. 3) and Mendelssohn's Trio (Op. 66) in the same key, both of which were admirably played. Miss Aylward, Mr. Bartlett, and Mr. Prosper Burnett each contributed solos, which were greatly appreciated, as were also Mr. Watkin Mills's songs.

A performance of Spohr's "Last Judgment" was given in the Cathedral, according to long-established custom, on Tuesday, the 10th ult. The solos were sung by members of the choir, and the work received an impressive rendering. Mr. South's accompaniments on the organ were once more a special feature.

The Trowbridge Musical Union and its excellent conductor, Mr. H. Millington, are to be congratulated upon the success of "The Messiah" Concert, which took place in the Town Hall, Trowbridge, on the 10th ult. Miss Ethel Winn, Miss Bessie Elliott, Mr. Iver McKay, and Mr. Adolph Fowler were the solo vocalists, and the orchestra was led by Messrs. Duys and Millington.

Bournemouth has been well occupied with musical concerns during the past month. On the 3rd ult., Madame Albani, supported by a strong party of vocalists and instrumentalists, appeared at the Theatre before a crowded audience; and on the 7th ult. Miss Craigie Ross gave her annual morning Concert, being assisted by Miss Hirtzel and Mr. Herbert Thorndike (vocalists), and Mr. Hans Wessely (solo violinist). On the 12th ult. Madame

Newling's Ladies' Choir performed Abt's cantata "Minster Bells" and a miscellaneous selection of part-songs, at the Shaftesbury Hall, in aid of the funds of the Firs Home. Several pupils of Madame Newling appeared and gave evidence of commendable skill. Violin solos were also contributed by Mr. Charles Fletcher, and the Concert-giver was heard in some excellently rendered songs. A successful performance of Mr. Myles B. Foster's cantata "Cinderella" was given in the Assembly Rooms, Boscombe, on the 6th ult., by the pupils of Knole Hall College, in aid of Dr. Barnardo's Homes. The cantata was accompanied by an efficient orchestra, largely composed of pupils of the College, under the direction of Mr. Quinton. Conspicuous amongst the other events of the month was Herr Rosenthal's Pianoforte Recital, announced to take place at the New Town Hall, Bournemouth, on the 20th ult.

The Southampton Philharmonic Society is to be congratulated upon its activity. The second Concert of the season was given at the Philharmonic Hall, on Tuesday, the 17th ult., when "The Messiah" was performed under the conductorship of Mr. H. M. Pike. Gaul's cantata, "Joan of Arc," was given by the members of the St. Matthew's Choral Society, on the 9th ult.

An interesting Concert took place at the Temperance Hall, Romsey, on the 4th ult., when selections from "The Messiah," the "Creation," and "St. Paul" were given, under the conductorship of Mr. Moss. The orchestra, which played the Overture to "The Messiah," besides the accompaniments, was led by Mr. E. Tuck; and Miss A. Tuck presided at the pianoforte.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Leeds has been, in musical matters, unusually busy during the past month. Taking up the thread of our record where it was dropped a month ago, Herr Rosenthal's Pianoforte Recital, on November 21, need be only briefly chronicled. His startling technical powers were well illustrated in a programme of the usual type, and his reticence in a Beethoven Sonata (the "Appassionata") deserves especial commendation because it was hardly so expected. On November 26 the Leeds Symphony Society, which during the five years of its existence has done some good work, gave an interesting Concert. Gade's Third Symphony in A minor was the chief thing played, and, considering that the orchestra consists almost entirely of amateurs, was most creditably performed under Mr. Gutfeld's direction. The vocalist was Mrs. A. W. Schüddekopf, a lady amateur, who sang some well chosen songs most artistically. On the 4th ult. the Leeds Subscription Concert season was begun. The Hallé band, conducted by Sir A. C. Mackenzie, was heard in a programme that was more exclusively "classical" than was intended, for the least familiar work, Tschaïkowsky's F minor Symphony, had to be omitted on account of insufficient opportunity for rehearsal, and that household word of music, the C minor of Beethoven, substituted. Despite this drawback, the Concert was a brilliant success, and Dr. Mackenzie's abilities as a conductor were warmly recognised. Mr. Brodsky, the new leader of the Hallé band, made a most favourable impression on his first appearance before a Leeds audience by his highly poetic and technically perfect playing of the Mendelssohn Concerto, and Madame Marian McKenzie contributed several songs with good effect. For many years past it has been the custom at the Leeds Parish Church to mark some of the more important ecclesiastical seasons by special musical services. On no such occasion, however, has a greater success been achieved than at the Advent Service on the 5th ult., when Brahms's "German Requiem" was given by a large chorus, a complete orchestra, and with Madame Henson and Mr. Browning as soloists. Mr. Benton, the organist, was the conductor. Not only was the artistic result admirable, but the power and impressiveness of the music can seldom have been more strongly felt. It is certainly encouraging to find that this great work is becoming better appreciated every year at Leeds. At a second Advent Service, on the 12th ult., the "Last Judgment" of Spohr was given, but without an orchestra, its place being filled at the organ as efficiently as it could be by Mr. G. R. Sinclair, the organist of Hereford Cathedral. On the 14th ult. a Choral Contest was held, under the management of the Leeds Prize Musical Union, in the Town Hall. The singing was good, that of the male-voice choirs being of singular excellence. In this class the prizes went to the Nelson Excelsior Glee Union, the Harrogate Glee Society, and the Apollo Choir of Middlesbrough, the Reedyford Glee Union being only one point behind. The prizes for mixed choirs were won by the Batley Vocal Union, the Armley Choral Society, and the Mill Hill Chapel Choir. The judges were Messrs. Alfred Benton, of Leeds; W. H. Garland, of Halifax; and J. E. Ibeson, of Huddersfield.

At Bradford, too, there has been more than ordinary musical activity. On November 22 the second of the Subscription Concerts took place, a miscellaneous programme of much more than average interest being sustained by Miss Esther Palliser, Madame Marian McKenzie, Messrs. Ben Davies and Douglas Powell, with Herr Rosenthal as pianist and Mr. W. H. Squire as violoncellist. The third Concert, on the 13th ult., was of weightier calibre, the programme consisting of two choral works, "Acis and Galatea" and the late Goring Thomas's "Swan and the Skylark." Both were well done under Professor Stanford's able and artistic conductorship, the modern work having its characteristic grace and charm well brought out. The chorus was that of the Bradford Festival Choral Society, who sang admirably, the sopranos being especially fine. The Manchester band was responsible for the instrumental part of the performance, and the soloists were Madame Duma, Miss Clara Butt, Messrs. Edward Lloyd, Henry Piercy, and Andrew Black. Certainly, the "Swan and the Skylark," light as it is, bears, nay, gains upon a second hearing. On the 2nd ult. Mr. E. German visited Bradford to conduct, at one of the Concerts given by the Permanent Orchestra, several of his compositions. In every respect the result was most successful. The music exactly suited the band, which, conducted with exceptional ability by Mr. German, has never been heard to more advantage. Mr. Bartle, the Society's conductor, appeared as solo pianist, and played a Hungarian Rhapsody for pianoforte and orchestra with distinction. The vocalist was Miss Jessie Scott. During the month two very enjoyable Concerts have been given by local musicians. On November 25 Mr. S. Midgley gave a Concert of violin and pianoforte music, with a chorus of twelve ladies, trained by Mrs. Midgley, to give variety. Mr. John Dunn played Spohr's "Dramatic" Concerto in really masterly fashion, and joined the Concert-giver in Sonatas for violin and pianoforte by Grieg and Beethoven, the latter being represented by the "Kreutzer." Mr. Dunn was also the chief figure in the Concert given on the 9th ult. by Mr. J. H. Earnshaw, a Bradford pianist, at which Miss B. Rigg was the vocalist. Mr. Earnshaw's taste was shown in the unconventional series of pianoforte pieces he played, and his ability in their interpretation.

At Huddersfield there has been a lull. The Subscription Concerts have consisted of a Conversazione and an Organ Concert, at which Mr. Guilmant appeared and played, among other things, Handel's Seventh Concerto in B flat and his own First Symphony for organ and orchestra, the latter being supplied by the very efficient local Philharmonic band, of which Mr. J. E. Ibeson is the able conductor. Miss Hannah Jones was the vocalist. The newly established Subscription Concerts at Halifax bid fair to be as successful as they deserve. On the 11th ult. Mr. and Mrs. Henschel gave one of their delightful Vocal Recitals, an entertainment that deserved to be styled perfection. On the 3rd ult. a Chamber Concert was given at Halifax by Mr. Herman van Dÿk. The chief piece was Brahms's Pianoforte Trio in E flat (Op. 40), in which the Concert-giver was assisted by Miss Simpkin (violin) and Mr. Schrumpf (violoncello). Mrs. van Dÿk was the vocalist.

In the spacious Parish Church of Holy Trinity, Hull, a Choir Festival took place on November 21. In the afternoon Purcell's Te Deum formed a fitting tribute to the memory of England's greatest master, and was followed by the "Hymn of Praise." In the evening Handel's "Occasional" Overture and "Israel in Egypt" formed the programme. The chorus was good, the band

less satisfactory, but the performances were, for a first attempt, so successful that similar functions may be confidently expected in the future. The soloists were Miss Anna Williams, Madame Marian McKenzie, Messrs. H. Grover and Alan Turner; and Mr. F. Bentley, the organist of the church, was the conductor. Under Mr. Kilburn's active rule the Middlesbrough Musical Union is one of the most enterprising of Yorkshire Societies. On the 21st ult. it gave a Wagner Concert, the excessive modernity of which was tempered by a Purcell anthem, introduced to celebrate the day. The Holy Grail scene from the first act of "Parsifal" and extracts from "Tannhäuser" and "Lohengrin" were among the more striking things in an unusually advanced and interesting programme. Miss Palliser and Mr. Bispham were very successful as the principals. On the following day the Harrogate St. Cecilia Society gave a Concert, Mr. Gaul's "Holy City" and a miscellaneous second part forming the programme. Miss Rhodes, Miss Wilby, Messrs. T. Child and Knowles were the chief singers; and Mr. Sidney Jones was the conductor. The Keighley Musical Union, on the 3rd ult., had distinction conferred upon it by the presence of Professor Prout, who conducted a creditable performance of his cantata "Hereward," the chorus-singing being decidedly its finest feature. The soloists, Madame Haworth, Miss Nelson, Messrs. Green and Owens, were fairly efficient, if not quite equal to the occasion. On the 10th ult. the Batley Choral Society gave, under Mr. Bowling's conductorship, "Judas Maccabæus," and on the same evening Mendelssohn's "Walpurgis Night" formed the chief part of a Concert given by the Armley Choral Society, with Mr. Harrison as conductor. The Ripon Choral Society, of which the Rev. F. H. Taylor is the hon. conductor, gave Gade's "Psyche" and Bennett's "May Queen" with success, on the 12th ult., Miss A. Jackson, Mrs. Burrell, Messrs. Mace and Thornton being the soloists. "St. Paul" was the work chosen by the Morley Choral Society for its Concert on the 11th ult., Mr. Benton conducting; and Professor Stanford's "Revenge," with a portion of the "Creation," formed the programme of the Wakefield Choral Society's Concert on the 13th ult., which was conducted by Mr. J. N. Hardy.

MUSIC IN PARIS.

(From our own Correspondent.)

So much activity is being displayed on the part of the conductors of our great orchestral concerts that they may be said to absorb the chief interest of the musical season, relegating the events of the lyrical stage merely to a secondary place. At the present moment we are provided with no less than six grand orchestras, every one of them giving concert performances on Sundays, and at the same hour; and there being invariably some novelty included in the programmes, the difficulty is to know how to attend them all.

The Lamoureux Concert of November 24 proved to be particularly interesting, including as it did the first performance of the "Chansons de Miarka" of M. Alexandre Georges, set to the poetry of M. Richepin. The series of melodies has already been referred to in The Musical Times as one of the best amongst those which have been published of late years, and the audience fully endorsed that verdict. Madame Passama sang the "Nuages" with much charm and poetic feeling. She also gave a good interpretation of the "Hymne au Soleil," without, however, causing us to forget Madame Collier's fine rendering of this number at the Société de Musique d'Ensemble, and at the Bodinière. The same Concert brought a first hearing of three pieces for organ and orchestra from the pen of M. Guilmant; very well written indeed, but of a character more suitable for performance in the church than the concert-room. The second of the pieces, entitled "Adoration," was more especially applauded. Of Beethoven's Pastoral Symphony it would be scarcely necessary to speak, but for the fact of M. Lamoreux having treated us to an interpretation of such admirable perfection as to demand at least a word of acknowledgment. The Concert of the 1st ult. presented the first performance of an Overture, "Bérénice," by M. Silver, a recent Prix de Rome. The work denotes the earnest student, without as yet showing any very pronounced individuality. On the 8th ult. we heard the "Elégie" for violoncello of M. Fauré, finely played by M. Salmon; the piece is very well known in its original form—viz., for pianoforte and violoncello. We may also mention the Funeral Dirge and final scene from "Götterdämmerung," in which both the vocalist, Mdlle. Marcy, and the orchestra were greatly applauded.

M. Colonne's Concert, on November 24, included an interesting novelty in the "Trois Poèmes," by M. Charpentier, one of the most conspicuous of our "modern" school of composers. The "Pœme Mystique" (after Manclair), pervaded as it is by intense feeling, obtained a great success; the "Poème d'Amour," albeit less fascinating than the former, was likewise much appreciated. As to the "Poème réaliste" (after Verlaine), it is intended to represent the medley produced by the number of different instruments which disport themselves at a country *fête*. The composer does not appear, however, to have deduced from his subject an artistic impression sufficiently clear to communicate itself to his audience, and the significance of the work has been much discussed. The principal novelty of the Concert on the 1st ult. was "La Naissance de Venus," scène mythologique, by M. Paul Collin, set to music by M. G. Fauré, an important work carefully scored, but wanting in the charm to which this graceful composer has accustomed us. A certain frigidity pervades the solo portions, somewhat relieved, it is true, by the sonority of the choruses. The excerpts from "Rheingold," at the same Concert, were a great success. In the Concert of the 8th ult. Madame Kutschera, a German singer, achieved a conspicuous success with Wagner's "Träume," while M. Colonne himself was the recipient of much applause in the performance of Beethoven's Choral Symphony, which is to be repeated at several of the succeeding Concerts.

The Société des Concerts du Conservatoire gave its first Concert of the season (the sixty-ninth since its foundation) on the 8th ult. Unlike its contemporaries in this capital, this Institution does not appear to be a prey to the feverish hankering after first performances, and there figured in its programme Mozart's Pianoforte Concerto in A, played by M. Saint-Saëns, whose "La Lyre et la Harpe" was likewise performed on this occasion, a work too well known to require special comment.

Always interesting and animated, the Concerts Harcourt, in their sixth performance of the season, gave, amongst other numbers, Wagner's "Kaisermarsch," composed in honour of William I. after the war of 1870. This fact, however, in no way influenced the audience, who, finding the piece more noisy than beautiful, bestowed but faint applause.

At the second of the Opéra Concerts we heard a Symphony with organ (No. 3) of M. Widor, a fine work, for the perfect interpretation of which, however, the organ of the Opéra proved scarcely powerful enough. M. Erlanger, a Prix de Rome of 1888, conducted some portions from his opera "Saint Julien l'Hospitalier." It is the production of an earnest musician, imbued with the most modern doctrines, but making a somewhat exaggerated use of his orchestral resources.

Concerning the Concerts of the Palais d'Hiver, we will only remark that they bid fair ere long to take rank with the above-named leading institutions.

The first performance took place on November 26, at the Opéra Comique, of "Xavière," dramatic idyl in three acts, the libretto by M. Louis Gallet, after the novel by M. Fabre, the music by M. Th. Dubois. The composer is one of our most able professors of harmony, his "Notes et Etudes d'Harmonie" being the worthy completion of the celebrated treatise of Reber. Any production from his pen could not be otherwise than correctly composed, and his present operatic score is manifestly written with a sure hand, and is moreover happily inspired in all those portions where charm of utterance is required, while somewhat deficient in vigour where passion is the theme. The employment by the composer of certain traditional and rather used-up forms may have contributed to produce this impression. However this may be, the fact remains that the work met with a very good reception.

On the 18th ult. "Frédégonde" was produced at the Opéra. It is in five acts, the first three of which are by Guiraud, but orchestrated by M. Dukas, and the last two and the ballet by M. Saint-Saëns. The graceful style of M. Guiraud is little suited to so large a theatre as the Opéra House, and that of M. Saint-Saëns is too individual to blend well with M. Guiraud's numbers. Moreover, M. Gallet in his libretto has failed to convey the rugged grandeur of the mythical period with which the story deals, the result being that the work as a whole failed to arouse any enthusiasm. Mdlle. Breval being unable to sing at the production, owing to indisposition, although she appeared at the final rehearsal, her place was ably filled by Mdlle. Lafargue. Other artists were Madame Heglon and MM. Alvarez, Renaud, Vaguet, and Fournets, all of whom acquitted themselves of their several *rôles* in a praiseworthy manner.

MUSIC IN BERLIN.

(From a Correspondent.)

The recent production of Sir Arthur Sullivan's "Ivanhoe" at the Berlin Opera House has attracted a certain amount of attention among musicians to the German capital; a brief glance, therefore, at its music and musical institutions will possess an added interest at the present moment.

The Berlin Opera has of late years fallen under a cloud, and those who can recall the golden time when Lucca, Mallinger, Niemann, and Betz were in their prime are apt to shake their heads sorrowfully and to doubt whether the future has any revival of past glory in store.

There is no need for despair, however. The present management is very much on the alert in its endeavours to secure the services of promising singers from every part of the empire, and already a vast improvement is noticeable. Some operas may be seen to better advantage in Berlin than in any other city in the country—I shall take the opportunity presently of particularising.

As is the case in the other music centres of Germany, the Opera in Berlin is subsidised by the State; the opera-goer, therefore, is enabled to secure a comfortable seat at a moderate price, although the ruling prices in Berlin are high, if one compares them with those in vogue at other opera houses in the country. An Englishman, however, would not feel that six shillings was an unreasonable sum to pay for a stall, and if only we in England had a subsidised Opera of our own, who can tell whether Londoners might not flock to it in numbers sufficient to make it worth while to keep it open for nine or ten months in the year.

It is generally believed that in German theatres the singers are engaged for life. In some places this is the case, and the result is that, for the sake of economy, aged persons, of from sixty to seventy, who ought long ago to have been put on the retired list, are let loose upon an unoffending public, which has to exercise a considerable amount of imagination in picturing to itself what the, now pathetically feeble, voices must once have been. In Berlin, by a sensible regulation, the artists are engaged for a term of five years, and by this means a constant accession of fresh talent is possible. I have but little doubt that, in a few years, the Berlin Opera will once more be the first in the land. Among impending engagements may be mentioned that of Fräulein Ternina, of Munich, by many considered the finest soprano in Germany, and of Herr Kraus, a young tenor from Mannheim, who possesses, in addition to a beautiful voice, a fine stage presence, though he still has a good deal to learn. Space will only admit of a brief reference to a few of the leading artists now singing in Berlin, amongst whom Frau Sucher stands pre-eminent. Her voice, naturally, has lost its youthful freshness, but it is still magnificent in quality, and in such *rôles* as *Isolde* or *Brünnhilde* she is able to excite the wildest enthusiasm among her audience—in these two parts, indeed, she is probably unapproachable, as her acting in the dramas of Wagner is magnetic and unequalled by any actress now before the public; those who have seen her inspired *Kundry* at Bayreuth will bear me out in this. Berlin possesses quite a number of excellent light sopranos, but in heroic opera only two other names are worthy of mention, Frau Goetze and Fräulein Hiedler. The latter has no claim to be considered other than mediocre; she has a pleasant voice, and, when at her best, sings with a certain amount of distinction. Unhappily, her intonation is frequently at fault, and though she sometimes leaves little to be desired in her rendering of a part, one is never sure, from one night to another, whether she will sing in tune. Frau Goetze is a much safer singer, and a splendid actress; she shows to great advantage in such parts as *Ortrud* in "Lohengrin" and *Brangäne* in "Tristan," but in essaying lighter *rôles*, such as *Carmen*, she is often hopelessly at sea.

Berlin is sadly in need of a really fine tenor, and, as I have hinted above, attempts are being made to secure one. Herr Gudehus had, some years ago, a considerable reputation, but neither he nor Herr Sylva, who now sing the leading heroic parts, can be considered more than third-rate, and as their appearance is not very much in their favour, it is obvious that new blood is required. Fortunately the Berlin audiences are not restricted to these two singers, as tenors from other opera houses not unfrequently come on starring visits to the German metropolis. In the matter of baritones and basses, Berlin is well represented, and among these must be mentioned Betz, Bulss, and Stammer. Betz is an old man now, of course, but his voice is still a pleasure to listen to, and he remains, as he always was, an ideal *Hans Sachs*. Notwithstanding his years, he has created several new *rôles* quite recently, one or two of them with marked success; I refer more particularly to his *Falstaff*, which is in every respect an excellent performance.

The orchestra has, during the past few years, been very much improved, and there is a first-rate staff of conductors, of whom, perhaps, Dr. Muck is the best.

An agreeable feature of the management is the care given to the production of a new work or the revival of an old one. For the revival, last spring, of "Rienzi," an immense amount was spent on the magnificent and very realistic new scenery, and great pains were taken to give the work in its original form, including the Pantomime in the second act, which it has been the custom recently to cut out. I have said that certain operas are better given in Berlin than elsewhere, and as a case in point I may mention Humperdinck's "Hänsel und Gretel." As the two children, it would be impossible to find a better pair than Fräulein Rothauser and Fräulein Dietrich, each of whom possesses a charming voice and a wonderful fund of humour in acting. Each of the other parts, too, has a capable exponent, and there is a finish about the whole performance which it would be hard to match.

Having dealt at some length with the Opera, it is now time to say something of the Philharmonic, where the popular orchestral concerts are held. The members of the orchestra, which is the best in Berlin, receive a fixed salary, and concerts take place, from October to May, every Sunday, Tuesday, and Wednesday. On Sunday the admission is one shilling, on the other days a fine concert may be heard for seventy-five pfennigs, or ninepence; indeed, by purchasing a dozen tickets, it works out at sixpence a concert. It is no wonder that these concerts are well attended, and it is often hard to find two seats together on a Beethoven or Wagner evening, although the hall is very large. The Englishman on first entering the Philharmonic will probably be astonished to see, in place of the well-ordered rows of seats at home, a multitude of small tables with four or five chairs round each, and beer very much in evidence: I feel convinced, however, that before long he will have come to the conclusion that it is far the most comfortable way of enjoying a concert, and as no refreshments are served during the performance of a piece, the music is not disturbed in any way. There are, however, ten special concerts every winter, when the seats are arranged in the orthodox manner; these concerts correspond in some way to our Philharmonic Concerts, and a renowned conductor is especially engaged for them. For many years Von Bülow held the post, and considerably enhanced the fame of the orchestra. It is well known that under his direction the concerts were marked by many curious incidents, and one evening the programme contained nothing but Beethoven's Choral Symphony, which was performed twice in order that the audience might understand it better. Herr Nikisch is the present conductor of these concerts.

Another important Institution is the Singakademie, which was founded in 1791, with the object of promoting the practice of sacred music. It is now used for all manner of concerts, but a choral society is still working in connection with it, and important works are performed every year, including Bach's "St. Matthew" Passion, which is sung every Good Friday.

Then there is the Bechstein Saal, which is similar to the Steinway Hall in London, and is used principally for vocal recitals.

Celebrated artists from every part of the world give concerts at one or other of these halls, and of late there has been an increasing tendency to welcome English performers.

I have by no means exhausted the list of Berlin's musical attractions, for there are several important choral and orchestral societies which I have not yet mentioned, and of which I may name the Wagner-Verein and the Stern'sch-Verein, the latter being under the direction of Professor Friedrich Gernsheim.

MUSIC IN AMERICA.

(From our own Correspondent.)

The opening of the opera season in New York was most successfully accomplished by a brilliant performance of Gounod's "Romeo et Juliette," and the high standard of excellence then set has been kept up without flagging through all the performances that have followed. Of the old favourites who have returned it is not necessary to say anything. The present company includes several newcomers who have, in nearly all cases, fulfilled expectations. Of the novelties presented, "Hamlet" has been decidedly the most important, since it served to introduce Madame Calvé as *Ophelia*. Her success was marked and instantaneous. All the orchestral concerts (and there are a great number of them) are fairly under way. Since last writing Mr. Franz Ondricek and Mr. Achille Rivarde have made their respective bows as violinists, and both seem to be well launched on the wave of prosperity. Possibly Mr. Rivarde, on account of his youth and the fact that he owes a sort of allegiance to New York, has secured the greater success of the two. In the field of pianoforte playing Mr. Paderewski of course occupies the larger share of the horizon—in fact, about all of it; and his "Polish Fantasia" is in great demand. A series of Orchestral Concerts is being given at the new Olympia Music Hall. A new organisation, to be known as the Metropolitan Permanent Orchestra, has just been incorporated under the laws of the State of New York. This orchestra is intended to be somewhat different from any which has preceded it. It has no large guarantee fund behind it, nor does it appeal for the support of wealthy patrons. There are to be no stockholders except the musicians who play in it. Of these there will be fifty—possibly more. It is expected that Mr. Seidl will be the conductor, and as the players who have thus banded themselves together are men of the highest professional ability, it would seem as though the claim it makes—that it will give only Concerts of the very highest class—is not an empty one. All profits are to be divided *pro rata* among the members.

Among the choral societies Mr. Damrosch's chorus came first in the field with Handel's "L'Allegro." Owing to the absence of his brother with the German Opera Company, this work was conducted by Mr. Frank Damrosch. In performance it was unexceptionable, but the work itself, which has very rarely been given in this country, possibly never in New York before, failed to excite any interest. The New York Musical Society rather unwisely engaged Mr. Paderewski as the soloist at its first Concert, in place of Mrs. Bloomfield-Zeisler, who was first announced. The pianist so completely overshadowed the Society that the audience seemed to have little patience left after he had finished his numbers, and some really good work (bestowed on Saint-Saëns's "Deluge" and Chadwick's "Lily Nymph") went completely to waste. In church music an event of some importance has been the opening of the new church of St. Mary the Virgin, a very handsome and spacious edifice which has just been finished and consecrated. The church has for years maintained a ritual of the most advanced "Catholic" type known or allowed within the Episcopal communion. Its services in its old building, though hampered by want of room and proper facilities, always attracted large numbers of people fond of the most ornate and showy style of ecclesiastical music imaginable. Almost the entire *répertoire* of the choir is in manuscript, consisting of adaptations from the Masses of the French and Belgian schools, with a liberal sprinkling of those of Mozart and Haydn. In its new habitation the choir of St. Mary's changes from one of boys and men, supported by a few female voices, to a complete chancel choir for the plain-song work, and another complete quartet and chorus in the West gallery for the music in anthem form. The two bodies are accompanied by a divided electric organ, one part being situated near to each chorus, and a small orchestra.

A new Choral Society has been started in Brooklyn, under the leadership of Mr. Charles B. Hawley, who is the solo bass and leader of the choir of the Broadway Tabernacle, New York. Mr. Dudley Buck, who is organist of the Church of the Holy Trinity, Brooklyn, has just published a cantata of some size, for Advent and Christmas, entitled "The Coming of the King," which bids fair to win considerable distinction as a work for church performance.

The most important musical event to record in Philadelphia is the opening of the opera season, under Mr. Gustav Hinrichs, a conductor who has done a great deal for music in Philadelphia.

With the ultimate object of establishing a guarantee fund for a permanent orchestra, a series of weekly Symphony Concerts has been inaugurated in Philadelphia. A recent programme contained Berlioz's "King Lear" Overture, a Concertstück by Hans Sitt, and what one of the local dailies calls Mozart's "Juniper" Symphony, a work which he says is "the *ne plus ultra* of human art."

From Chicago comes the news of the very great success of the season of German Opera performances given there under Mr. Walter Damrosch. The receipts were 60,000 dollars, and the press united in declaring Frau Klafsky the greatest *Fidelio* and *Ortrud* they had ever seen. This company is now farther West, and its return to the East will be signalised by a series of performances beginning in Boston on February 3 (twelve performances). Mr. Damrosch has included his own setting of Hawthorne's "Scarlet Letter" in the company's *répertoire*, so that this work, which has already been heard in part in New York as an oratorio, will have an opportunity to appear in its proper dress as an opera. Opinions are considerably divided as to its merits.

The Concert troupe of which Madame Melba is the most conspicuous figure is touring through the West. At last accounts they had made a very satisfactory "stand" at Minneapolis.

Mr. B. Luard Selby gave a Concert, at the Queen's (Small) Hall, on the 16th ult., when the programme consisted largely of his own compositions. These showed him in a very favourable light, more especially a Pianoforte Quintet (No. 1, in F) and a number of songs from Tennyson's "Maud," which latter are full of beautiful, artistic touches, both in the voice parts and the free and full accompaniments. The Quintet is a work of sterling worth, each movement, but more especially the highly impressive *Adagio*—one long stream of fine, deeply-felt melody—and the remarkably spontaneous *Finale*, displaying the priceless gift of melody in a marked degree, while in all four movements the workmanship is such as to closely rivet the listener's attention. The Quintet is certainly a work deserving frequent hearings, and it creates a desire to know more of Mr. Selby's Chamber music. We cared less for some of his settings of a number of pastoral lyrics, though they also showed refined taste and a laudable avoidance of the nondescript English Ballad style. Mr. Selby was assisted by several excellent singers—*e.g.*, Mr. Walter Ford, who sang some lovely lyrics by Schumann, Grieg, and Brahms, as well as the above-named songs from "Maud," with the utmost refinement and clearness of enunciation; Mr. Kennerley Rumford, whose sonorous, well-trained baritone, allied to an expressive style, gave full

effect to Brahms's exquisite "Wie bist du, meine Königin," and two fine songs by that foremost of English song-writers, Miss Maude Valérie White, who accompanied. They were Shelley's "To Mary," a tender, expressive composition, and an immensely spirited, original setting of Shakespeare's "Crabbed age and youth," which Mr. Rumford had to repeat. The Misses Eva and Constance Layton sang two Canzonets for two voices by Thomas Morley (dating from 1595) without accompaniment, and Miss Wakefield and Mrs. Mary Davies were the remaining vocalists. The string quartet consisted of Miss Emily Shinner, Messrs. G. W. Collins, Leonard Fowles, and Whitehouse, the first and last-named of whom also played solos.

A meeting was held in the Guildhall, Norwich, on the 11th ult., under the presidency of the Mayor, with the object of promoting a testimonial to be presented to Dr. Edward Bunnett upon his completing fifty years of musical life. The following resolution, moved by Sir Peter Eade, M.D., and seconded by the Sheriff of Norwich, was carried with acclamation: "That a subscription be opened for presenting a testimonial to Dr. Bunnett on his attaining his musical jubilee, and in recognition of the eminent services he has rendered to the art of music, and that such subscription be limited to two guineas." A large influential committee was also appointed to carry into effect the aforesaid resolution, with Mr. F. O. Taylor as honorary secretary. A considerable sum was subscribed in the room, and from the general esteem in which the Doctor is held in Norwich and the district the amount forthcoming should be considerable. It is pleasant to find all the local professors' names on the committee, and also several of those residing farther afield. Dr. Bunnett has not only done much to foster the love of music amongst his immediate neighbours, but by his compositions for the Church has contributed a help to divine worship which has been useful to thousands. He has also been a leading member of the Incorporated Society of Musicians since the establishment of that important body, and we have no doubt many of those outside friends will gladly avail themselves of the present opportunity of showing their respect and esteem for one so generally popular. Any donations sent to the office of this journal will be forwarded to the proper quarter.

A striking testimony of the good work being done by Mr. C. H. Allen Gill at the People's Palace was adduced on the 7th ult., when a most praiseworthy performance was given, in the fine hall of the Institution, of Mendelssohn's "Elijah." The chorus-singing showed marked improvement since the interpretation of the oratorio here last year, and the same may be said of the orchestra, which, with few exceptions, was, in common with the choir, entirely composed of members of the music classes under Mr. Gill's direction. Such a performance, listened to as it was by a most appreciative audience of upwards of 5,000, is most satisfactory, for it implies many hours of enjoyment of the art in homes where the pleasures of life are none too frequent. It should be added that Mr. R. E. Miles was an excellent exponent of the *Prophet*, whose music he sang with due dignity and fervour; and that the other solo parts were effectively rendered by Madame Isabel George, Miss Hannah Jones, and Mr. Joseph O'Mara, who were ably assisted by Miss Ella Johnston, Miss L. Roberts, Mr. Gwilym Richards, and Mr. Ben Grove. Mr. B. Jackson presided at the organ with skill and excellent judgment. At the next Concert, on the 18th inst., Mackenzie's "Dream of Jubal" will be performed.

Mr. Frank Davey gave his seventh annual Concert in St. Mary's Hall, Chislehurst, on November 26, when an interesting programme attracted a large audience. The chief concerted piece was Saint-Saëns's fascinating Pianoforte Trio in F (Op. 18), which was excellently played by Miss Isabella Donkersley, Mr. Frederick Casano, and Mr. Davey. In Schumann's Phantasiestücke (Op. 12) the Concert-giver proved himself a pianist who combines a cultured taste with a highly developed technique, his performances lacking neither power nor refinement. Miss Donkersley was most successful in the late Friedrich Kiel's fine but difficult Solostück for violin (Op. 70, No. 1), her artistic and brilliant playing fully meriting the spontaneous applause of an otherwise strangely cold audience. Miss Florence Oliver displayed her fine, well-trained voice, as well as her linguistic accomplishments, by her impassioned singing of four songs by Gounod, Schumann, Schubert, and Francesco Rossi. Beethoven's Sonata in A for pianoforte and violoncello (Op. 69), played by Messrs. Davey and Casano, completed the programme.

Mr. Brunton Steel, a reciter of considerable promise, gave an entertainment at Steinway Hall on November 28, at which he was heard in no less than six of the remarkable series of recitations with music composed by Mr. Stanley Hawley, already spoken of in these columns when they were first brought forward by Mr. Charles Fry. Mr. Steel showed so much ability in the only two pieces *without* music that figured in the programme, that competent judges regretted he had not confined his efforts to works of this kind. Mr. Hawley's settings stand, as we have previously remarked, quite alone; they are a union—an intimate union of two arts, and this Mr. Steel unfortunately quite failed to realize. He delivered "The Bells," "The Raven," "Riding through the Broom," &c., in a manner and in a tone of voice that would have been excellent *without* the pianoforte, but which, as it was, made the pianoforte appear neither more nor less than a nuisance. We had two arts interfering with one another, instead of blending. It was regrettable, because, when recited in the right tone of voice, Mr. Hawley's settings come out admirably.

The first of Mr. David Bispham's series of three Concerts, at St. James's Hall, was given on the 10th ult., when the performance proved of unique interest. The programme was entirely drawn from writers of past centuries, and the music was excellently rendered on fine specimens of the instruments for which it was written. The instrumental works included a Suite by Marin Marais (A.D. 1656-1728) for viola da gamba, accompanied by harpsichord; and a Concerto (the second) for harpsichord, viola d'amore, and viola da gamba, the executants of which were Mr. and Miss Dolmetsch, and Mr. Fuller Maitland. Chief interest, however, was manifested in the vocal portion of the selection, which Mrs. Hutchinson and Mr. David Bispham interpreted with delightful appreciation of the old-world spirit of the text. The lyrical composers drawn upon included Henry Purcell, the brothers Henry and William Lawes, Lanière and John Jenkins; and a feature of the occasion was the artistically printed book of words, the very necessary historical and analytical notes in which were provided by Mr. Edgar F. Jacques.

Madame Albani's command of various styles was displayed at her Concert in Queen's Hall, on the 9th ult. Opera was represented by "Souvenir dei miei prim' anni" (Hérold's "Pré aux Clercs") and "The flowers are gleaming" (Cowen's "Harold"), sacred airs by the Bach-Gounod "Ave Maria," and ballads by "Home, sweet home." The *prima donna*, who sang with her usual fervour, also joined Miss Clara Butt in "Quis est homo" (Rossini's "Stabat Mater") and "La luna immobile" ("Mefistofele"). Mr. Edward Lloyd was as successful as ever in Piatti's "Awake" and "Come, Margarita, come" ("Martyr of Antioch"). Mr. Norman Salmond was the remaining singer, and the instrumentalists were MM. Johannes Wolff, Pugno, and Hollman. The latter introduced two charming violoncello pieces, "Cantilène" and "Légende Espagnole," by Mr. Arthur Hervey, who may be complimented upon producing compositions that, whilst certain to please all sections of the musical public, are grateful to the executant. These novelties were exceedingly well received.

The Temperance Choral Society, which was founded in 1877, showed capacity for excellent work on the 16th ult., at St. Martin's Town Hall. Mr. Frederick Williams, the new conductor, proved himself fully qualified for the position he occupied, and there could be no doubt of the zeal of his compact choir, numbering about fifty members. The place of honour in the programme was assigned to Gounod's impressive Motet "Gallia," the choral parts of which were steadily rendered, whilst the solos were expressively given by Madame Bessie Webber. Several of Purcell's compositions figured in the second part, including "I attempt from love's sickness" (sung by Mr. F. Williams)

and the chorus "In these delightful." Mrs. Furse and Mr. Edgar Hawthorn assisted with solos, and at the pianoforte and harmonium were Messrs. F. W. Hastings and Sydney Baynes respectively.

MADAME JOSEPHINE CHATTERTON, a harpist of considerable ability, who has returned to England after filling the position of director of the Harp College in Chicago, gave a Concert at the Criterion Theatre, on the 12th ult. For solos the harp is not a particularly telling instrument, but in pieces by Parish Alvars, Felix Godefroid, Bochsa, John Thomas, and her deceased father, Frederick Chatterton, who wrote his fantasia "Erin" expressly for her, Madame Chatterton proved the possession of taste as well as of executive facility. The Bernhard Carrodus String Quartet party effectively played two movements of Beethoven's Op. 18, No. 4, and Madame Amy Sherwin distinguished herself by a brilliant rendering of the "Couplets du Mysoli," from David's "La Perle du Brésil." Other contributors were Mr. Reginald Brophy, Mr. H. Winfred Goff, the Westminster Singers, and the Columbians Quartet.

MISS FANNY DAVIES met with a most flattering reception on her recent visit to Vienna, where she appeared in one of the Philharmonic Concerts, at a Chamber Concert given by the Rosé Quartet Party, and also gave a Recital of her own. Referring to her interpretation of the pianoforte part of Brahms's Quartet in G minor, the *Neue Musikalische Presse* says: "The audience soon felt convinced that it had to deal here with an artist of the first order. Seldom, if ever, have the beauties of this composition been brought home to the hearts of the hearers more convincingly and triumphantly than on this occasion." And again, in reference to the lady's Recital: "Her interpretation of Schumann's F sharp minor Sonata was one of the pearls of the evening. The instrument sang again under her sympathetic touch like a beautiful human voice."

THE Bernhard Carrodus String Quartet gave the last of a series of three Chamber Concerts on the 5th ult., at the Queen's (Small) Hall. The programme on this occasion included Mozart's Quartet in D minor, which was played with admirable appreciation of the suave and graceful character of the music; Dvorák's attractive "Bagatellen" (Op. 47), and the Andante in E and Scherzo in A minor from Mendelssohn's "Fragments" (Op. 81). In these works the excellent violin playing of Mr. B. M. Carrodus, who led, was, as at the previous Concerts, specially noticeable. Agreeable features of the evening were the sympathetic manner in which the pianoforte part of Rubinstein's Sonata in D (Op. 18), for that instrument and violoncello, were rendered by Mrs. S. Passmore, and the tasteful singing of Madame Bertha Moore.

MR. RICHARD GOMPERTZ concluded his excellent series of Chamber Concerts at the Queen's (Small) Hall, on the 11th ult., when the programme included Brahms's String Quartet in A minor (Op. 51, No. 2), the *Scherzo* from Luigi Cherubini's Quartet in E flat, and Tschaïkowsky's attractive Quartet in D (Op. 11). The interpretations of these works was distinguished by an executive finish and unanimity of expression that placed them on a high artistic level, and the skill of Mr. Gompertz as a violinist was specially shown in Tschaïkowsky's Quartet, the eloquent second movement of which was rendered with the utmost expression. The enjoyment of the evening was enhanced by the singing of Mr. Plunket Greene, whose selection of songs included "Through the ivory gate" and "Why so pale and wan," by Dr. Hubert Parry.

THE North-East London Choral Society performed "Judas Maccabæus" at the Shoreditch Tabernacle, Hackney Road, on the 5th ult., in highly creditable fashion. The choir, numbering about 170, was evenly balanced and sang with care and spirit throughout. Among its most notable endeavours was "Hear us, O Lord," the compact rendering of which deserved the applause accorded; Madame Minnie Jones, Miss Cecilia Gray, Miss Rina Robinson, Mr. John Probert, and Mr. Alfred Plant were responsible for the solos. The orchestra, of about twenty performers, had as leader Mr. G. Hatley, and Mr. W. Bolton presided at the organ. Mr. John Eyre, the organist of the Tabernacle, conducted with praiseworthy watchfulness.

MISS OLIVE HARCOURT, who has a bright and sympathetic voice of extensive compass, may be complimented on her choice of songs for the Concert at the Hampstead Conservatoire, on the 9th ult. She sang with the requisite refinement the aria from "Le Nozze di Figaro," "Giunse alfin il momento," Schubert's "Sei mir gegrüsst," and Schumann's "Auftrage," besides giving with much effect the "Bell Song" from "Lakmé" and taking part with her sister, Miss Florence Harcourt, in a couple of duets. Mr. Hayden Coffin and Mr. Frederick Rosse were the other vocalists. Mr. Herbert Parsons, a talented pianist, played with marked success Schumann's "Etudes Symphoniques," a couple of examples of Chopin, and Liszt's brilliant arrangement of Schubert's "Erl-King."

MR. FREDERICK DELMAR received very valuable assistance from Miss Regina de Sales, Mdlle. Adelina de Lara, and Mr. Sydney Brooks at his Concert at Steinway Hall, on the 5th ult. Bemberg's "Nymphes et Sylvains" was given by Miss de Sales with exceptional fluency and grace, and her exertions in Gounod's duet "Barcarola" with Mr. Delmar called forth hearty approval. Mdlle. de Lara, the pianist, played Brahms's Scherzo in E minor with fancy, clearness, and neatness, and Mr. Sydney Brooks executed three violoncello pieces so expressively as to make the audience wish each solo longer. Miss Blanche Ruby exhibited a good voice and style in "Qui la voce" ("Puritani") and a couple of English songs. Miss Rosa Green ably rendered Goring Thomas's "A Summer Night."

AN enjoyable Orchestral Concert was given at the Imperial Institute, on the 18th ult., by the Society conducted by Mr. Albert Randegger. On this occasion the instrumental effects were improved by the players being arranged closer together, and in the form adopted at the recent performance by the Society at Windsor Castle. Many of the pieces selected by the Queen were also repeated at this Concert, amongst them being the Prelude to "Lohengrin," of which a very creditable interpretation was given. Madame Clara Samuell had been engaged as solo vocalist, but owing to this lady's indisposition her place was taken by Miss Lindsay Currie, whose singing was received with much favour by a large audience.

MISS WIGLEY'S Concert at St. Mary's Hall, St. John's Wood, on the 14th ult., included several acceptable pieces, both classical and modern. Madame Frickenhaus played with her accustomed finish Mendelssohn's Caprice (Op. 16) and two other pianoforte compositions. For violin soli Miss Winifred Jones selected Raff's "Cavatina" and a Valse by Peiniger, adequately bringing out the best points of each; and was associated with Miss Bessie Hancock (pianoforte) and Mr. Casano (violoncello) in a Trio by Gurlitt. Miss Wigley's share in the programme was a "Berceuse" by Tschaïkowsky. A number of vocal pieces interspersed the instrumental performances.

A DRAMATIC and Musical Recital was given by Mr. Adrian Harley at the Public Hall, Woodvale, Lordship Lane, on the 10th ult. The Reciter displayed much ability in his various selections, and was especially successful in the Closet scene from "Hamlet," in which he was ably supported by Miss Winifred Grey; this selection was rendered additionally attractive by the introduction of Berthold Tours's melodious music. Another feature of interest was Longfellow's "Norman Baron," with a very effective pianoforte accompaniment by Mr. Norton Wight, given for the first time. Mr. Harley was assisted by Miss Alice Claudet (pianoforte) and Mr. A. Boxall (violin).

THE Bermondsey Settlement Choral and Orchestral Union gave a performance of Handel's "Messiah," on the 5th ult., at the Bermondsey Town Hall. A departure from the ordinary custom was made on this occasion, in that Handel's *original version* was rendered, and the French diapason normal pitch adopted. This proved to be a great success, the alteration in the pitch being much appreciated by the singers. The solos were given by Miss Ada Loaring, Miss Jessie King, Mr. Edward Branscombe, and Mr. Frank Swinford, all of whom acquitted themselves with credit. The band and chorus performed their duties admirably, under the direction of Mr. John E. Borland.

THE students of Trinity College gave an invitation Concert on the 17th ult., at Mandeville Place, which was largely attended. The programme included a Pianoforte Trio in C minor, by Bradbury Turner, which was cleverly played by the Misses Lilly Evans, Edith Evans, and Annie Parsons, and the *Adagio* and *Finale* from Max Bruch's Concerto in G minor (Op. 26), the solo part of which served to show Master S. J. Faulks's very promising abilities as a violinist. The most notable vocal endeavours were the renderings by Miss Alice Macfarlane of Meyerbeer's "Nobil Signor," and by Mr. E. A. Thiel of the Toreador's Song from Bizet's "Carmen."

AT the dedication Festival at St. Clement Danes, on November 24, the first of a series of monthly Recitals of sacred music was given after the Evening Service by the organist, Mr. E. P. Delevanti. The choir of the church was augmented to about 100 voices, and sang "And the glory of the Lord," "The heavens are telling," and "Hallelujah." Miss Jessie Delevanti, Miss Edith Snell, and Miss Maude Evans (vocalists), and Mr. Alfred Phasey (trombone) assisted. Mr. Delevanti presided at the organ, which is a very fine old instrument, built by Father Smith in 1690, and restored last year at a cost of £800.

A LECTURE was delivered at the Parochial Hall, Kennington Park Road, at the end of November, by Dr. Jacob Bradford, entitled "Henry Purcell, the great English Musician," dealing with the life and writings of the composer. The illustrations, which included the Te Deum in D, selections from "Dido and Æneas," "Come, if you dare," "Golden Sonata," &c., were rendered by the Newington Choral Society and St. Mary's Choir, Mr. Percy J. Bradford presiding at the pianoforte. The lecturer exhibited an old virginal, dated about 1680.

THE annual social gathering of the Association of North London (Presbyterian) Choirs was held at St. John's Wood on the 14th ult. Dr. E. H. Turpin, who was the guest of the evening, gave a very instructive and interesting address to the assembled choirs, and afterwards rehearsed them in one of his anthems. Mr. F. G. Edwards, honorary secretary of the Association, was presented with a testimonial, in the form of a cheque for £50, in acknowledgment of his services to the cause of music in the Presbyterian Church of England.

A PURCELL Commemoration Concert was given at the New Concert Hall, Blackheath, on the 19th ult. The programme included extracts from "Dido and Æneas," "The Ode to St. Cecilia," three scenes from the "Masque of King Arthur," the "Golden Sonata," &c. The vocalists were Miss Isabel Hearne, Miss Florence Oliver, Mr. Fred. Williams, and Mr. Watkin Mills; and a small string orchestra, with Miss Beatrice Hallett (pianoforte) and choir of about thirty voices, assisted.

AT the Parish Church, Hornsey, Spohr's "Last Judgment" was finely rendered on the 11th ult.; the chorus by a full choir of over sixty voices. The solos, in the hands of Master Sterndale Bennett, Mr. Ernest Taylor, Mr. Harry Stubbs, and Mr. R. E. Miles, left nothing to be desired; the singing of Mr. Miles being worthy of the highest commendation. Mr. Herbert J. Gresham ably presided at the organ, and Mr. Henry J. Baker conducted, as usual.

MR. F. W. HOLLOWAY'S annual Concert was given at Herne Hill on November 28, when he was assisted by Miss Kate Redman, Mr. Arthur Harvey, Mr. J. Bevan, and the Grecian Vocal Quartet. Miss A. M. Holloway gave some violin solos; and duets for two pianofortes, including a Sonata by the Concert-giver, were played by Miss Jessie Hunter and Mr. Holloway. The Sonata was so warmly received that the performers were called upon to repeat the *Finale*.

THE last of the Purcell Commemorative Concerts was given on the 20th ult., at the Portman Rooms, by Mr. Arnold Dolmetsch, who, assisted by Mr. H. M. Matheson, Mr. W. A. Boxall, Miss Hélène Dolmetsch, and Miss Strachey, played several of the most characteristic works by our national composer. The vocal excerpts, no less interesting, were admirably sung by Mrs. Helen Trust, Mr. William Nicholls, and Mr. Douglas Powell.

THE Civil Service Vocal Union gave a Concert at the King's Hall of the Holborn Restaurant on the 12th ult. A varied selection of part-music was sung by the choir with highly commendable precision and effect. Songs were given by Messrs. Henry Piercy, R. E. Miles, and Arthur Beckwith, and the "Lieder" Quartet contributed vocal pieces in very finished style. Mr. W. H. Squire contributed violoncello solos, and Mr. A. Furse conducted.

ON November 26 the St. Peter's Choral Society, Brockley, commenced its eleventh season, and gave an excellent performance of Mendelssohn's "Elijah," under the direction of Dr. C. J. Frost. The principal vocalists were Madame Wilson Osman, Miss Marie Hooton, Mr. Harry Stubbs, and Mr. Dan Price, the latter deserving special mention for his admirable singing in the part of the *Prophet*.

MR. F. H. COWEN'S "Rose Maiden" was given by the Putney Orchestral and Choral Society, on the 2nd ult., under the conductorship of Mr. Frank Barnard. The choruses were given with brightness and precision, and the orchestral parts were excellently rendered. The soloists were Miss Bessie Spells, Miss Clara Robson, Mr. S. Masters, and Mr. Gilbert Thorne.

AT St. John's Church, Hammersmith, on November 28, Mendelssohn's "Hymn of Praise" was sung. The soloists were Master Sterndale Bennett and Mr. J. H Pearson, and the choir of the church was augmented for the occasion. Mr. C. H. Kempling accompanied on the organ, and Mr. Charles G. Sadler, organist and choirmaster of the church, conducted.

SPOHR'S "Last Judgment" was sung at St. James's Church, Paddington, on the 13th ult., with Miss Gertrude Izard, Miss Mary Barratt, Mr. Gilbert Denis, and Mr. Frederick Winton as soloists. The work was performed without a conductor, Mr. Henry J. B. Dart, organist and director of the choir, presiding at the organ.

SPOHR'S "Last Judgment" was given at Christ Church Westminster Bridge Road, on the 2nd, 9th, and 16th ult., by the church choir (augmented), under the conductorship of Mr. J. R. Griffiths. The symphonies and accompaniments were played on the organ by Dr. F. N. Abernethy, organist of St. Saviour's, Southwark.

A CONCERT was given at the School for the Indigent Blind, Southwark, on the 18th ult., under the direction of Mr. Herbert Hodge. The programme included Spohr's "As pants the hart," "Lovely appear" ("Redemption"), and several part-songs and organ solos. The band of the School also assisted.

THE result of the Manchester Sunday School Union Hymn Tune Competition has been announced. A prize of £3 has been awarded to each of the following competitors: Dr. Henry Hiles, Mr. Caleb Simper, Dr. Roland Rogers, and Mr. R. G. Thompson.

ON November 30 Mr. Frank Barnard was presented with a silver-mounted ivory *bâton* from the members of the Old Church Choir, Chelsea (on his retirement from the office of choirmaster), in recognition of his services.

MR. JOHN W. IVIMEY has been appointed Director of Music at the South-Western Polytechnic Institute, Chelsea.

OBITUARY.

WE have to record the death, on November 25, at Oudenarde, Flanders, of M. EDMOND VAN DER STRAETEN, the distinguished Belgian musical historian, one of the most erudite of European musical savants. Born at Oudenarde, on December 3, 1826, he studied at the Jesuit College of his native town, and at the University of Ghent, and subsequently, at the instigation of Fétis, obtained a post in the Royal Archives, at Brussels. Here every facility was afforded him to institute those researches concerning the glorious musical past of his country which proved to be his life's work, and the most important result of which was his "La Musique aux Pays-Bas"—nine good-sized volumes, the first of which appeared in 1867. Less a connected history than a vast store of more or less valuable documentary evidence from the period of the fourteenth to the sixteenth centuries, this work presents an almost unique

monument of the most painstaking research, and will always remain of the utmost value to the student of musical history. During the progress of the work and in connection therewith, Van der Straeten had extended his investigations to France, Germany, Italy, and Spain, at the expense of his Government—a fact to which his valuable monographs "Les Musiciens Néerlandais en Italie" and "Les Musiciens flamands en Espagne" likewise owe their compilation. Amongst other important works from his pen may be instanced "Le Théâtre villageois en Flandre," in four volumes; "Voltaire Musicien," and "'Lohengrin,' instrumentation et philosophie," the latter published in 1879. The deceased was amongst the earliest supporters of Richard Wagner and of the neo-Flemish school of music in Belgium, represented by M. Peter Benoît, and others. He was the composer of a three-act opera, "Le Proscrit," and the musical critic, at one time, of the *Echo du Parlement* and *Le Nord*.

The death is announced, on November 11, at Bonn, where for the last five years he had lived in retirement, of Professor Julius Tausch, the highly esteemed Düsseldorf musical director. He was born on April 15, 1827, in Dessau, where he was a pupil of Friedrich Schneider, and also studied at the Leipzig Conservatorium shortly after the foundation of that Institution by Mendelssohn. At the age of twenty he took up his residence as a teacher in Düsseldorf, where he became the conductor of the Liedertafel, and in 1853 succeeded Schumann in the conductorship of the Düsseldorfer Gesang-Verein, which post he occupied until his retirement in 1890. For many years he conducted the Festivals of the Lower Rhine, when held at Düsseldorf, and was also, at one time, the conductor of the Glasgow Orchestral Concerts, in succession to Sir Arthur Sullivan. Tausch was a distinguished pianist and skilful accompanist, and as a composer enjoyed considerable reputation in Germany. His most important compositions are "Miriam's Siegeszug" (first produced at the Lower Rhine Festival of 1887), "Rheinfahrt," and some charming incidental music to "As you like it." He also wrote a quantity of pianoforte works, and his vocal quartets and songs were formerly much in vogue in his native country; some of the latter being indeed the most likely to perpetuate his memory as a composer.

Herr Gustav Jensen, professor of harmony and counterpoint at the Cologne Conservatorium, a contrapuntist of eminence, died at that town on November 26, aged fifty-two. He was a younger brother of Adolf Jensen, the gifted composer of songs, who died in 1879. Gustav was born at Königsberg in 1843, studied composition under Dehn and violin under Laub and Joachim, he being a favourite pupil of the latter. After having been for some years a member of the orchestra of the Stadt-Theater in his native town, Jensen, in 1872, went to Cologne, where he shortly after obtained the professorship at the Conservatorium, which he held until his death, and in which capacity he has formed many excellent pupils. For many years past also he held the post of principal viola at the concerts of the Cologne Society for chamber music. As a composer, the deceased made himself favourably known by a symphony and other orchestral works, which have been frequently performed on the Continent and in the United States. He has also written a quantity of chamber music, pianoforte pieces, and songs, while his pianoforte arrangements of many of the older classical masterpieces are much esteemed. The deceased was an artist of loftiest ideals, as modest as he was gifted, and his loss leaves a distinct void in the musical life of Cologne.

In the death, on November 18, at Vienna, of Dr. Albert von Hermann, at the early age of thirty-one, the career of a gifted musician and brilliant writer on musical subjects has been prematurely cut short. In his capacity of musical critic of the *Vaterland* and of collaborator with Professor Hanslick on the *Neue Freie Presse*, Dr. von Hermann's contributions were invariably characterised by great judgment combined with moderation, while a series of articles from his pen, published some time since in the last-named widely-read journal, on the subject of reform of the Viennese Conservatorium, attracted considerable attention. He was assistant-secretary in the Austrian Ministry of Education, and has proved himself an able composer in some choral pieces and songs.

Dr. Samuel Francis Smith, the author of "America," which with "The Star-Spangled Banner" takes rank as the National Hymn of the United States, died suddenly whilst travelling recently near Boston. He was born at Boston on October 21, 1808, and had, therefore, attained the mature age of eighty-seven. Only recently, at a public reception given him at his native town, his "America" was sung with enthusiasm by a thousand voices; the words having been written and adapted to the tune of "God save the Queen" in 1832, the author being at the time, curiously enough, quite ignorant of the origin and national significance of the melody. Dr. Smith was a graduate in Arts at the Harvard University, and in Theology at Andover. In 1832 he entered the Baptist ministry and became the editor of the *Baptist Missionary Magazine*. Ten years later he removed to Newton and became co-editor with Stow of the Baptist collection "The Psalmist." Among his better known hymns are "The solemn service now is done," "Down to the sacred wave," "Onward speed Thy conquering flight," and "Planted in Christ the living Vine."

The celebrated scene painter, Carlo Brioschi, died at Vienna on November 13, at the age of seventy. He was a native of Milan, and for many years past had been officially attached to the Viennese Imperial Opera, while his truly artistic productions were in great demand at the leading theatres in all parts of Europe. Some ten years ago he retired from his post at the Opera, and was succeeded by his son, Anton Brioschi, who inherits the father's talent. He was an "actual member" of the Viennese Academy of Fine Arts.

Francesco Magri, the whilom celebrated *primo ballerino* at the Theatre La Scala, died at Milan recently, aged seventy-eight. His fame as a ballet-dancer was of European extent, and after his retirement from the stage he devoted himself successfully to the invention of ballet pantomimes, the number of them being legion, including, amongst the most successful, "Odalisca" and "Preziosetta," with music by Dall Argine, and "Il Duca di Beaufort," the music by Usiglio.

The death is announced, on the 2nd ult., at Naples, of Giorgio Miceli, distinguished composer and excellent pianist. He was born on October 21, 1836, at Reggio Calabria, and was a pupil, at Naples, of Gullo and Giuseppe Lillo. When only sixteen years of age, Miceli made his *début* as a composer with an opera, "Zoé," which ran for forty nights. Other lyrical stage-works from his pen are "Gli Amanti Sessagenari," "Il Conte di Rossiglione," "L'Ombra Bianca," "Il Convito di Baldassare," and "La Figlia de Jefte." He was also the composer of a trio and a quartet for strings, which obtained first prizes at Naples and Florence competitions; of a Miserere for female voices, with orchestra; of a Hymn dedicated to the Italian Navy, and of numerous pianoforte pieces and songs.

Signor Jefte Sbolci, celebrated violoncellist and able conductor, died suddenly, at Florence, on the 7th ult. He was the founder of the Società Orchestrale, in Florence, and for the last thirty years held the principal professorship of his instrument at the Instituto Musicale in that town. He was a member of the famous Florentine String Trio, led by Buonamici, and also distinguished himself as the conductor of some important musical celebrations, notably the commemorative one in connection with the transference of the remains of Rossini to Italian soil. The deceased artist was born on September 5, 1833, at Florence.

Madame Ernesta Grisi, a relative of the two celebrated *prime donne* of that name, and sister of Carlotta Grisi, the famous ballet dancer, died at Paris last month. She was herself an operatic singer in her youth, having appeared, amongst other places, at the old Théâtre Italien, in Paris, but did not achieve any very great distinction. She was in her eighty-fourth year.

We regret to have to announce the death, on the 9th ult., at Jersey, of Mr. Frederick William Wainwright Bampfylde, a highly esteemed Professor of the Royal Academy of Music, at the early age of thirty-seven. He was the son of the late Major F. J. Bampfylde, of Bath, and from a child showed remarkable musical talent. For some years the deceased was organist at the church of the late Rev. E. H. (afterwards Dean) Plumptre, at Bickley,

and afterwards at St. James's, Paddington, and for some years previous to his death conducted the Croydon Conservatoire, in conjunction with Mr. Howard B. Humphery. When a young man, he had the misfortune to meet with an accident while on horseback, causing an injury to the spine from the effects of which he never quite recovered. His loss will be deeply regretted by all who knew him.

We have also to record the following deaths:—

Recently, at Moscow, P. P. SOLOTARENKO, conductor of the Korsc Theatre, musical director of the ballet of the Imperial Opera, successful composer of ballets, aged sixty.

On November 24, at Hernals, near Vienna, JOSEPH SCHRAMMEL, director of the well known Schrammel Quartet, composer of popular songs, aged forty-three.

On November 24, at Ingolstadt, LOUIS ZINKER, for many years director of the Opera, aged sixty-seven.

On November 22, at Unkel-on-Rhine, FRAU AUGUSTE LOEWE, widow of Dr. Carl Loewe, the celebrated composer of balladen; as Fräulein Lange, a highly esteemed singer, aged ninety.

Recently, at Dresden, OSCAR DITTRICH, music director, esteemed vocal teacher, cantor and organist, aged fifty.

On the 4th ult., at Klagenfurt, JOSEF KALENSKY, pianoforte manufacturer and excellent musician, aged forty-four.

Recently, at Tangerhütte, HOFRATH ROBERT KLEINSCHMIDT, formerly one of the directors of the Euterpe Musical Society, highly esteemed in Leipzig musical circles.

On the 4th ult., at Hereford, Rev. Canon HENRY WRIGHT PHILLOTT, M.A., Chancellor of the choir, in his eightieth year.

CORRESPONDENCE.

SOME MUSICAL EXPERIENCES IN ITALY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The writer who has lately given your readers the benefit of "Some Musical Experiences in Italy" would have made his contributions to your pages still more interesting if he had informed himself as to the significance of some of the religious ceremonies which he describes.

The "Blessing of the Palms" is a custom which is observed annually in Catholic churches throughout the world; and, like the procession which follows, it is full of symbolism.

The "long musical dialogue" which "C. F. A. W." heard while the doors of St. Mark's, Venice, were closed was doubtless the singing of the hymn "Gloria, laus, et honor tibi sit Rex Christe Redemptor," followed by a portion of Psalm xxiii.* beginning at the seventh verse with the words "Attollite portas, principes vestras, et elevamini, portæ æternales, et introibit Rex gloriæ."

The "long dialogue lasting a whole hour, in very florid plain-song," can only have been the singing of the Passion according to St. Matthew, which always occupies the place of the Gospel for the day on Palm Sunday. An excellent account of the manner in which this is done is given by the late Mr. Rockstro in his article on "Passion Music" in Sir George Grove's Dictionary. It will be sufficient here to say that the music usually sung on such occasions by the choir is that composed by Vittoria three centuries ago.

There can be little doubt that it was to this simple but deeply impressive Sacred Drama that Bach owed the idea which inspired his far more elaborate "St. Matthew" Passion.

In regard to the bell-ringing episode which disturbed "C. F. A. W.," let me explain that this also is an annual custom. On Maundy Thursday all the bells of the church are rung during the intonation by the Celebrant of the "Gloria in Excelsis," after which no sound of any bell is heard (not even at the "elevation") until the Mass on Holy Saturday.

It should be added that all the ceremonies here referred to may be witnessed without travelling to Italy; and if your contributor happens to be in London during next Holy Week he may easily discover several Catholic churches in which the same ritual is carefully and accurately performed.—I am, Sir, yours faithfully,

F. E. GLADSTONE.

December 4, 1895.

* This is the numbering of the Latin Vulgate. In the Protestant version the same Psalm is No. xxiv.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—"C. F. A. W.," in his most interesting diary, speaks of two services which he does not altogether understand—one was that at Venice, on Palm Sunday. The dialogue at the West door of the church and during the procession would consist of Antiphons, Responses, and Versicles, the words of which are mostly taken from Scripture, and have for their subject the triumphant procession of Christ into Jerusalem, which the Church observes on the Sunday before Good Friday, or, as it is called, *Dominica in Palmis*. If "C. F. A. W." would care to know the words, he would find them—or, if not the exact words, those like them—in the translation of the "Sarum Missal." It would be in the course of this procession that the "Gloria, laus, et honor" would be sung.

The "long dialogue lasting an hour" would doubtless be the singing of the Passion according to St. Matthew. It is sometimes intoned by three clergy: one takes the words of Christ, another those of the Jews and disciples, and the third the words of the Evangelist or the narrative. The intonation, or, I should say perhaps, the cadences, vary. I heard the Passion intoned at Milan at the Cathedral by one priest, in the North pulpit, and very finely and reverently done. I have a copy of the Passion set to music for four voices by Ludovicus Daser, in the large square notation, without bars, printed in 1578. I do not think this work has been printed for present Church use in modern notation and with bars. There are few who could sing such elaborate music in these days from the old printing.

Then the service at which all the bells in the church were rung during Mass was very probably the Mass on Easter Eve, or it might have been on Maundy Thursday. The bells are rung at the singing of the "Gloria in Excelsis" and not again till the "Gloria" is sung on Easter Eve.

The writer speaks of the *falsi bordoni* of Zacharias, but I do not understand whether he speaks of Motets by Zacharias in that style. I have a fine folio of Zacharias, or, as he is termed in the preface to the book (the title of which is missing), Cæsar de Zachariis Cremonensis. My copy was printed in 1594, and contains the tones and hymns. The tones in *falsi bordoni* occupy eighty-two folios, the hymns also *f. b.* 138 folios. The initial letters are of good impression; there are five lines in the stave, and the music is written for four voices. It has been a choir book, and the square notes are very large. There is an "Instructio brevis tonorum authoris ad benevolum cantorem," in verse. Would that we could hear such music in England!

H. A. W.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On reading the interesting article "Musical Experiences in Italy" in your December number, it occurred to me to make one or two suggestions to the writer in the event of his going to Italy again.

1. The best organ-playing in Italy is to be heard at Verona. It is even better than at Sta. Maria del' Anima in Rome.

2. It is well worth while to stay a day or two at Monte Cassino, try the large organ there, and talk to the monks about music.

3. If possible, a visit to St. John Lateran should be arranged when some of Casciolini's beautiful Mass-music is to be heard. This composer's works are too little known in England, and (excepting at St. Benedict's, Manchester) seldom appear in English Church Service lists. At St. John Lateran they are sung to perfection.—Yours truly,

L. J. T. DARWALL.

Walton Vicarage, Warrington.

"AUld LANG SYNE."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In the report of Mr. W. H. Cummings's Lecture on "National Song," at the Royal Academy of Music, which appears in The Musical Times for November, I read, somewhat to my surprise, the following:—"The words of 'Auld Lang Syne' were certainly not written by Burns, as some had maintained." Unless Mr. Cummings is inadequately reported he is, I beg to say, not altogether correct, the fact being that of the five verses of the song, three only are old and two are by Burns. This is according to the statement of the poet himself, in a letter to Johnson of the "Museum," who had supposed the whole to be old.

As to the music of the song, I have referred to Shield's "Rosina," in the Overture to which Mr. Cummings says the original is to be found, but cannot find anything in the Overture bearing the faintest resemblance to the melody. It is possible that in my copy of the opera, which I have examined, the Overture is not given in full.

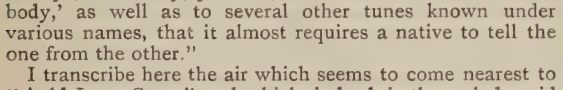
The edition is one of four English Ballad Operas arranged by J. L. Hatton, and published by Boosey and Co. a few years ago. If the Overture has been there cut down the air may be found in what remains. I note that there are 117 bars in the Overture in that series.

But apart from all this, as respects the music, I think the Germans have the truth of the matter in regard to National Song, in their saying, quoted by Mr. Cummings: "National songs compose themselves." And as to the air of "Auld Lang Syne," I incline to the opinion of Mr. G. F. Graham in his authoritative "Songs of Scotland Collection," where he writes as follows regarding this tune: "The air bears so strong a resemblance to 'Comin' thro' the rye,' 'Oh, hey, Johnnie, lad,' 'For the sake o' somebody,' as well as to several other tunes known under various names, that it almost requires a native to tell the one from the other."

I transcribe here the air which seems to come nearest to "Auld Lang Syne," and which, indeed, is the melody said to be in Shield's "Rosina" Overture, where, however, I fail to recognise it in my copy of the opera.

"I FEE'D A LAD AT MICHAELMAS."

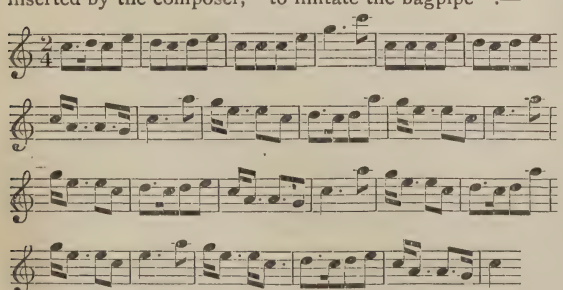
(In Johnson's "Museum.")



I am, Sir, yours truly,

William Hume.

[I quoted three letters written by Burns on the origin of the words of "Auld Lang Syne," and added that the first, fourth, and fifth verses were old, whilst the second and third were by Burns himself. My edition of Shield's "Rosina" is an oblong folio, published in 1783; the tune I take to be the original of "Auld Lang Syne" is given to the oboe, the bassoons playing a pedal bass with the words, inserted by the composer, "to imitate the bagpipe":—



Mr. Hume is doubtless aware that "Auld Lang Syne" was published with two airs, one in 1740 the other in 1793, and that it was not till twelve years after the production of Shield's "Rosina" that it appeared with the tune now always associated with the words, the earlier tunes having been abandoned.—W. H. Cummings.]

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abergavenny.—The Choral Society, conducted by Mr. W. R. Carr, gave its second Concert this season on the 9th ult., when Dr. Gaul's cantata "Joan of Arc" was interpreted by an orchestra and chorus of about 120 performers, with Miss M. Purvis and Mr. W. Thomas as solo vocalists. Mr. A. Angle was principal violinist, Mr. F. Bumford presided at the pianoforte, and Mr. B. Restall at the harmonium. In a miscellaneous second part a violoncello solo was contributed by Mr. Percy Angle.

Bradfield.—A successful Concert was given on the 11th ult., under the direction of Mr. R. H. Bellairs, organist and choirmaster of the College. The most important feature of the programme consisted of selections from J. More Smieton's dramatic cantata "King Arthur," in which the parts of *Arthur* and *Merlin* were taken by Messrs. Ingram and Piggott. Mr. Bellairs contributed some pianoforte solos by D'Albert and Chopin, and Mr. Abdy Williams two movements of Rode's Seventh Violin Concerto. Songs by Bizet and Sterndale Bennett were sung by Messrs. E. Mackenzie and A. J. F. Hood, and the College string orchestra, under the leadership of Mr. Hayes, of Oxford, besides accompanying "King Arthur" and the Concerto, played the "Athalie" war march and Resch's Gavotte "Heimliche Liebe," the latter being encored.

Chertsey.—An Organ Recital was given in St. Peter's Church, on the 11th ult., by Mr. Mark Andrews, organist of Farningham Parish Church. The programme included the Toccata and Fugue in D minor by Bach, the Fantasia in E minor by Lemmens, and Gounod's "Nazareth," the last-named being sung by the Rev. E. Colchester.

Chichester.—Dr. Hubert Parry's "Job" was sung, on November 25, by Miss M. Harris, Mr. E. Branscombe, Mr. B. Pierpoint, Mr. E. Davies, and a chorus of 120 voices, under the conductorship of Mr. F. J. Read. Mr. A. Burnett was the principal violin of an excellent orchestra, and the performance reflected much credit on the musical society by whom it was given. The programme also included the "Song of Hannah," by the esteemed conductor, and Beethoven's "Egmont" Overture.

Eastbourne.—Two excellent Lectures on the study of the pianoforte were given in the Town Hall, on November 16 and 30 respectively, by Mr. George Langley, who explained in a most instructive and lucid manner some of the difficulties and requirements of the pianist.

Gravesend.—An excellent performance of Handel's oratorio "Judas Maccabæus" was given in the New Public Hall, by the members of the Gravesend and Milton Choral Association, on the 11th ult. The solo vocalists were Miss Kate Cove, Miss Lillian Corner, Mr. Roland Essenleigh, and Mr. Douglas Powell, who all acquitted themselves admirably of their respective duties. Mr. Essenleigh, a member of the Association, who sang at short notice in

place of Mr. W. Green, deserves special notice for his effective and finished renderings of the tenor solos. The orchestra, composed chiefly of members of the Royal Engineers Band, Chatham, and local amateurs, led by Mr. E. B. Norman, with Mr. H. Moss at the harmonium, played well, and Mr. Charles R. Green ably conducted. The usual public rehearsal was given the night before, when Miss Bertha Acworth, Mr. R. Essenleigh, Mr. Fred. Noakes (all members of the Association), and Miss Lillian Corner sang the solo music, the orchestra being the same.

Guildford.—The Choral Society gave an effective performance of "Elijah," on November 28, in the County and Borough Hall, under the conductorship of Mr. Charles Wilkes. The principal soloists were Miss Jessie Scott, Mrs. Kate Lee, Mr. F. Pearce, and Mr. A. Walenn; and the instrumental portion of the work was well rendered by a professional orchestra.

Handsworth.—The first Concert of the second series of the St. James's Choral Society took place in the Public Hall, Soho Road, on the 10th ult. The programme consisted of Sullivan's cantata "On Shore and Sea," Horsley's waltz-chorus from "Euterpe," the part-songs "Sweet and low" (Barnby) and "O lovely May" (German), and soprano and tenor solos, sung by Miss Amy Kendal and Mr. Swingler. Miss Cleobury ably officiated as accompanist, and Mr. Richard Richards conducted.

Kingston-on-Thames.—Schumann's "Advent Hymn" and Bridge's "Cradle of Christ" were excellently rendered in the Parish Church, by the Kingston Choral Society, on the 18th ult. The soloists were Miss Marion V. E. Perrott and Mr. Sidney Beckley. Mr. Edwin Stephenson presided at the organ, and Mr. A. P. Alderton, organist of the church, conducted.

Llanelly.—Mr. Arthur W. Swindell's pupils' twelfth annual Concert was held at the Parish Hall on November 26, before a crowded and appreciative audience.

Loughton.—The Choral Society gave Mendelssohn's "Hear my Prayer" and Bennett's "May Queen" in the Public Hall, on the 9th ult., with great success. The programme also included some chamber music, which was played by Mr. W. B. Carter, Dr. Adams, Mr. Hill, and the conductor of the Society, Mr. Henry Riding.

Maidstone.—Dr. H. F. Henniker's new one-act opera, "Cavaliers and Roundheads," a title admirably indicative of the story of the libretto, was successfully produced on November 29 at the Corn Exchange. The principal characters were effectively embodied by Miss R. Pine, Madame M. Jones, and Messrs. J. Willey, W. Day, D. Hay, H. Pope, W. F. Bevis, and A. Blake. The choruses were brightly sung, and an orchestra of about sixty executants did justice to the instrumental portions of the work, which was enthusiastically received.

Mansfield.—The Harmonic Society performed Cowen's "Rose Maiden" in the Town Hall on the 6th ult. The soloists were Miss Marjorie Eaton, Miss Bladon, Mr. Kemp, and Mr. Birch.

Newport (Mon.).—The Post Office Band gave its annual Concert, on November 26, to a crowded audience, in the new Tredegar Hall. The vocalists engaged were Miss Marjorie Eaton, Miss Foxcroft, Mr. Clavering Archer, and Mr. W. H. Cradock. Miss Eaton was particularly successful in Macfarren's "Pack clouds away," with clarinet obbligato by Mr. G. Cain, and in Mackenzie's Cradle Songs. Miss Driscoll accompanied.

Oswestry.—The Choral Society gave the first Concert of the season in the Victoria Rooms on the 6th ult., when an excellent performance of Gounod's "Redemption" was secured. The band and chorus numbered one hundred, and the principal artists were Miss E. Davies, Miss E. Rasey, Mr. Page, and Mr. Burgon. Dr. C. T. Reynolds conducted with his usual ability.

Perth.—Miss Steele's Choir made its first appearance this season in the City Hall, on November 28. The well arranged programme was received with great favour by a large audience. The choral numbers included Lassus' madrigal "Matona, Lovely Maiden" and part-songs by Mendelssohn ("On the sea"), Macfarren, Gounod, MacCunn, Charles Wood ("Full Fathom Five"), and others. The vocalist was Mr. Andrew Black, who contributed Henschel's "Young Dietrich," Sullivan's "Thou'rt passing hence," and the "Toreador" song from "Carmen." Mr. Maurice Sons played a Spohr Adagio and "Légende" by Wieniawski, and took part in string quartets by Haydn and Beethoven. Mr. Bayrhoffer's solo was the *Andante* from one of Romberg's Violoncello Concertos.

Ripley.—Dr. Gaul's cantata "Joan of Arc" was performed, on the 11th ult., in the Public Hall, by the Choral Society, consisting of a chorus and orchestra of 120 executants, under the direction of Mr. W. G. Taylor. The soloists were Miss Marjorie Eaton, Mr. H. Stansfield, and Mr. J. Sharp. Mr. J. Soar was principal violinist, and efficient assistance was rendered at the pianoforte and organ respectively by Miss Little and Mr. J. Caulton.

Ruthin.—A successful Concert was given by the United Choral Society, under the able conductorship of Mr. R. Harris Jones, on the 13th ult., in the Town Hall. The first part of the programme consisted of Dr. A. R. Gaul's popular cantata "The Holy City," the second part being of a miscellaneous character. The principal vocalists were Miss J. Roberts, Miss A. Jones, Mr. A. F. Thornborough, and Mr. H. Vaughan Davies. The chorus was decidedly good, and a very efficient orchestra was led by Mr. H. Haselden.

St. Alban's, Herts.—The Oratorio Society, under the conductorship of Mr. W. H. Speer, gave an effective performance of Spohr's "Last Judgment," on the 5th ult., in the Town Hall. The soloists were Miss B. Powell, Miss Bush, Mr. O. Dene, and Mr. H. W. Bull. Miss Powell also sang the solo part in Mendelssohn's Motet "Hear my Prayer," which concluded the Concert. Mr. Stanley Blagrove was principal violinist. On the 13th ult. Mr. W. H. Speer, ably assisted by Miss Longford, some members of the Oratorio Society, and St. Peter's Church Choir, gave an attractive Organ Recital in St. Peter's Church.

Stockton-on-Tees.—The bi-centenary of the death of Henry Purcell was celebrated by an admirable Organ Recital given on November 24, by Mr. Felix Cruse, in St. Peter's Church. The well-selected programme included Purcell's fine anthems "I will sing unto the Lord," "O God, Thou art my God," and "Rejoice in the Lord alway."

Stourport.—A successful Concert was given at the Town Hall on November 28, by Miss Edith Kingman (pianist) and Miss Edith Knott (vocalist), who were assisted by Miss Ella Hughes, Mr. Hamlyn Crimp, Mr. W. H. Henley (violinist), and Mr. J. L. Wedley (accompanist).

Swansea.—A performance of Henry Smart's cantata "The Bride of Dunkerron" was given on November 28, by the Choral Society, at the Albert Hall. The soloists taking part in the work were Madame Medora Henson, Mr. Otto Dene, and Mr. David Bispham, who also sang in a miscellaneous second part, which included orchestral performances of Rossini's Overture to "Semiramide," Edward German's characteristic Dances from the incidental music to "Henry VIII.," and the beautiful evening hymn from Sir Arthur Sullivan's "Golden Legend." Mr. E. G. Woodward was principal violin, Mr. D. T. Williams presided at the organ, and Mr. W. F. Hulley conducted.

Sydney, Australia.—The annual Festival Services at All Saints' Church, Petersham, were celebrated on November 1, under the conductorship of Mr. W. T. Wood, with Mr. W. Angus presiding at the organ. The music included Tours's setting in D of the Magnificat and Nunc dimittis, and the following anthems: "Praise the Lord" (Elvey), "I will lay me down in peace" (A. H. Maine), and "They shall mount up on wings" (Caleb Simper).

Tonbridge.—An excellent Concert, under the direction of Mr. Herbert Brewer, was given on the 11th ult., at the Tonbridge School, the programme including Dr. C. H. Lloyd's dramatic cantata "Hero and Leander," which was conducted by the composer. The soloists were Miss B. Gough and Mr. W. Dodds.

TOTNES.—A highly successful Concert was given by the Choral Society on the 6th ult., consisting of selections from Mendelssohn's "St. Paul," conducted by Mr. H. North, organist of the Parish Church. The solos were effectively sung by Miss W. L. Mutten, Miss C. Helms, Mr. A. Collins, and Mr. T. W. Balhatchet. The band and chorus numbered eighty performers.

TROWBRIDGE.—An effective performance of "The Messiah" was given on the 10th ult., at the Town Hall, by the Musical Union, under the able conductorship of Mr. H. Millington. The solos were admirably sung by Miss Ethel Winn, Miss Bessie Elliott, Mr. Iver McKay, and Mr. Adolph Fowler, and equal justice was done to the choral and orchestral portions of the oratorio by a choir and band of 120 performers.

YATTON.—Under the conductorship of Mr. Herbert Lloyd the Choral Society gave, on the 11th ult., in the Assembly Rooms, an effective performance of Dr. A. R. Gaul's historical cantata "Joan of Arc." The soloists were Miss F. Wade, Mr. Ferrars, and Mr. A. Trowbridge, who, assisted by Miss Helen Mansbridge (pianist) and Miss M. Wade (violinist), took part in the miscellaneous second part of the Concert.

WORCESTER.—The Advent cantata, "Blessed are they who watch," by Mr. Hugh Blair, organist of Worcester Cathedral, was conducted by the composer at a special Advent Service held in St. John's Church, on the 15th ult. The soprano solos were sung by Miss Gertrude Walker. At the end of the service the Symphony to Part II. of Spohr's "Last Judgment" was played by the orchestra, led by Mr. Edward Elgar, with Mr. G. Street Chignell, organist and choirmaster of the church, and assistant-organist of Worcester Cathedral, at the organ.

CHOIR APPOINTMENTS.—Mr. Arthur Moody (Alto) to St. Katherine's, Regent's Park.—Mr. W. G. Hedges, Choirmaster to Curdridge Parish Church, Botley.

ORGAN APPOINTMENTS.—Mr. D. A. Fox, Organist and Choirmaster to the Parish Church, Caistor.—Mr. Frederic Just, Organist, Choirmaster, and Music-master to St. George's School, Harpenden, Herts.—Mr. Ben Kershaw, Organist and Choirmaster to Abney Congregational Chapel, Mossley, Manchester.—Mr. Thomas S. Guyer, to St. Bartholomew's, Brighton.—Mr. George Bates, to St. George's Parish Church, Mossley, Manchester.—Mr. W. G. C. Bellingham, Organist and Choirmaster to St. Andrew's Parish Church, Earl's Colne.—Mr. J. E. Jeffries, to Newcastle Cathedral.—Mr. F. Victor Steade, to St. Mary's, East Parade, Bradford.

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Sr.

A due attention to your Commission having gone hand in hand with what fancy & judgment I may be thought to posses in my profession, I thought it necessary to lay before you a true state of the merits and demerits of the Musical Performance, you are about to exhibit in King Arthur.

—To attain a certain rectitude, in judging of this matter, I have not only, with the utmost care and candor, inspected the Score of Purcell's Composition; but, attended two rehearsals of it; the result of which, is, as follows ——

—The long Scene of the Sacrifice, in the 1st. Act, necessary to be deliver'd in, as being written for Music, may have a solemn and noble effect provided, that the last Air & Chorus — "I call you all to Woden-hall" be perform'd, as I have now compos'd it; the introductory Air to be sung by Chambers, which, being highly spirited, will carry off, with an eclat, an (otherwise) dull, tedious, antiquated suite of Chorus: Besides — which, that long, as set by Purcell, is intirely out of Mr. Baddeby's compass, very indifferent, and

no way proper for a Woman, where a troop of Warriors are assembled, to bribe their Idols, for Success in battle.

The following Song & Chorus — "Come, if you dare, our Trumpets Sound" is, in Purcell, tolerable; but so very short of that Intrepity and Spirited defiance, pointed at by Dryden's words and sentiments, that, I think, you have only to hear what I have compos'd, on the occasion, to make you immediately reject the other.

The Air — "Let not a Moon-born Elf mislead you" is, after the two first bars of Purcell, very bad, and out of M^r. Champnes' compass of Voice — Hear mine.

All the other Solo Songs of Purcell are infamously bad — so very bad, that they are privately the objects of sneer and ridicule to the Musicians. but I have not meddled with any, that are not to come from the mouths of your principal Performers.

— I wish you wou'd only give me leave to — Doctor this Performance — I would certainly make it pleasing to the Public, which, otherwise,

may prove an obstruction to the success of the Revival.

— It is not now my intention to new set many things, mention'd in our original plan; but to put it in the power of your principal performers to make a proper figure, by opening and adorning the most entertaining point of view, wherein they are to appear; consequently, the expence will be much short of the Sume propos'd; all self = = interest subsiding to the earnest desire I shall ever entertain of proving my sincerity, — when I stile my self —— Sr.

Your devoted humble Serv!

= Tho.s Aug.ne Arne

To

David Garrick Esqr

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Lecture by Messrs. E. F. Jacques and J. S. Shedlock, on "Kuhnau's Musical Illustrations of Bible Stories," February 26, at 3.15.
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At the FORTY-FIFTH HALF-YEARLY HIGHER EXAMINATIONS, held in January, 1896, the following Candidates passed:—

Licentiates in Music.—Elizabeth Harvey, Harry Shepherd.

Associates in Music.—Maude M. Boggis, Thomas Carey, Mabel M. Coryn, Ernest H. Harris, Mary L. Hopkins, Sarah M. Hughes, Lindsay Kearne, Fanny Lake, Eleanor M. Morris, George E. Vincent.

Preliminary Division Certificates (Associates in Music).—Maria K. Bell, S. Alice Fish, Nellie S. Rivington.

Matriculation Certificates.—Honours.—Ernest H. Harris, Elizabeth Steen. Pass.—Mary G. Atkinson, John H. Baker, Richard Billington, Margaret Blackbrough, Thomas Carey, Mary Davis, Lilly J. P. Evans, Edwin Farrismond, William Fieldon, Mildred B. Mapleton, Eva R. Parkes, Edith E. Reville, Edith M. Taverner, Adeline F. Webber, Charlotte L. Welham.

Associate Pianists.—Helen E. Choisy, Eliza A. Craig, Mary E. Kinder, Euphie Seager, William Silverwood, Suzanne S. Stokvis.

Certificated Pianists.—Jessimina H. Brock, Sylvia E. Currey, Winifred M. Dunn, Jessie M. Edwards, Alice M. Fyson, Herbert Gisby, Madge Hartley, Annie F. Hukins, Muriel W. P. Iredale, Caroline T. James, A. Janet I. Lawson, Florence A. Lees, Edith Linney, Ethel Lund, Marian Malden, Jane W. Merrick, Winifred A. Moore, Ernest A. Moss, Leonard Mott, Nellie North, Alice Pulford, Matilda Randall, Louisa Shevlin, Florence Bocking Sibun, Edith A. Sturton, Percy A. Waller, Alice M. Wilson, Edith L. M. Wright.

Associate Vocalist.—Annie M. James.

Certificated Vocalist.—Robert Hall.

Certificated Violinist.—Jessie Hudson.

Harmony Certificates.—Arthur Duxbury, George P. Greenhalgh, Margaret H. Settle, Poppie Watts.

Counterpoint Certificates.—Joseph Almond, Margaret H. Settle.

Number of Candidates entered, 215; total number of passes, 75.

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SIR JOSEPH BARNBY

BORN AUGUST 12, 1838; *DIED JANUARY* 28, 1896.

CLOSE upon each other's steps, during what has passed of this ominous year, death and disaster have followed, and now it is our melancholy duty to record the passing away of Sir Joseph Barnby. Mournful under any circumstances, there are some conditions amid which the dissolution of the body loses much of its terror. When a man has finished his life's work, and the enfeebled frame stoops under a weight of years, we can calmly think, with Lord Bacon, that "it is as natural to die as to be born." But the case is wholly different when, in the full vigour of maturity and in the midst of work, one is suddenly struck down, as by a bolt from the blue. Thus did Joseph Barnby die. As far as our knowledge goes, his health had lately given no cause for uneasiness. He went about his daily task as of old, and, only a few hours before the stroke fell, was presiding at a rehearsal of "Judas Maccabæus" by the Royal Choral Society. At ten o'clock the next morning the imperative summons came. It is more especially when Death appears in such a shape that the awful presence gives us pause, as being that which is scarcely natural, that which violates the regular and beneficent order of Providence, and fills us not only with grief, but infinite pity. Of the bereaved widow and orphans in the present sad example of untimely mortality, a humane mind scarcely dares to think. We can only trust that the few sources of comfort equal to their requirements may be abundantly open.

In these necessarily hurried lines it is not possible to give an adequate biographical sketch of the deceased musician, and we must be satisfied to mention the salient features of a very successful life. Sir Joseph Barnby, born at York on the date given above, became a chorister in the Minster of his native city, and spent his boyish years amid surroundings and influences which, no doubt, had a large share in determining his career, as, before everything else, a Church musician. He could have had no better school than that which has given so much distinction to English art, while that he made good use of opportunity then, and, later, at the Royal Academy of Music, was proved in various ways, notably by his honourable position in a hard struggle for the Mendelssohn Scholarship, which, perhaps, only Arthur Sullivan could have carried off against him. His education completed, as far as professors were concerned, Joseph Barnby naturally took service under the banner of the Church which had nurtured him. Acting as organist and choirmaster first at St. James the Less, Westminster, he removed, in 1863, to a similar, but more important, post at St. Andrew's, Wells Street, where he remained till 1871. During that time the music at St. Andrew's became more than metropolitan in repute. It was not only performed with uncommon excellence, but distinguished by considerable enterprise. Always an admirer of Gounod, Mr. Barnby made the sacred works of that master familiar to frequenters of the church, doing the same good turn for others, whose claims he recognised regardless of nationality. In 1871 the increasingly active musician transferred his services to St. Anne's, Soho, and made that church famous in turn, especially in connection with Lenten music; attracting crowds by his renderings of Bach's "Passion" according both to St. Matthew and St. John. So much activity and success prepared the way for still higher things, and, in 1875, Mr. Barnby was appointed Precentor and Director of Musical Instruction at Eton College. That important position he retained till shortly before election to a still more onerous and responsible post as Principal of the Guildhall School of Music. With resignation from Eton, his direct, personal service to the Church ceased. But he worked for the music of worship in more than one way, being as active with his pen as at the organ or in choir practice. He leaves behind him a long list of Services, Anthems, hymn-tunes, and Chants, many of which have come into general use, are highly prized, and will perpetuate his name. In this connection may also be mentioned the sacred idyll "Rebekah," and a setting of the Psalm "The Lord is King," written for the Leeds Festival of 1883.

It is now time to glance at Sir Joseph Barnby's career outside his work for the Church. Here we meet with evidence of constant activity and progress, beginning with the establishment, in 1867, of Barnby's Choir, for the performance of madrigals and other distinctively choral music. Two years later came the foundation of Novello's Oratorio Concerts, under his musical directorship; and subsequently, following M. Gounod's resignation as conductor of the Albert Hall Choral Society, his appointment to the vacant post, in the discharge of the duties of which Death may almost be said to have found him. It was, no doubt, with special reference to successful work at the Albert Hall that Mr. Barnby received the honour of knighthood in 1892. No reward of the kind was ever more fairly earned by devotion to duty.

The sudden removal of so active and comprehensive a labourer in the field of music leaves, like that of Sir Charles Hallé not long since, a great gap to be filled up. A successor must be found at the Guildhall School, at the Royal Albert Hall, in the conductor's seat of the Cardiff Triennial Festival, and for the South Wales Festival which has yet to hold its first meeting. We can only hope that with the new men will also be obtained the qualities which made Sir Joseph Barnby a successful organiser, a choir trainer without peer, and a toiler who, once having put his hand to the plough, never thought of looking back.

It will not be inappropriate to mention here the close relations which have existed between the proprietors of THE MUSICAL TIMES and the eminent man whom now we mourn. As for a long time musical adviser to Messrs. Novello, Ewer and Co., and as conductor of concerts given by the firm, the connection was necessarily intimate, and now adds a sense of personal loss to that in which the whole musical world shares. There remains for all who, in any sense, are conscious of such loss to bear it resignedly, and to comfort themselves and one another with the thought that—

> Beyond the flight of time,
> Beyond this vale of death,
> There surely is some blessèd clime
> Where life is not a breath,
> Nor life's affections transient fire,
> Whose sparks fly upward and expire.

With this Number are presented gratis Extra Supplements, consisting of a new Anthem for Easter, by J. Varley Roberts, entitled, "Christ is risen from the dead," and the fac-simile of a letter written by Madame Grisi.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1896.

HENRY PURCELL'S HANDWRITING.

Visitors to the Purcell Exhibition, which was held at the British Museum in connection with the Purcell Festival of which we have all heard so much during the past few months, will have been struck by the difference, as there shown, in the composer's handwriting, not only at different periods, but at the same period of his life. Something can of course be said in favour of the theory that a man's hand varies in the course of years; but when we remember that Purcell died at the age of thirty-six, we cannot expect to see any great variations. Perhaps our best plan in dealing with the subject will be to take the different autographs, or reputed autographs, as far as possible in chronological order, briefly noting any peculiarities in the notation and the watermarks. First, however, we must dismiss in a few words those MSS. which, though hitherto considered autographs, have been proved otherwise by recent research.

1. Additl. MS. 33240, ff. 1-5, containing the organ part of the Ode for "St. Cecilia's Day," 1683—recently performed at the Philharmonic Concert in connection with the Purcell Festival—is in the hand of Daniel Henstridge (*c.* 1670-1730), organist of Canterbury Cathedral (compare the writing of Additl. 30932, ff. 48,155 *b*, &c.).

2. The volume of anthems belonging to the Royal College of Music, recently exhibited at the British Museum, was long considered autograph, on the authority of Richard Clark (1780-1856), lay-vicar of Westminster Abbey, &c., an enthusiastic musical antiquarian, who sometimes, however, allowed his zeal to get the better of his discretion. Neither the writing of the text nor the peculiar G clef used—



nor the ornamental ending to each anthem—



nor the watermarks, correspond with those in any of Purcell's authenticated autographs. The British Museum possesses a large volume [Additl. 33287] of contemporary anthems, welcome-songs, &c., in the same hand and on similar paper.

3. The volume of anthems (three by Gibbons, five by Purcell, and seven by Blow) in the possession of Mr. W. H. Cummings is, with the exception of the last anthem, in the same hand as some portions of the Buckingham Palace MS. (here described as No. 7), dated 1685 and 1690. But as this latter hand is quite different from the principal hand—which is undoubtedly Purcell's—and changes from the latter abruptly more than once in the middle of a composition—it cannot very well be the composer's writing, but is rather that of an amanuensis. Here, again, a peculiar G clef is used—

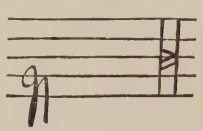


quite unlike that usually employed by Purcell; the C clef form is

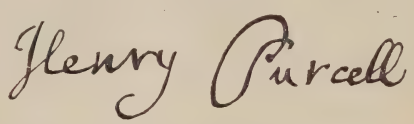


the heads of the notes are put on straight, like pins' heads, and each of the pieces in this new hand is signed (in the Queen's MS.) *Mr.* Henry Pursell, whereas the composer spelt his name with a *c*.

4. Additl. MS. 5333 contains imperfect scores of "King Arthur," "The Libertine," and the "Yorkshire Feast Song." Besides a modern-looking G clef and a commonplace C clef in Acts I. and IV. of "King Arthur" and in the "Libertine" music, the forms



appear in the greater part of the volume. At the end is written—in three lines—"Finis, Mr.

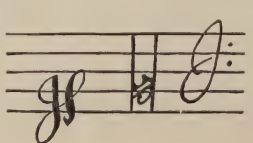


A comparison of these MSS. with several of Croft's autograph compositions in Additl. 17847, and elsewhere, will leave very little doubt as to who is the transcriber of the present MS.

Of the possible, not to say probable, autographs, a fairly representative list follows:—

5. Additl. 17784 is a volume containing the bass part of a collection of anthems and services having at the beginning the portrait of King Charles II., and therefore probably for the use of his chapel. From internal evidence the MS. appears to have been transcribed in 1676, the year in which Henry Purcell was appointed music-copyist to Westminster Abbey; so, if he combined this post with that of copyist to the Chapel Royal, as his immediate successor William Tucker appears to have done, the volume may very well be in Purcell's hand. However, as the text and musical notes are copied in a conventional hand—a *quasi*-imitation of printing—the MS. is of no use for comparison with the other autographs.

6. Additl. 30930 is a folio volume having seventy-two leaves written on, besides many blank ones, and is entirely composed of works by Henry Purcell—namely, the Fantazias of three to eight parts, the posthumous Sonatas, Latin hymns, and English hymns or metrical anthems. The dates given are 1680-1683. The forms assumed by the G, C, and F clefs in this volume are, with slight variations,



The hand in which the text is written is quite formed. The general direction of the letters is perpendicular. The modern form of the letter *e* is used; the watermarks are—(1) a large I. H. S., the middle letter surmounted by a plain cross, with E. T. below, and (2) a large *fleur-de-lys*.

7. A thick volume written on similar paper (as to size and watermarks) to the foregoing, containing at one end nineteen anthems, many of them with instrumental accompaniments, by Henry Purcell, and one by Dr. Blow; none of these are dated, but several are known to have been composed in 1685. At the other end are thirty-nine Welcome-songs, Odes, duets, &c., many of them bearing dates from 1681 to 1690. By far the greater number of these, including Dr. Blow's anthem, are in the same hand as No. 6; once—at the end of a Welcome-song dated 1681—the composer's signature is given in full as follows:



Several other pieces are initialled in the same hand. The second hand, which apparently only comes in after 1685, has been sufficiently described under No. 3; it will not be necessary to say anything about a third hand which occasionally appears, as it bears no resemblance to any of the reputed autographs. This splendid volume of Her Majesty's belonged at one time to Henry Purcell's only surviving son, Edward, and after him to the latter's son, Edward Henry, both of whom have inscribed notes to that effect in the volume. There can hardly be any reasonable doubt as to the greater part of this volume—and therefore also No. 6—being in Purcell's autograph.

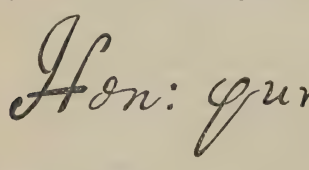
8a. Two songs with a bass, "She who my poor heart possesses" and "How happy are they," belonging to Mr. Julian Marshall. The G clef used in this MS. is very like that which appears in most of Purcell's autographs; the F clef has nothing remarkable about it. The watermark is a heart with what looks like an inverted pair of *pince-nez* under it. The old form of the letter *e* appears throughout, and at the end are the initials



8b. "Cease, anxious world," song with bass, also belonging to Mr. Julian Marshall. A reproduction of the G clef and of the rather peculiar flats used in this MS. follows:

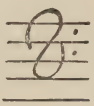


the watermark is P. B.—the same as in Additl. 30932, ff. 94-98. At the end is the signature



9. Fitzwilliam MS. 23H. 13. A large volume of anthems by Purcell and others. The date given in the index at the beginning is very indistinctly written, and may be 1681 or 1687. It certainly cannot be 1673, for which it has generally been taken, as in the same hand Blow is styled Dr. Blow, whereas he was not made a Doctor of Music till 1677 or 1678. The first forty-two pages of the MS. are in a rather later hand than the main body, which is evidently in the same hand as No. 6, &c. Both forms of the *e* are used at the beginning of the volume.

10a. Additl. 30932, ff. 52, 87, 94. Three anthems composed before 1683; for they seem to be all about the same date, and two of them appear in Fitzwilliam MS. 30G 10, which is supposed to be written in that year. For the G and C clefs see *fac-simile* under No. 6. The F clef here assumes the unusual form of



rather like that employed by Pelham Humfrey. The handwriting is rather unformed and irregular; the older form of the *e* is used. From the corrections and alterations they are evidently original MSS. The watermarks are (1) a Fool's head with cap and bells and collar with long points, and underneath (on a larger scale)—



and (2) none for the first two anthems, and P. B. or P. T. for the last.

10b. Additl. 30932, f. 121. An anthem ("Behold now, praise the Lord"). The handwriting and the three clef forms are very similar to those in No. 6. The watermarks are—(1) a shield bearing some fancy arms surmounted by a large crown and supported by two lions, as seen in so many MSS. of this period; and (2) the letters I. P.

11a. Additl. 30931, f. 81. Anthem ("In the midst of life"). Handwriting, clefs, and watermarks similar to No. 10a.

11b. Additl. 30931, ff. 61, 67. Two anthems (the first composed in 1688). The handwriting and clefs like those in 10b. The watermarks are both similar to those in 10a, except that *all* the second halves of the sheets are blank.

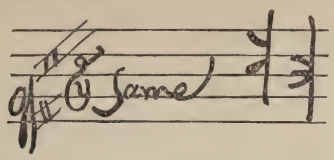
12. Bodleian Mus. MS., C. 28. This volume of Purcell's MSS. contains, among other things, two compositions in the same hand as Dr. Bridge's MS. described below (No. 15). It will be sufficient to say a few words about the second one, the Ode for Queen Mary's Birthday, 1689. Here, as in the Te Deum, all the original singers' names are given, and at the end "Finis, compos'd by Mr. Henry Purcell" (just like the writing at the end of No. 15), after which someone has added "own writing." There is only one watermark, the usual fancy arms, the other half of the sheet remaining blank. The metrical anthems, &c., for three or four voices, at the end of the volume, are not, as Novello states, autograph, but in the same hand as Additl. MS. 22100 ("Mr. Dolbin's book, 1681-2").

13. The "Yorkshire Feast Song," 1690, owned by Mr. W. H. Cummings. The clefs are similar to those in Nos. 6, 7, &c. The watermarks are, on one half of the sheet, the same arms as in 30932, f. 121 (No. 10), &c.; and on the other half the letters R. C. The capital P. is just like that in Purcell's signature in the Queen's MS. (No. 7), of which a *fac-simile* has been given.

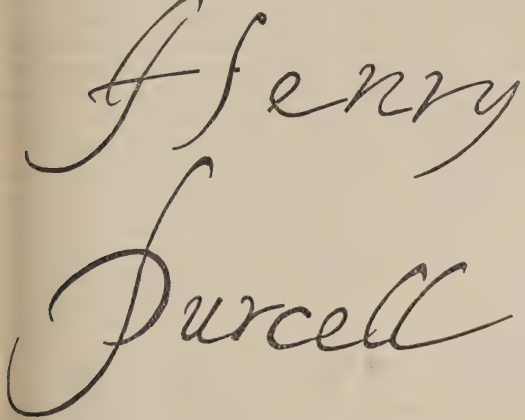
14. Bodleian Mus. MS. C. 26, ff. 4*b*, 10. Two anthems, the first of which is certified as an autograph by Dr. Philip Hayes, and the second is undoubtedly one also, from the character of the corrections and alterations in it. The H. P. at the end of the latter is exactly like those in Purcell's signature just referred to. The clefs resemble those usually employed by Purcell. There is only one watermark, the arms which occur in No. 13, &c., with H. C. underneath them, the other half of each sheet being blank.

15. Te Deum and Jubilate, and a song, "When first Dorinda's piercing eyes," written on the back of the last leaf, recently acquired by Dr. Bridge, who has kindly lent it for examination. This is evidently a contemporary MS. for it has the names of the original singers, including Josiah Bouchier, who died a month after Purcell. The hand in which the greater part of the MS. is written differs considerably from all those described above, except,

perhaps, No. 4, which is in Croft's hand. The principal clefs, &c., are as follows:—



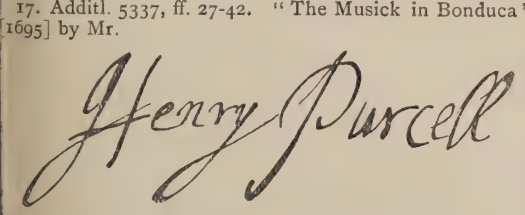
The watermarks are—on one half of the sheet the oft-quoted arms, on the other half L. V. C. At the end is written, in 4 lines, one word over the other, "Finis, Mr.



In the middle of the MS. a second hand appears several times for a page or two. It is found also in a very large volume of anthems and songs in the Fitzwilliam Museum, dated 1683 (30 G-10), where it is attributed to Dr. Blow; it appears also in Additl. 31453, bearing the date January, 1699; but none of them are at all like Blow's autograph dated November, 1695) in Additl. 31457. If the main body of this MS. is not in Purcell's hand it must have been dictated by him, or written under his supervision.

16. Additl. 30934, ff. 80-91b. Ode upon the Duke of Gloucester's Birthday, 1695. In the same hand as Nos. 10b, 11b, &c.; but with different watermarks from any previously mentioned, except that on one half of each sheet the same arms which occur in Dr. Bridge's MS., and elsewhere, are found.

17. Additl. 5337, ff. 27-42. "The Musick in Bonduca" [1695] by Mr.



from a MS. which belonged to Sir John Hawkins. The G clef is much like the one usually employed by Purcell, but the C clef is quite different—



The watermarks are—(1) a lion in a round shield, and (2) the letters A. I. The name written at the beginning (see *fac-simile*) is in the same hand as the music, but neither bears much resemblance to the composer's usual writing. It may possibly be in Dr. Blow's hand (compare Additl. 31457).

18. Bodleian Mus. MS., C. 27. "Song for the Duke of Gloster's Birthday," in the same two hands as Dr. Bridge's Te Deum (No. 15), with names of the original singers. At the end is written, "Made.....by Mr. Henry Purcell, July ye 24th, 1695." There are several watermarks, all of which (except the letters I. D.) occur among the best authenticated autographs. We believe the original of this Birthday song to be No. 16 (described above).

19. Bodleian Mus. MS. A. 1. "Benedicite," from the Morning Service in B flat, for four voices. The handwriting, clefs, and initials H. P. closely resemble those in the Buckingham Palace MS. The watermarks are the same as in Nos. 3 and 7, substituting the letters M. T. for those there.

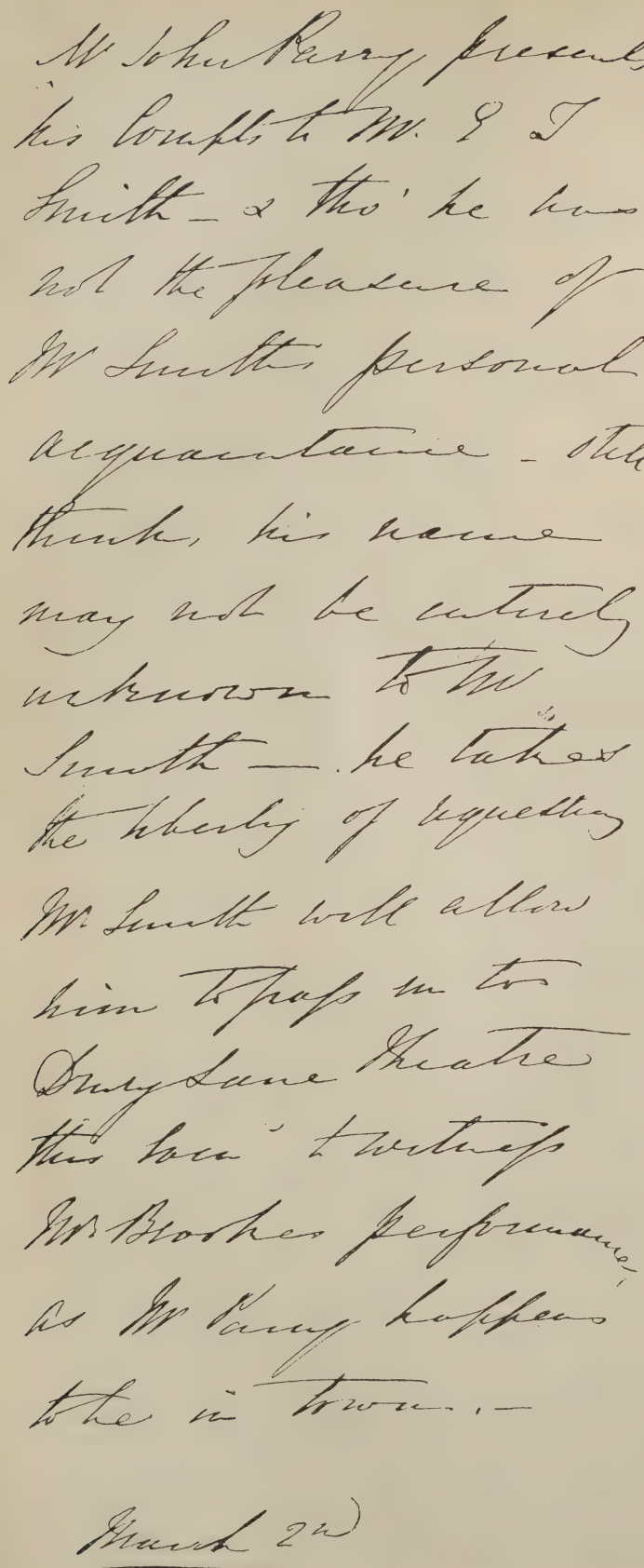
20. Fitzwilliam MS. 32, F. 23. A very thin volume containing organ accompaniments to various anthems, &c. Among others are the following, evidently in Purcell's hand: (1) "Holy, Holy," and "Gloria" in G, and an anthem, "O give thanks," at the beginning of which is written in the same hand, "H. Purcell, 1693," the capital P being exactly like that in the Buckingham Palace MS. (No. 7).

It will be seen, then, that Purcell's handwriting must be divided into two periods. The first, of which but few specimens remain (see Nos. 10a and 11a), probably dates from several years before 1680 (in which the beginning of No. 6 was written). The handwriting here is irregular and unformed, but fairly legible; the older form of *e* is used, but the most distinctive feature in this hand is the peculiar bass clef (see *fac-simile* under No. 10a). The watermark mostly in use at this period is the Fool's head, &c. In the second period the hand is more formed, and the general direction of the letters, more especially the long ones, is upright, not to say perpendicular. The modern *e* is employed with few exceptions, and those almost entirely at the beginning of the period. The F clef used differs very slightly from that in common use at the time. The G and C clefs, which, with very slight variations, are common to both periods, have been reproduced above. Of the later watermarks little can be said. The I. H. S. surmounted by a cross and the plain *fleur-de-lys* are the most common.

A. Hughes-Hughes.

FROM MY STUDY.

The reproduction of a letter from Madame Grisi to her London manager, given with the present issue as an extra supplement, can hardly fail to interest readers. There is no doubt of the situation out of which the letter sprang. Rightly or wrongly, Grisi looked upon the proposal to offer her a testimonial as a hint that it was time to withdraw from before the public. So, no doubt, it was, but she could not see it. She clung passionately, as the letter shows, to her position and work, and here we listen as she pleads, with almost hysterical force, for a further lease. There is something exceedingly pathetic in the post-script. The veteran artist is still ready to embark upon a fresh enterprise if only by so doing she can keep the stage. But it was too late for any manager to risk bringing out a new opera with a *prima donna* who, though possessing a great name, had lost her youth and many of her resources. How slow Grisi was to accept the inevitable appeared in 1866, when she made a disastrous re-entry at Her Majesty's



Mr John Parry presents
his Compts to Mr. & Mrs
Smith — & tho' he has
not the pleasure of
Mr Smith's personal
acquaintance — still
thinks, his name
may not be entirely
unknown to Mr
Smith — he takes
the liberty of requesting
Mr. Smith will allow
him to pass in to
Drury Lane Theatre
this Even.g Twelfth
Mr Booth's performance
as Mr Parry happens
to be in Town. —

Thursd 2d

Theatre, under Mr. Mapleson. I seem to feel the painfulness of that cruel spectacle even now.

Last month I promised a reproduction of a ticket for one of Haydn's concerts in London, signed by the master; but the resources of photography do not go so far. The ticket is printed in blue ink, and blue, I am informed, is a colour which comes out white from the camera. I am constrained, therefore, to offer a substitute; and as the name of John Parry has several times appeared in these columns of late, it is not inappropriate to give the accompanying *fac-simile* note. The occasion of the document is, no doubt, trivial; but the terms in which Parry prefers his modest request, and the whole style of the communication, are exceedingly characteristic of the man—of his elaborate, old-fashioned politeness, and of a certain primness and precision which those who remember him at the Gallery of Illustration thirty years ago will not fail to appreciate.

As far as I am aware, no reference was made during the late Purcell Celebration to an Ode on the master's death written by John Sheffield, Duke of Buckinghamshire. This nobleman, a son of the Earl of Mulgrave, was born in 1650, married a natural daughter of James II., passed a busy life in camp and court, died in 1721, and was buried in Westminster Abbey, where is a monument to his memory, with an epitaph composed by himself. During his career the Duke wrote much prose and verse, all of which his widow thought worthy of print. "His pious relict," says Horace Walpole, caustically, "was always purchasing places for him, herself, and their son, in every suburb of the temple of Fame—a tenure against which, of all others, quo-warrantos are sure to take place." The Duke's works were issued in two volumes quarto, and also in two volumes octavo, 1729 and 1740. His poetic ability has been lauded by such men as Dryden, Addison, and Pope, but Johnson sums up his qualities thus: "Criticism discovers him to be a writer that sometime glimmers but rarely

shines; feebly laborious, and at best but pretty. To be great he hardly tries; to be gay is hardly in his power. His verses are often insipid, but his memoirs are lively and agreeable; he had the perspicuity and elegance of an historian, but not the fire and fancy of a poet." As to the Duke's personal character, Johnson says that it "is not to be proposed as worthy of imitation," and continues: "His religion he may be supposed to have learned from Hobbes, and his morality was such as naturally proceeds from loose opinions. His sentiments with respect to women he picked up in the court of Charles, and his principles concerning property were such as a gaming-table supplies." But much may be forgiven Buckinghamshire for his verses on the poor organist of Westminster Abbey, and the sentiments they contain. I quote the Ode in its entirety:—

ODE ON THE DEATH OF HENRY PURCELL.

Good angels snatched him eagerly on high;
Joyful they flew, singing and soaring through the sky,
Teaching his new-fledg'd soul to fly,
While we, alas! lamenting lie.
He went musing all along,
Composing new their heavenly song.
Awhile his skilful notes loud hallelujahs drown'd,
But soon they ceas'd their own to catch his pleasing sound.
David himself improv'd the harmony,
David in sacred story so renown'd,
No less for musick than for poetry;
Genius sublime in either art,
Crown'd with applause surpassing all desert,
A man just after God's own heart.
If human cares are lawful to the blest,
Already settled in eternal rest,
Needs must he wish that Purcell only might
Have liv'd to set what he vouchsaf'd to write:
For sure the noblest thirst of fame
With the frail body never dies,
But with the soul ascends the skies,
From whence at first it came.
'Tis sure no little proof we have
That part of us survives the grave,
And in our fame below still bears a share.
Why is the future else so much our care,
Ev'n in our last moments of despair,
And death despis'd for fame by all the wise and brave?
Oh! all ye blest harmonious choir,
Who Pow'r Almighty only love, and only that admire,
Look down with pity from your peaceful bow'r
On this sad isle perplex'd,
And ever, ever vex'd
With anxious cares of trifles, wealth and pow'r.
In our rough minds due reverence infuse,
For sweet melodious sounds and each harmonious muse.
Music exalts man's nature, and inspires
High elevated thoughts, or gentle, kind desires.

The bold idea which represents the angels as hushing their song to hear Purcell's may be compared with that of Dryden in his Ode on the same occasion—

They handed him along,
And all the way he taught, and all the way they sung.

It is of interest to add that this Duke of Buckinghamshire, on retiring from public life, built Buckingham House, in St. James's Park, on the site now occupied by Buckingham Palace.

The following interesting communication has come to hand from Dr. Furnival:—

"Of Handel, at an Oratorio in London, in 1750, there is a short description in Madame Fiquet du Bocage's 'Letters concerning England, Holland, and Italy,' translated from the French (London, 1770). At Vol. I., pp. 14, 15, the accomplished writer, who was a member of the Academies of Padua, Bologna, Rome, and Lyons, says on April 15, 1750:—

"'The Oratorio, or pious concert, pleases us highly. English words* are sung by Italian performers and accompanied by a variety of instruments. Handel is the soul of it: when he makes his appearance, two wax lights are carried before him, which are laid upon his organ. Amidst a loud clapping of hands he seats himself, and the whole band of music strikes up exactly at the same moment. At the interludes he plays Concertos of his own composition, either alone or accompanied by the orchestra. These are equally admirable for the harmony and the execution. The Italian opera, in three acts, gives us much less pleasure.'

"'Handel is the soul of it': well said, Madame du Bocage. We salute you!"

Henry Angelo, fencing-master, amateur actor, and man about town, left behind him two volumes of gossip which he styled his "Reminiscences." They were published in 1830, and may still be met with from time to time in the second-hand book shops. Angelo, like his father before him, made many distinguished acquaintances in the exercise of his profession, and was a man of sufficient address to find his way into the society of the day as a tolerated person. He dearly loved a lord, and grovelled at the feet of royalty; but withal, as his writings show, was a man of high spirits and intelligence, who could appreciate really good company as well as that which was good merely by position. Angelo's "Reminiscences" contain some interesting notes on musical men of the day, and I now propose to myself the Hornerian occupation of picking out the plums.

The Angelos, father and son, attached to themselves many artists of renown, among them Bartolozzi and Cipriani, who were matched on the side of music by Johann Christian Bach (whom Henry often calls Sebastian) and Abel. Here is the first mention of these famous men:

Bach and Abel, two distinguished musicians and composers; the first, the celebrated performer on the harpsichord; the other, the memorable professor on that now obsolete instrument the *viol de gamba*, were equally intimate, at this period, with the elder Angelo. These worthies, too, came together to try their fortunes in England, and for some time were inmates at our house. Well do I remember the delightful evenings which for years were frequent under my paternal roof, when they, with Bartolozzi and Cipriani, formed a little friendly party, and amused themselves with drawing, music, and conversation until long after midnight. Cipriani used to make sketches of heads, to which Bartolozzi would, with red, black, and white chalks, add the effect.

On one occasion the Angelos, father, mother, and son, were guests of the famous Duchess of Queensbury, wife of the no less renowned

* "This language appears to be admirably adapted to music. The ingenious Mr. Addison observes that its conciseness suits with the natural taciturnity of his countrymen; that the hissing, for which it is remarkable, resembles an instrument with strings, and that the articulate pronunciation of other languages resembles the music of wind instruments."

"Old Q." We get a glimpse of these eccentric personages—of the Duke as "a very tall, thin figure, with a short-skirted frock, gold-laced hat, and high leather gaiters"; of the Duchess, then near eighty, as "dressed in a Quaker coloured silk and black hood, walking and talking, with the utmost gaiety, with every one." Angelo continues:

In the evening there was a little music, and my mother, at the instance of the Dutchess, sang Allan Ramsey's song of Patie,* to the great pleasure of this ancient and most noble couple. In speaking of this pretty pastoral ditty, it may, perhaps, amuse the amateurs of musical anecdote to be told that Sebastian (Johann Christian) Bach, who gave instruction to her late Majesty, set this song, with an accompaniment, expressly for my mother, and I have often heard her sing it with her gentle voice, whilst Bach played the accompaniment. Abel sometimes joined his friend on the *viol de gamba*. I may be forgiven if I add that, even in his latter years, this was my father's favourite ballad; when my mother sang it he would often strum the accompaniment on his guitar.

Young Angelo was taken to Paris by Abel for the purpose of being placed under a French tutor, and with them travelled two German musicians, who were returning to their own country after amassing a competency in England. These men were Bere, a clarinettist, and Vise, a flautist.

I remember each silently watching the receding white cliffs of Dover, and each wiping the tear of grateful retrospect from his eye. Besides these professors were the elder Mr. Cramer, of musical celebrity, and his son, the present Mr. John Cramer, then about four or five years old. I have his figure yet before me, a very interesting child in a nankeen suit.

The appointed tutor of Henry Angelo came to sup with the party in Paris.

It is no caricature of his person to assert that he looked the character of the miserable vendor of the deadly drug to Shakespeare's Romeo, and the part he performed at the supper-table spoke pretty intelligibly that his necessities were somewhat allied to those of that miserable apothecary. Abel bore a tall, big, portly person, with a waistcoat under which might easily have been buttoned twin brothers such as my Monsieur Boileau.

This advantage, no doubt, prompted the musical professor to illustrate the elegant manners of the period by styling the poor Frenchman a "snub-nosed *maître de langue*."

Among the Angelo acquaintances were Richard Brinsley Sheridan and Linley, with whose musical daughter, as everybody knows, the author of the "School for Scandal" ran away:

I recollect that my father and mother felt themselves in a delicate dilemma with the principals of both families for some time after the elopement of Miss Linley with her enterprising lover. Old Mr. Sheridan, who had naturally planned romantic schemes for the advancement of his highly gifted son, disapproved of his marriage with a public singer, and the elder Linley, on the other hand, lost by the match the emoluments which he was then deriving from the celebrity of his sweet daughter's extraordinary talents as a vocal performer. . . . The young poet, Sheridan, indeed, had, by his captivating manners and superior address, deprived the family of the Linleys of, in every sense, its greatest treasure. Putting this consideration aside, the parental appeals of each house were regarded as idle complaints; for, as old Jonathan Tyers, the proprietor of Vauxhall, said: "Who is to settle the precedence between the family consequence of the green-room and the orchestra."

Angelo confirms the statement that Sheridan objected to his wife's singing, even in private circles:

Garrick could not endure to see his amiable spouse "trip it on the light fantastic toe," neither could young Sheridan endure to hear his sweet bride "warble her native wood-notes wild," though, to do justice to her memory, art had amply improved her strains. Some few months after their nuptials, our family, the Linleys, and Willoughby Lacy, spent an evening at Christmas at Richard Brinsley's house in Orchard Street. We kept it up to a late hour, and, music making part of the after-supper entertainment, Mamma Linley asked her daughter to sing a certain little favourite air, but a single glance from her juvenile lord and master kept her mute.

What a genial Christmas host was R. B. S., to be sure!

Something is said in these volumes of the celebrated Parson Bate, divine, dramatist, and critic, Angelo stating, amongst other things, that he was the first to discern the merit of Shield, and chose him before all others to compose music for his "Flitch of Bacon."

Concerning Gainsborough, I find much of interest; this, for example:

Gainsborough was an enthusiastic admirer of music, and, though certainly no musician, yet his love for sweet sounds was such that he tried his native skill upon almost every instrument. He was too capricious to sit to study any one methodically, though, having a nice ear, he could perform an air on the fiddle, the guitar, the harpsichord, or the flute. Under Fischer, his son-in-law, he did take a few lessons upon the hautboy, or clarinet, I forget which, but made nothing of it. . . . Bach, who had a true German share of dry humour, used to sit and endure his miserable attempts, and, laughing in his sleeve, exclaim, "Bravo!" whilst Gainsborough, not at all abashed at his irony, would proceed, labouring hard at any particular key, be it major or be it minor, and drolly exclaim, "Now for Purcell's chaunt! Now a specimen of old Bird (Byrd)!" "Dat is deblish fine!" cried Bach. "Now for a touch of Kent, and old Henry Lawes," added Gainsborough; when Bach, his patience worn out, would exclaim, "Now dat is too bad; dere is no *law*, by goles! why de gombany is to listen to your murder of all dese ancient gomposers?" Then, getting up from his seat, he would run his finger rattling along all the keys, and, pushing the painter from his seat, would sit himself in his place and flourish voluntaries as though he was inspired.

Bach once called upon Gainsborough and found him in his studio very red in the face with blowing into a bassoon. What followed Angelo relates:

Bach stood astounded. "Pote it away, man; pote it away. Do you want to burst yourself, like the frog in the fable? De defil! it is only fit for the lungs of a country blackschmidt." "Nay, now," exclaimed Gainsborough, "it is the richest bass in the world. Now do listen again." "Listen," added Bach, "mine friendt, I did listen at your door in the passage, and py all the powers above, as I hobe to be saved, it is just for all the world as the praying of a jackass." "Why you have no ear, man," exclaimed Gainsborough, "no more than an adder. Come, then (taking the clarinet)"—— "Baw, baw," exclaimed the musician, "vorse and vorse; no more of your canarding, 'tis as a duck; by Gar! 'tis vorse as a goose!"

Angelo quotes from Jackson of Exeter as to the great painter's strange musical fancies, one

* From "The Gentle Shepherd."

of which was a craving to possess any instrument played by a fine performer, as though he could buy the skill with it. At Bath he purchased Giardini's violin, he also secured Abel's viol-da-gamba, and his son-in-law's hautboy. "The next time I saw Gainsborough," adds Jackson, "it was in the character of King David. He had heard a performer on the harp at Bath—the performer was soon left harpless."

Angelo gives us a glimpse of the social meetings for music which sprang up in the City after the success of Thomas Britton's gatherings. They were held at taverns:

I remember one, at the Old Queen's Arms Tavern, situated on the North side of Newgate Street, to which, on Thursday nights, admission was obtained by tickets at two shillings each. The performers at this time were in part professional and others were amateurs. Here Shore, the renowned trumpet, used to perform, and Fischer occasionally gave them a solo on his oboe—two such players as may not be heard again for a hundred years. Here, as I have been informed, at one period Corelli's quartets were played in genuine style; latterly the Society sunk into second and third-rate performers, and, I believe, the Concerts ceased about thirty years ago. Those, the remaining few of the old school of citizens, who, like myself, delight in reminiscences of these past days, may remember the social groups who took their suppers in the antiquated parlour, after the Concert had closed.

Here I must stop, but there are still plums for the picking in Henry Angelo's chatty pages.

X.

ESSAYS IN MUSICAL CRITICISM.

(*Continued from page 17.*)

In our last number we furnished our readers with samples of up-to-date musical criticism of the "finicking" and "truculent" order. Recent events have conclusively shown the inconvenience attaching to the adoption of the latter style. For the benefit therefore of such of our readers as aspire to sit in judgment on their contemporaries without the risk of appearing in the agony columns of the leading morning papers, we venture to submit examples of a less perilous kind:—

III.

The Indiscriminately Eulogistic.

The advantages conferred on metropolitan music-lovers by such an institution as the Royalty Concerts are so numerous and notorious that the task of criticism may be said almost to savour of supererogation. On the other hand, to omit detailed mention of a single item in the rich musical menu provided last night by the energetic and enterprising director of this noble institution might so easily be misconstrued that we readily undertake what is always a grateful and congenial duty. And, first of all, let us cordially compliment the management on the success with which they have striven to combat monotony by the introduction of new and thoroughly topical features into their programme. The initial item—a Whistling Quartet by the Siffleurs Parisiens—left nothing to be desired on the score of purity of expression, penetration of tone, and unanimity of *ensemble*. After five recalls these talented artists gratified the audience by another exquisite exhibition of their sibilatory prowess, the piece chosen being an arrangement, as a four-part song, of the familiar "Ave Maria" of Bach-Gounod. Madame Claudia Popkins, who followed with Tarley Bindells's pathetic ballad "Only an Oyster-catcher," is a prime favourite with the Royalty audience, and seldom, if ever, has her luscious *portamento* been displayed to greater advantage than in the realistic refrain of this delicious ditty. Here, again, the demand for an encore was imperative, and Madame Popkins graciously responded with "The Lonely Limpet," in which the sorrows of the isolated crustacean are so tenderly depicted in the lyric of Leonard Potère and the melody of Beppo Francatelli. The appearance of the veteran tragedian, Mr. Storn-Barmer, who had been specially engaged for this occasion to recite "Three Blind Mice," was the signal for a wild outburst of enthusiasm lasting for several minutes. The simple charm of this classical *morceau* was admirably brought out by Mr. Storn-Barmer's refined enunciation, and as the audience, like the voracious Oliver, clamoured for more, the talented artist good-naturedly gave, with wonderful effect, the whole of the first book of "Paradise Lost." At the close of this most impressive performance, which only occupied three-quarters of an hour, agreeable relief was afforded by the gratuitous distribution of a choice assortment of superb sandwiches thoughtfully provided by the generous *impresario*, after which the enormous audience, like giants refreshed, devoted their attention to Master Philidor Chanticleer's electrifying rendering of the new patriotic song "Who dares to twist the Lion's Tail?" Master Chanticleer, who wore the uniform of a Field Marshal, and employed one of the new patent megalophonic vocal chord expanders, recently invented by Mr. Edison, excited the most unbridled enthusiasm among his auditors, and after a double encore, sent the house into fresh paroxysms of patriotic ecstasy by his clever performance of a hornpipe to the accompaniment of the pipers of the Mounted Marines. Some graceful feats of conjuring by Professor Trecardi, pianoforte solos by Mr. Maxim Krupp, a short sermon by Dr. Barker (to which the versatile divine added a performance on the flying trapeze by way of an encore), and some sensational headers from the organ loft into a tank on the edge of the platform by Miss Godiva Plunger, brought the first part of the programme to a close at a few minutes past twelve o'clock. In the interval, which was pleasantly diversified by the ejection of a gentleman who had incautiously observed that his wife's first cousin had married a Dutchman, a brief but charming hypnotic *séance* was conducted by Madame Pippa Passmore, who threw one of the attendants into a seven days' trance, and promised that the subject should be left on the platform until his release at the next Royalty Concert. Madame Passmore also contributed materially to the delight of the audience by gracefully swallowing several gold watches, a tuning-fork, and a small musical box—the strains of which were distinctly audible for three minutes after the act of deglutition. The normal course of the programme was now resumed with the re-appearance of the "Siffleurs Parisiens," who, with an accompaniment of organ, euphonium, and zoetrope, gave their wonderfully chaste and exhilarating entertainment known as "Clapham Junction in a Fog," in which the whole *répertoire* of the modern engine-driver was simulated with the utmost possible dynamic intensity. Mr. Bavius Nixone, the gifted Australian tenor, who is nothing if not original, then charmed the vast assemblage by his wonderfully impressive rendering of the "Hailstone" chorus, arranged as a solo by Dr. Jasper Barnum. Hypersensitive critics may be found who object to this method of procedure as running counter to the intentions of the composer, but Mr. Nixone was completely vindicated by the result of his bold experiment. Clad in the uniform of a British admiral, he held the attention of the audience from the outset, and as the demand for an encore could not have been refused without risk of a riot, generously complied by giving Lemmens Quosh's great patriotic song, "Off to Filibuster." The grey dawn was just beginning to break as Mr. Storn-Barmer ascended the platform steps, and by the time he had ended his sumptuous and sonorous recitation of Tennyson's "In Memoriam," with, as an encore, "Augustus was a chubby lad," many of the audience were sleeping peacefully in their seats. It was with unfeigned regret that we were obliged to tear ourselves away from this touching scene, the cast-iron rules which regulate the hours

at which a daily paper goes to press being our only excuse for this apparent act of desertion. Before, however, concluding this necessarily imperfect notice of a brilliant and exquisitely artistic concert, it would savour of the basest ingratitude did we not express our deep indebtedness to the courtesy of the intelligent and urbane official who presides over the destinies of the cloak room. Thanks to his services we were enabled to face the inclement atmosphere of the small hours in a hat and coat far better adapted to the rigours of the situation than those in which we had arrived some seven hours previously.

IV.

(The Sartorial.)

Dearest Dolabella,—You will, I am sure, be dying to hear about the dresses worn at the "Creation"—the oratorio, I mean—which was given by the Sacred Philharmonic Society, at the Mendelssohn Hall, last night. My dear Dol., Alpatti's dress was a perfect dream of delight. Just fancy: the bodice of crushed Cape gooseberry satin, veiled in accordion-pleated chiffon—so appropriate to a musician!—of an Esterhazy brown tint; you know, of course, that dear old Haydn was music-master or something or other to one of the Esterhazys in the fifteenth century, or was it the seventeenth? The skirt was of very bright pink satin, with a hem of silver, and silver bands round the bodice, and at the back of the waist two *chou* bows of earthquake blue satin gave the whole thing ineffable *chic*. Miss Hilda Buttson, the contralto, was gowned in electric plum velvet, with salmon-coloured tabs across the shoulder. As the evening was rather chilly she wore a handsome opera wrap of pale green plush richly trimmed with chinchilla. I was rather surprised to notice that Mr. Edward Davies, the tenor, only wore two studs in his enamelled shirt front; but I am told that it renders the production of his high A's much easier. Mr. John Stanley's dress waistcoat was cut a shade lower than usual, but otherwise he was as artistic and delightful as ever. Pretty Mrs. Ormolu was, as usual, a conspicuous figure in the stalls, where I also noticed Lord Crotchet, Miss Minnie Mumm, M. Tostikoffski, and dear old Lady Double Barr. In fact, I had so much to do in "memorising" the dresses and nodding to friends that I had really no time to listen to the music, which was of course played and sung to perfection. And now, dear, let me give you the following original recipe for a tomato omelette; you will find it excellent after singing or bicycling: Take ten tomatoes, and soak them in boiling water for 1½ hour, then stew them for 1½ more, adding a pint of cream, three blades of mace, six peppercorns, and a knuckle-duster. Now take them carefully from the liquor and place them gently but firmly in a hair sieve, rub them through and fry in hot clean lard, arrange on a napkin, and give liberally to the poor.—Ever, dearest Dolabella, your doting cousin, Araminta. P.S.—On looking casually at my programme I find that there is no contralto in the "Creation," so I must have seen Miss Buttson somewhere else.

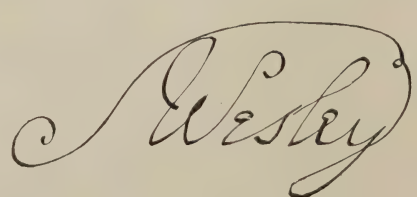
BACH AND WESLEY.

An Interesting Bequest.

The British Museum will shortly receive a very valuable addition to its library under the will of the late Miss Eliza Wesley, daughter of Samuel ("old Sam") Wesley. The bequest consists principally of manuscripts by John Sebastian Bach and Samuel Wesley. Of surpassing interest is an autograph (nearly complete) of Bach's "48" (Book II.) in the handwriting of the great Cantor. These MS. sheets, which are in a splendid state of preservation, formerly belonged to Clementi. After his death they passed to Mr. J. G. Emmett, then to his daughter, Miss Emmett, who bequeathed them to her friend, the late Miss Wesley. There is no doubt of their authenticity. Mendelssohn saw them when he was in London in 1842, and at once pronounced them to be in the handwriting of Bach; and Clementi, Moscheles, and Sterndale Bennett were of the same opinion. An account of these precious manuscripts, which are not mentioned by Spitta, is given by Mr. Frederick Westlake in Sir George Grove's "Dictionary of Music," Vol. IV., 483. We understand that the British Museum does not possess a single note in Bach's autograph, therefore this gift will be specially welcome, apart from its inherent value.

From Bach, "THE MAN," as Wesley called him, to Samuel Wesley, his great disciple in England, is a natural transition. We have only space to mention a few of the many MSS. of Wesley's which, with those of Bach, will soon become the property of the nation. The original MS. of the oratorio of "Ruth," in the boy's handwriting, which Master Sammy Wesley composed between "the ages of six and eight," is of special interest, and has often been referred to. The first page bears the following statement written by the little composer's father, the Rev. Charles Wesley, the hymn-writer: "This oratorio was composed by Samuel Wesley, when eight years of age, never having been taught music or composition, and many of y^e^ airs completed when only six years old."

A MS. symphony, dated "1802," and scored for small orchestra—flutes, oboes, bassoons, horns, drums, and strings—is a remarkable work for the period at which it was written, and fully deserves to be performed. It would seem to be the duty of the Philharmonic Society to give its attention to this specimen of English symphonic music. In addition to much other music, we find the manuscripts of Wesley's lectures, all fully written out, which he gave at the Surrey Institution and elsewhere in the early years of the century. Here is the characteristic handwriting—"rough-hewn pothooks and hangers"—to use Wesley's words—and signature, of which we give a *fac-simile*:*

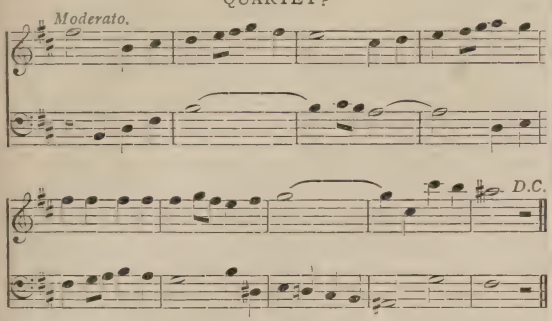


Two albums—one huge volume containing many portraits—are full of interest. Here are to be found the signatures of many notabilities—Dickens, Macready, Garibaldi, and others—and many famous musicians, which were specially contributed to the smaller book at

* It is evident that Wesley wrote the initial letter of his signature—the "S"—as an extended curl of the "y."

Miss Wesley's request. Mendelssohn's contribution is so characteristic as to be worth reproducing:

QUARTET?



Felix Mendelssohn-Bartholdy.

London, September 7, 1837.

We invite a solution of the above from any of our readers who possess canonic facility; but we would draw their special attention to the significant query (?) following the title—whereby "hangs a tale," although it appears at the head of Mendelssohn's album-leaf.

F. G. E.

Further proofs that the long-standing prejudice against English music is rapidly giving place to feelings more worthy of the countrymen of Beethoven were afforded recently in connection with the Concert of English music given in Berlin by Professor Villiers Stanford, with the assistance of Messrs. Borwick and Plunket Greene and the famous Berlin Philharmonic Orchestra. The programme is given in our foreign column, but in order to show how well the music was appreciated we purpose here to give a few extracts from the Berlin press. All the papers are quite frankly appreciative of the Concert as a whole, high praise being given not only to the music, but to Messrs. Borwick and Greene, and to Dr. Stanford in his capacity as conductor. Dr. Otto Lessmann, in his *Allgemeine Musik Zeitung*, says: "Parry's tragic Overture is a work distinguished by powerful invention, excellent workmanship, and characteristic treatment of the orchestra. Mackenzie's 'Britannia' Overture, a restlessly onward storming (*ruhelos vorwärts stürmendes*), witty and effective *pièce d'occasion*, is less remarkable for original thematic material than for the ingenious (*geistvoll*) use of folk-tunes and the very clever treatment of the orchestra. Dr. Stanford produced a Pianoforte Concerto, a Symphony, and some very interesting Irish folk-songs, harmonised and orchestrated by himself in a masterly manner. The Concerto and Symphony are built on classical models. The former offers a grateful task to the soloist, and to the listener well-written music which grows out of characteristic themes. There is a certain pathos about the first movement; noble lyric sentiment dominates the broadly conceived *Adagio*, and the third movement rushes past in the gayest mood. The Symphony is genuine and proper programme music. . . . The work is thoroughly noble in invention and workmanship and the treatment of the orchestra displays as much experience as taste."

The opening portion of the next extract—from the *Berliner Zeitung*—ought to be printed in gold letters on the walls of every English music-school and taken to heart by those of our young composers whose style has been too exclusively formed on the model of living German composers: "It is said that the English fog is not conducive to musical production. This is a prejudice. We know works by distinguished German composers in which there is more 'fog' than in the productions which were introduced to us last evening. Dr. Stanford's Symphony is the work of an erudite composer who has complete command over the orchestral means of expression, and always draws upon a richly endowed imagination. The *Allegro grazioso* especially is delightfully fresh, and the *Andante* remarkable for melodic beauty." Thus the *Vossische Zeitung*: "The Symphony, as a whole, is thoroughly sympathetic. The naturalness and spontaneity of Dr. Stanford's musical language produce a much more agreeable effect—at least upon me—than the pretentious utterances of many other composers. . . . The programme included, further, a tragic Overture by Hubert Parry, which interested by the breadth and power of its musical ideas, and the Overture 'Britannia,' by A. C. Mackenzie, a thoroughly merry and entertaining composition which is, moreover, excellently written." The *Neueste Nachrichten* goes so far as to say: "The Symphony belongs, in our opinion, to the most important creations of its kind since Beethoven, and we hope to meet with this masterpiece again right soon. It is very difficult to discuss details after a single hearing of such a work; but we must specially mention the second movement as a mood-picture (*Stimmungsbild*) of wonderful charm (*Zauber*)."

The next extract is from the *Berliner Börsen-Courier*: "After Mackenzie's Overture 'Britannia,' which created a singularly fresh impression and is very effectively orchestrated, the Concert closed with Stanford's Symphony. It must be said of this work that it betrays throughout a seriously thinking, distinguished musician, who has complete command of both the arrangement of his material and the means of expression. As especially successful, we must mention the second movement, *Allegro grazioso*, which proved effective through its charming themes and piquant orchestration." The praise of the *Deutsche Tages Zeitung* is most generous: "A splendidly successful work, full of sparkling life and richly flowing inventive powers is the 'Britannia' Overture, by Mackenzie, of which we hope, as we do of Stanford's great D major Symphony, that it may become part of the musical home treasure (*Hausschatz*) of the German people. The most powerful impression of the evening was made upon us by the Symphony, which must be counted amongst the most important modern orchestral works. . . . Before an audience of unprejudiced musicians this work ought to elicit real storms of enthusiasm. Thoroughly modern in form and contents, it is worthy of being placed side by side with the best classical models as regards its noble melodic contents and the originality of treatment of the musical ideas. . . . We feel free from the suspicion of over-estimating what is foreign, and we have always demanded that preference should be given to German art; but when what is foreign presents itself in such perfection as in the work of this English composer, we are the first to demand the deserved tribute of acknowledgment for the genius of such a master." Waning space warns us that these extracts must suffice, otherwise we could have quoted many others. Though nothing new, it is always saddening to think that prophets should receive greater honour in other countries than in their own.

The present state of the question of musical pitch in England is eminently unsatisfactory. Following the initiative of the Philharmonic Society, the Diapason Normal has been adopted by other London leading societies, but it is obvious that much confusion and inconvenience must remain until the matter is settled by official authority. Mr. Blaikley's thoughtful and excellent paper read last month at the Royal Academy of Music, a report of which appears in the present number, shows distinctly that Government authority is not only reasonable but necessary in this matter. We are provided with a scientifically defined standard wherewith to weigh our food and measure our garments, and it is surely but consistent that the most intangible of the arts that so frequently appeal to our ears should also have official recognition of a like character. Moreover, for the last twelve months the army authorities have been in the anomalous position of disobeying their own regulation, which orders that the army pitch should be the same as that of the Philharmonic Society. Is not this sufficient to make the scarlet bosom palpitate, and stir the martinets to action? The matter is not one of recent or rapid growth. The Diapason Normal has reigned in France for thirty-six years, and has gradually but surely won the support of leading musicians of all countries, including now our own. It is, therefore, no new thing, but a well tried standard from which there is little chance of deviations being accepted in the future. Several attempts have been made to introduce this standard into England, the earliest practical effort of importance being the Oratorio Concerts given, at the suggestion of Mr. Sims Reeves, by Messrs. Novello in 1869, in St. James's Hall, for which the original organ there was built. These performances, conducted by Sir (then Mr.) Joseph Barnby, have been apparently forgotten by our contemporaries. If the army had adopted the pitch at that time it would have entailed far less expense than at present. But the opportunity was permitted to slip by, and, as in all such cases, any endeavour to change the military pitch will now be more costly. If the army refuses to alter its present pitch, it will probably result in those instrumentalists who play for leading choral societies having to buy new instruments of the Diapason Normal. Conductors may yield to the pressure of circumstances and remain faithful to the high pitch, but if the *prime donne* insist, the valiant members of the British Army will have to capitulate or retreat. Maxim guns will not move ladies' heels, and if they decide to wear French ones—they will.

Our contemporary, the *Daily News*—to whom congratulations—celebrated its Jubilee on the 21st ult. by issuing a *fac-simile* of its first number. Charles Dickens was the first editor, and his father-in-law, George Hogarth (the author of a poor history of the Philharmonic Society, of which he was for many years the Secretary), was the musical critic. Music figured largely in this initial number, bearing date "January 21, 1846." An article, exceeding two columns, headed "Music," began: "We intend to make this journal a record of the progress of an art which certainly, in our day, is more generally cultivated (whether more advantageously or no is another matter) than at any former period, not in this country only, but throughout the civilised world. . . . We shall do the best we can [in the matter of criticism, &c.] without any hope of being exempt from the errors and frailties of our neighbours." This is delightfully modest in comparison with the trumpetings of the "new" critics of the present day. After a long quotation from old Morley's "A plaine and easie," the article gives some very readable historical information, and concludes with words of encouragement to, and in appreciation of, "the younger professors." Amongst the announcements is one of Jullien's Concerts at Covent Garden, when "The *Andante*, *Allegro*, and Storm, from Beethoven's Pastoral Symphony," and "Beethoven's celebrated Valse" are announced to be played, in addition to violin and pianoforte performances by "Signor Sivori and Mr. Hatton," who, of course, is John Liptrot Hatton, of "To Anthea" fame. An interesting advertisement is that of "Novello's Cheap Musical Classics. A series of works by the great masters in Vocal score and Pianoforte accompaniment, without curtailment, from the original Works. Published at about 1d. per page." Mr. J. Alfred Novello was then located at 69, Dean Street, Soho, where the large and important printing operations of the firm are now carried on.

Peculiar significance was attached to the recent annual Conference of the Incorporated Society of Musicians, held on this occasion at Edinburgh, by the fact of the President being Sir Alexander Mackenzie, to whom the meeting must have been one of those rare moments in life when fruition of endeavour is realised. It was but natural, therefore, that his presidential address should be partly of a personal nature, and must have brought him very close to the hearts of his countrymen, and, for that matter, of those who had come from "across the border"; for it may be confidently said that no musician is held in greater esteem wherever the civilising art of St. Cecilia holds sway. Amongst the most important achievements of Sir Alexander Mackenzie may be numbered his foundation of a new Scottish School of Music, which, although young, has brought forth works of the highest class and is rich with promise for the future. That he is regarded as its founder was incidentally shown by his confession that "one of the treasures of my little library is a score by Hans von Bülow, and on its title-page is written, 'To the founder of a Scottish School,' date 1877, that is nearly nineteen years ago. It is not so very extraordinary a thing that one of the two pioneers of Wagnerism, one of the most advanced musicians of his time, should have thought it proper to encourage me in my early attempts to work upon our national music, because he was a many-sided man, who knew very well that national music was already asserting itself under the influence of his master, Franz Liszt." To which he, however, added that "I only mention this to prove that he erred in naming me as the first who had worked in that field. James Dewar was the first Scottish musician who, by intuition, prophetically realised not only the simple grace and beauty of our native music, but the additional charms with which the art of the trained musician could invest it; and his credit is the greater that he had no Liszt, no Smetana before his mind as a prototype." Posterity, however, will probably decline to accept Dewar in this light. Referring to folk-songs, of which his country is so richly possessed, the President said: "In our own time—indeed during the last twenty years—music and its practice have passed through several phases and unlooked-for developments, not the least noteworthy of which is the remarkable effect made by the compositions having for their all-pervading flavour the characteristics pertaining to the primitive music of the various nationalities. Indeed, alongside of the much discussed 'lyric drama,' nothing in musical composition has been so successfully attempted, or claimed so much

attention. Whether these attempts are signs of weakness or lack of originality, a turn in a wrong and downward direction, as some assert, I may not discuss. But the fact remains that much that is most powerfully striking in modern music has been undoubtedly called into being by those composers who are most strongly imbued with the rhythm and melodic spirit of the early music of the land of their birth. We should have had no Tschaïkowsky, no Dvorák, no Grieg if we had not learned to love and appreciate them in their most individual phases. Further, it is not only fitting, but just, that on occasions like the present, when musicians of many lands are linked together, that we should 'doff our bonnets' in memory of those men who worked, to some purpose too, in their generation, and whose names are in danger of being forgotten even by their professional successors. Music of their simple, touching, and joyous kind still lives, it is true; but much of the original substance is being rapidly crystallised out of recognition."

It is said that if you compliment a Frenchman he shrugs his shoulders, that an Italian bows, but that the only effect on the British-born is to call up a ghastly smile and excite suspicion. It is to be hoped, however, that the very gratifying words addressed by Sir William Muir and Professor Niecks to Sir Alexander, on the occasion of his being made the recipient of the Edinburgh University degree of Doctor of Music, produced a less disastrous effect. Certainly Sir Alexander could have had no suspicions aroused, for with all his modesty he must have been inwardly conscious that no one was more deserving of the honour than himself. When a man writes such works as "The Rose of Sharon," "The Story of Sayid," "The Cottar's Saturday Night," "Colomba," "The Troubadour," "The Dream of Jubal," "Bethlehem," "La belle Dame sans Merci," "The Pibroch," and the "Twelfth Night" and "Britannia" Overtures, any University may well be proud to add his name to the list of those who hold its degrees; and Professor Niecks said truly that "in honouring thus Sir Alexander Mackenzie, the University testifies to the high merits of his achievements, acknowledges the debt his country owes him, and points to an example to be followed."

We learn that a number of prominent English composers are about to bring out a series of high-class songs to replace those whose chief characteristics are their untruthfulness and weakness. Amongst the composers who have undertaken to contribute are mentioned Sir A. C. Mackenzie, Dr. Parry, Professor Stanford, Mr. Somervell, Dr. J. G. Bennett, Sir Joseph Barnby, Mr. Cowen, and Mr. MacCunn; but the fact seems to have been overlooked that a large number of delightful songs have already been published by all these estimable composers. The fact is, that there is no lack of fine and effective songs, but there is a want of their appreciation. Vocalists and publishers are more to blame for this than the public. The large majority of the former display little artistic enterprise, preferring to lazily tread in well beaten tracks rather than to make excursions into more truly pleasure-giving paths. Too many are apparently led astray by the blighting royalty system, and some of our best artists sing ditties which excite a smile of compassion for both composer and executant. Not a few young artists have sacrificed their future by the perpetuation of inanities, and apparently many more will do the same. "High class" and "difficulty" would still seem in many minds to be synonymous terms, but this is not always so. There are hundreds of exquisite lyrics of the most simple but effective character lying neglected on publishers' shelves. What is really wanted is a crusade that shall reveal these hidden treasures to the public ear. Any vocalist who will take the trouble to dive into the catalogues of the prominent music publishers will be richly rewarded, for a good song reflects lustre on the singer, and produces the voice in the most advantageous manner.

The continued success of the weekly "dinner hour Concerts" at the City Temple Hall may be quoted as another proof, if more were needed, of the gratefulness of good music to the working masses. At the invitation of Mr. Hazell, M.P., to whom is due the establishment of these entertainments, Mr. Asquith paid them a visit on the 21st ult., and in a brief speech said that the idea, at first regarded as somewhat quixotic, had been fully justified by results, and that he thought that society owed its deepest debt of gratitude to any man who in these days could discover or invent a new method of bringing brightness and variety into the daily existence of those who earned their livelihood by the labour of their hands. His suggestion that the idea was perhaps capable of further development, and that the soothing effect of a musical hour might be tried in the Law Courts and House of Commons, opens a wide field for speculation. Music might well prove of service outside the hour. The memory of a witness might be refreshed by association with the performance of a certain tune; and a few trombones, with lusty players, would be most useful on certain occasions "in the House."

Our attention has been called by a correspondent to an edition by Dr. John Clarke of Purcell's Te Deum, published in 1868. We have been unable to procure a copy through ordinary channels, but at the British Museum we find that Dr. Clarke's adaptation with accompaniment for organ or pianoforte is, with a few exceptions, the same as that by Professor Bridge, being, vocally, a reproduction of the original score. Dr. Clarke's edition was published at nine shillings by the firm of Messrs. Lonsdale, whose plates and copyrights were sold in 1878. This fact, combined with the high price, may account for this version being unknown to musical critics and professional musicians. With regard to Dr. Boyce's arrangement not being in conformity with modern artistic ideas, allowance must be made for the different views which then prevailed, and which may have made Dr. Boyce's version necessary. If, too, Vincent Novello erred in afterwards publishing it, excuse is to be found in the rapidity of his publications and the enormous impetus his enterprise gave to music in this country.

FACTS, RUMOURS, AND REMARKS.

A jubilee performance of "Elijah," at the Crystal Palace, on Handel Festival scale, is announced to take place in June next. This is right and proper. A tendency to over-do jubilee and other chronological observances has been pointed out, but so few musical works keep their vitality undiminished and their freshness unfaded for half-a-century that not a word against the proposed commemoration of Mendelssohn's sacred masterpiece can reasonably be advanced. Let us all, when time comes, show that we are thankful for the great and precious gift which music received at Mendelssohn's hands in 1846.

Even in this advanced year of the world's age we occasionally meet with what, I suppose, must be called criticism, even though it suggest the style which Bendigo or Tom Sayers would have adopted had he chosen to work with pen instead of fists. But it is hard for the moderns to beat their predecessors at this exercise. I take a fine sample of journalistic amenity from the *Theatrical Times* of 1846. The remarks were provoked by a *Bal Masqué* given at Covent Garden Theatre under Jullien: "The last seal was set to the pretensions of that impudent imposter, Jullien, in the result of his beastly *French* exhibition on Monday last. How English*men* can tolerate the vile abominations of such an exhibition, we know not. What were the police about that half-naked unfortunates and wretched *débauchés* were allowed unrestrictedly to promenade the public thoroughfares, disgusting every eye and annoying every ear within reach of the intolerable nuisance? Let us hear no more of the talent of this Jullien. Any advertisement from this semi-naturalised barbarian shall receive fitting notice." The last sentence is rather suspicious, but there can be no doubt that the paragraph has a fine, full flavour.

Under the title of "National Portrait Gallery of British Musicians," edited by John Warriner, Mus. Doc., Trinity College, Dublin, Messrs. Sampson Low, Marston and Co. have in the press a work which will contain some hundreds of portraits of well known and eminent living musicians, who are either natives of Great Britain and Ireland or have permanently settled there, together with a short biographical notice of each.

Judge Meadows White has just tried a case in which certain persons who had placed a false name-plate upon a pianoforte urged that it was merely a "custom of the trade." In giving judgment his Honour said: "Defendants might reconcile it to their own consciences, but there could be no doubt that, by placing the wrong name of a maker upon an instrument the purchaser would be deceived. He did not think such practice came within the scope of fair and reasonable trading." That is true, but nothing can be more astonishing than the power which "custom of the trade" has over the conduct of even estimable men. We all remember that just person, John Bright, excusing adulteration on the ground that it was but a form of competition.

I read in *The Morning*:

At present music is used as a remedial agent in the treatment of lunacy by Dr. G. Alder Blumer, superintendent of the State hospital at Utica. He was led to make the experiment by the chance visit of two Italian organ-grinders. First they played in the exercising ground for disturbed women, and it was remarkable to witness the almost instantaneous effect of the simple music on the patients. The women became at once less boisterous, and were all evidently interested in and diverted by the music. From the yard the players entered some of the wards, and here again the salutary effect of music was apparent.

May it be argued from this that the persons who, to the wonder of their friends and the public, encourage organ-grinders are also "disturbed"?

A correspondent of a provincial journal lately unearthed a concert-notice forty years old, and had the satisfaction of seeing it reprinted. The plan of the article is that of a number of short paragraphs, each headed by the name of a piece performed and made up of remarkably vigorous and picturesque remarks thereupon. The reader may be interested in a few choice examples:

Trio from Vernon, "Sing unto the Lord and praise His name," by Fletcher, Jones, and Johnson, in a high key. Johnson's bass was beautiful; Fletcher's counter-tenor the same; violins tying well. While listening alternately to Fletcher and Johnson, we neglected Jones, and mean no disparagement to that gentleman; indeed, some say his was the finest voice and best managed of the three.

Trio from Handel's "Te Deum," "To Thee, cherubim and seraphim." Some young tenors performed most efficiently in this chorus, and neighbour Wallet distinguished himself by a most brilliant exhibition of his powers in *alt.*

Song, Vernon, "Thou shalt bring them in," by Briscoe, in a high counter-tenor, or, rather, what may not improperly be termed a demi-treble voice, not initially pleasing, but the song was well and musically sung, and he was very fine in his depths, especially where he trills upon "O Lord."

It is to be feared that the original genius which penned these inimitable notes died young.

Musical criticism by wire is always dangerous, and a collection of pranks played by the modern Puck would be vastly entertaining. I could myself contribute some choice specimens, of a kind to put even the Printer's Boy out of countenance. A recent case occurred in the experience of the *Manchester Guardian*, whose London correspondent was made to say that the Royal Choral Society admirably rendered "The Messiah" choruses, "especially 'Come unto me' and the 'Hallelujah.'" Fortunately, everybody knows what risks the senders of critical telegrams run.

The *Windsor Chronicle*, in noticing a Concert at Eton College, added, after mentioning a performance of a song and a three-part chorus, "There was an accompaniment of two hours and a half, and the effect was pleasing." This enigmatic sentence puzzled me greatly, but at length it began to dawn upon me that for "two hours and a half" should be read "two horns and a harp." If my solution be wrong, I give it up.

Mr. Cowen has completed his Suite de Ballet for the Philharmonic Society. It consists of six short movements, in which fairies, giants, gnomes, and witches, &c., are in turn musically presented, and it is probable that the whole will be called "In Fairyland." Mr. Cowen is at home in fairyland, and I look for some very pleasant and dainty effects in this work.

Mr. Cowen has been conducting the Hallé Concerts in Manchester and Liverpool for some while past. Is this the shadow before of a coming event? I trust so.

Mr. C. Lee Williams was well represented as a composer in the programme of the Bristol Madrigal Society's recent Concert (Ladies' Night), and the *Western Daily Press* came out with a just tribute to his ability: "Mr. Williams is a master of many styles, but he never appears to more signal advantage than when he sets a favourite lyric. In Tom Moore's 'When twilight dews are falling soft' he had a congenial theme, and the little Irish bard's love-lines were effectively wedded to music composed specially for the Bristol Madrigal Society, and first included by

them in one of their schemes in 1885. There was no production that afforded more genuine gratification than this piece, which was accorded a *bis*."

Mr. Visetti has recently been in Rome, making arrangements for a demonstration of English music in the Eternal City. It is proposed to give two Concerts, at one of which the "Golden Legend" will be performed; Dr. Parry's "St. Cecilia" and some smaller selections will probably fill the second programme. The performers are all Italians, for whom the words have been translated by Mr. Mazzucato. According to present arrangements the Festival will take place early in April. Success to it. *Apropos*, Mr. Visetti, being half Italian and half English, is naturally entitled to place the music of the one country under the notice of the other.

The Gloucester Choral Society is unlucky just now. Last year its scheme of Concerts could not fully be carried out owing to the Shire Hall being under repair. It was believed, however, even by those who are familiar with the slowness of official minds and hands, that matters would be put straight in time for the present season. Alas for too sanguine hopes! The county architect and his men are still pottering about the building, and do not expect to clear out before May or June—which possibly means September or October. After having given its first Concert of the season in an inconvenient hall, with considerable loss, the Committee now announce that the second must be abandoned; the third, of course, remains doubtful.

Being thus free, the members of the Society have undertaken a performance of "The Messiah," in the Cathedral, on March 19, that being the 100th Recital of sacred music given there since Dean Butler and Mr. Lee Williams started those popular meetings in 1886.

The dates of the Richter Concerts for the present year have been settled. Only three performances will take place in the summer—May 18, June 1 and 8—owing to the demands of Bayreuth upon the conductor's time. The autumn season includes three London Concerts—October 19, 26, November 2—and ten provincial—October 17, 20 to 24, 27 to 31.

The new opera which Mr. MacCunn has undertaken to write, in conjunction with the Marquis of Lorne, is named after the legendary Celtic hero, Diarmid, and deals with the stirring, romantic events leading up to the death of that personage. It will be unusually spectacular. Mr. MacCunn will soon begin work upon yet another lyric drama, very different in character.

Mrs. Katharine Fisk has been engaged as principal contralto at the Norwich Festival. Miss Clara Butt, it is said, takes a year's rest.

The trustees of the new Music Hall at Cincinnati, having resolved to emblazon the names of four great composers over the proscenium arch, selected those of Mozart, Beethoven, Mendelssohn, and Wagner. Dissatisfied, apparently, with the trustees' choice, an enterprising journal started a *plébiscite* among the professors of the city, mostly foreigners it would appear. Of the twenty-eight who voted all gave their voice for Beethoven, all but three for Wagner, and all but ten for Bach. Mozart had eleven votes and Mendelssohn only one. Well, the opinion of twenty-eight musicians who can only find eleven votes for Mozart and one for Mendelssohn is not worth much anyway. Cannot the American people settle such points for themselves instead of running for advice to Van der Stuckens, Bohlmans, Baurs, *et hoc genus omne?*

Mr. Apthorp, an American writer on music, is credited with saying: "Take, for instance, some of the attempts made in England at performing Handel's music just as he wrote it." What attempts? When did they take place, and where? I know of such doings in Germany, and very successful they are; I know also that, in England, we have gone back to some of the old instruments for which Bach wrote, but the experiments with Handel I have forgotten, if I ever heard of them.

A writer in the *Musical Courier* declares that, the Schomburgh line notwithstanding, "New York still takes its annual dose of British music in the shape of 'The Messiah' with avidity." Thanks for the compliment to British music. I now expect to find the name of the composer printed as Handel, not Händel.

Mr. Emile Sauret claims that his repertory consists of 438 compositions.

Winkler's Musical Miscellany (Kingston, Jamaica) stated, not long since, that the lighthouse at Morant Bay, in the extreme East of the island, was erected by Sir George Grove, then Mr. George Grove, C.E. This was corrected by the *Jamaica Post*, which paper declared that it was the Plumb Point lighthouse. Later, "A Young Musician" wrote to say that he had made enquiry into the facts "and discovered an iron plate at the base of the last-mentioned lighthouse (Morant Bay) which bears Sir George Grove's name and testifies to his having superintended the works." Sir George's name has since been written on more abiding material than iron.

Madame Antoinette Sterling is said to have told an interviewer that her coming to America was "a psychic necessity," and had to be obeyed though "thousands of pounds in English engagements" were sacrificed.

Joseph Bennett.

A DISCUSSION ON THE VERSES

"PIANO-FORTE"

(Printed in The Musical Times for January, 1896).

Dear Sir, you've reason when you say:
"In Music, sure, the letter P
Should tell performers they must play
As softly, lightly, as may be."

But, by experience, I have found
The letter P., by Greekish spelling,
Can indicate the *Forte* sound,
Ph. as *F.* will "*loud*" be telling.

From what I hear, it seems to me
Performers on *this* spelling act;
It's no use authors marking P.,
Phorte is played—and that's a fact.

Sabilla Novello.

Genoa, 1896.

ROYAL CHORAL SOCIETY.

Doubts have sometimes been cast upon Handel's "Messiah" as a work that will continue to hold its own notwithstanding modern musical developments. The aspect of the Albert Hall on New Year's Day afforded no ground for such a supposition, for, in spite of the fact that it was a non-subscription night, the vast building was well filled in every part, the audience being one of the largest that has ever been gathered on the first day of the year. Sir Joseph Barnby's choir was in excellent form, and of course a considerable measure of justice was done to the solos, in the abbreviated version of the most sacred of all choral works, by Madame Albani, Mrs. Katharine Fisk, Mr. Ben Davies, and Mr. Santley.

On Thursday, the 16th ult., "Israel in Egypt" was given, and attracted, as usual, a large audience. The splendid and well-trained choristers delivered the colossal numbers allotted to them in this most massive of all oratorios with marvellous precision, and the comparatively unimportant solos were efficiently rendered by Madame Medora Henson, Miss Margaret Hoare, Miss Clara Butt, and Mr. Lloyd Chandos. The famous duet, "The Lord is a Man of war," was sung, as usual, by the 400 tenors and basses of the choir; and although this procedure is, of course, not in accordance with Handel's intentions, the result is unquestionably very effective.

QUEEN'S HALL CHORAL SOCIETY.

The promise of high attainment which was held out by Mr. Randegger's choir at the Queen's Hall, at the beginning of this season, may be said to have been realised on the 22nd ult., when the Society gave its third Concert, the programme of which consisted of the "Spring" section from Haydn's "Seasons," Saint-Saëns's setting of the 19th Psalm, "The Heavens declare" (Op. 42), and Mendelssohn's "Hymn of Praise." To lovers of novelties interest was chiefly centred in the French composer's work, which, in common with many other earnest endeavours, has suffered undeserved neglect since its production in England by the Sacred Harmonic Society on November 20, 1885, and its subsequent performance at St. James's Hall by the Novello Choir in 1889. The fine contrapuntal opening and closing choruses were most effectively sung by the Queen's Hall Choir, and the imposing unison chorus, "And rejoiceth as a giant," advantageously manifested the fine quality of the choristers' voices. Madame Clara Samuell sang the beautiful solo, "Thou, O Lord, art my Protector," the gem of the work, with the utmost devotional fervour; Miss Regina de Sales interpreted the soprano solo parts with much artistic success, and good service was rendered in the elaborate Sextet by Miss Dews. The other soloists were Messrs. Ben Davies, Ffrangcon-Davies, Herbert Thorndike, Winfred Goff, and W. A. Peterkin, all of whom discharged their several duties in admirable fashion. The performances of Haydn's and Mendelssohn's works further displayed the excellences of Mr. Randegger's choir, which is now entitled to rank amongst the first in the metropolis.

LONDON SYMPHONY CONCERTS.

Mr. Henschel resumed his exposition of the progress of Beethoven's genius on the 23rd ult., the inclusion in the programme of the C minor Symphony being probably responsible for the exceptionally large audience which thronged to St. James's Hall on the occasion. The Concert opened with a fine performance of the "Fidelio" Overture, the poetic basis of which work was "explained" in the programme (by an anonymous author) in a way that suggested Puff's interpretation of Lord Burleigh's famous nod. Following the Overture came *Leonora's* beautiful scena and aria "Abscheulicher," which was rendered with great taste and feeling by Madame Duma. Messrs. L. Borwick, Arbos, and Paul Ludwig gave an excellent performance of the seldom-played Concerto for pianoforte, violin, and violoncello (Op. 56); but fresh hearing of the work failed to convince us that its neglect is unjustifiable. Though naturally full of points that would establish the reputation of a smaller composer, the Concerto is, for Beethoven, singularly wanting in that peculiar quality that, for want of a more scientifically accurate term, is known as "inspiration." A powerful, impressive, and highly sympathetic rendering of the magnificent C minor Symphony ended the Concert, which included also the exquisitely beautiful "Good Friday's Spell" from "Parsifal," very delicately played and much enjoyed. Altogether the Concert was one of those at which Mr. Henschel's attainments as a conductor have shone to greatest advantage.

ROYAL CARL ROSA OPERA COMPANY.

On the 20th ult., at Daly's Theatre, the Royal Carl Rosa Opera Company began a four weeks' season—its first in London since 1890. As at present arranged the series is to consist of *Matinée* performances only, the theatre being otherwise occupied in the evenings. Daly's Theatre is by no means large enough for "Grand opera"—as Londoners understand the term; but Covent Garden being out of the question, and no other suitable house proving available, it had to serve, the sacrifice of the first row of stalls to the gentlemen of the orchestra being, perhaps, the most conspicuous sign of cramped conditions. Time was when an English opera season would have been inaugurated with the "Bohemian Girl," as a matter of course. On this occasion the honour fell to "Tannhäuser," an indication alike of the change in public taste and of managerial wisdom. Ten minutes before the hour of commencement it was impossible to buy a seat. With regard to the performance it merits high praise, judged even by London standards. In the important matter of *ensemble* it was superior to many of greater pretension that we have in memory, and, as regards the principal characters, went far towards satisfying quite fastidious tastes. Miss Ella Russell, the *Elizabeth*, has greatly improved as an actress since London amateurs have had an opportunity of appreciating her talents in opera, and her interpretation of the beautiful character was full of intelligence and sympathy. Her costume in the second act was, however, not well chosen. The *Tannhäuser* was Mr. Hedmondt, whose performance of this difficult part was one of the best features of his recent Covent Garden season, and who was heard and seen to still greater advantage in the smaller house. *Wolfram* was in the safe hands of Mr. Ludwig, and the *Landgrave* found a most capable exponent in Mr. L. Pringle. Miss Erna Gelber was a satisfactory *Venus*, and the remaining parts were filled by Miss Minnie Hunt (the *Shepherd*) and Messrs. F. Wood, D. O'Sullivan, P. Somers, and C. Tilbury. Mr. Richard Eckhold, who conducted (for the first time in London, we believe), is evidently an able artist—he never for a moment allowed the orchestra to overpower the voices, and realised the effects of Wagner's score with perfect success.

On the 21st ult. "Carmen" was presented, with Miss Zelie de Lussan and Mr. Barton McGuckin as the *Gipsy* and *Don José*, parts which they have often played before London opera-goers, though never with more success than on this occasion. Miss Hunt made a sympathetic *Micaela*, and sang with much charm, and the *Toreador* was efficiently represented by Mr. W. Paull. Chorus and orchestra were again excellent, and the conductor, Mr. Claude Jacquinot, discharged his duties with ease and skill.

On the 22nd ult. took place the first performance in London of "Jeanie Deans," the opera by Messrs. Joseph Bennett and Hamish MacCunn, which as readers of The Musical Times will remember was produced at Edinburgh in November, 1894. The leading features of the libretto and music of this work were dealt with so fully in our December issue for that year that no necessity exists for detailed notice of them here, especially as, with two exceptions (*Madge Wildfire* and *Janet Balcristie*), the original cast was adhered to, and the composer himself conducted. The performance was excellent, and the opera was cordially received, the greatest effect being made by the first scene of Act iv. Here the music rises to its greatest height, and here, too, Madame Duma (the *Jeanie*) was heard at her best. Mr. MacCunn has so evidently

striven throughout this, his first opera, to write music that shall be dramatic instead of merely tuneful—that shall express the feelings of the characters rather than attract attention for its own sake, that his high aim deserves to be fully acknowledged and encouraged. The two chief faults of the music of "Jeanie Deans," in our opinion, are its lack of characteristic and significant themes, and the number of vocal passages that do not arise naturally out of the elocutionary inflections of the words—indeed, are often in contradiction to them. The scenery and staging of the opera deserve a special word of praise.

But few remarks are necessary concerning the performances of "Lohengrin" and Ambroise Thomas's "Mignon," which were respectively mounted on the 23rd and 24th ult. Mr. Barton McGuckin's impersonation of *Lohengrin* is too well-known to call for comment, and although Miss Ella Russell can scarcely be said to realise the girlish simplicity of the heroine, the part was rendered vocally in a most effective manner. Miss Clara Poole and Mr. Ludwig were respectively excellent exponents of the characters of *Ortrud* and *Telramund*, and the other parts were adequately interpreted. The title *rôle* of "Mignon" was sustained by Mdlle. Zelie de Lussan with the usual success which attends her assumption of this character; Miss Eva Relda appeared as *Filina*, and Mr. Robert Cunningham sang with noticeable taste and refinement the graceful music assigned to *Wilheim*. Excellent service was also rendered by Mr. Alec Marsh and Mr. F. A. Wood, who severally impersonated *Lothario* and *Laertes*. As at the previous performances the *ensemble* was excellent.

MONDAY AND SATURDAY POPULAR CONCERTS.

On Saturday afternoon, the 4th ult., these performances were resumed with an attractive programme, commencing with Mozart's delightful Quartet in D minor, known as No. 2, though it is really the eighteenth in the order of composition. Another universally admired classic was Beethoven's Sonata in A for pianoforte and violoncello (Op. 69), powerfully played by Messrs. Reisenauer and Piatti. The pianist concluded the performance with Schumann's Etudes Symphoniques, which he played more acceptably than on a previous occasion. Mr. Kennerley Rumford was acceptable in two piquant and quaint songs, "How do I love thee" and "Crabbed age and youth."

A powerful scheme was presented on the following Monday, including Schubert's glorious Quintet in C (Op. 163), and, for the first time, Tschaïkowsky's Pianoforte Trio in A minor (Op. 50), dedicated "to the memory of a great artist." The great artist in question was Nicolas Rubinstein, a brother of the more eminent Anton Rubinstein, and the work, therefore, is in the main elegiac in character. In fact, the first movement is marked *Pezzo elegiaco;* but more remarkable is the second, a *Tema con variazioni* in E, most ingeniously and effectively constructed. The third and last section commences in spirited fashion, but the close is as mournful as that of Tschaïkowsky's "Symphonie Pathétique," so that the two works have something in common. The Trio was fairly well interpreted by Lady Hallé and Messrs. Reisenauer and Piatti, but the pianist did not keep himself under sufficient control. Mr. Watkin Mills was in the highest degree artistic in songs by Purcell, Handel, and Schumann.

A splendid performance of Schumann's Fantasia in C (Op. 17), by Mr. Leonard Borwick, was the most noteworthy feature of the Concert on Saturday, the 11th ult.; a finer or more thoroughly Schumannesque interpretation of this most characteristic work could not be desired. Mr. Piatti gave his clever arrangement for violoncello of Locatelli's Violin Sonata in D in his own inimitable manner, and the concerted works were Mozart's Pianoforte Trio in E (No. 6) and Mendelssohn's early Quartet in A minor (Op. 13). Mr. Richard Green gained applause in vocal pieces by Handel and Jensen.

Cherubini's first and most generally admired Quartet in E flat headed the scheme of Monday, the 13th ult., and was played with all possible refinement under the leadership of Lady Hallé, the only other concerted work being Mendelssohn's Pianoforte and Violoncello Sonata in D (Op. 58). Mr. Leonard Borwick gave an intelligent if not striking rendering of Beethoven's Sonata in E flat (Op. 81), "Les Adieux," &c., and Miss Boye was agreeable in songs by Bach and Wagner.

On Saturday, the 18th ult., the programme began with Dvorák's very fine and impressive Quartet in E flat (Op. 51), one of the Bohemian master's most characteristic works. Mr. Leonard Borwick was scarcely at his best in two pieces by Chopin, but the rendering of Schubert's Rondeau Brillant in B minor (Op. 70), in conjunction with Lady Hallé, was all that could be desired. Two little violoncello pieces by Mr. Piatti, entitled "The Entreaty" and "The Race," the latter a *perpetuum mobile*, were, of course, faultlessly played; and Mr. William Nicholl sang agreeably, save that his enunciation of the words might have been more distinct.

The last Concert we can notice for the present is that of Monday, the 20th ult., at which was presented for the first time a new Sonata in A minor, by Signor Piatti. This is ostensibly for violoncello and pianoforte, but the former instrument is allotted prominence from first to last. Though noteworthy for Italian grace and refinement, the new Sonata is distinguished by more vigour and energy than we are accustomed to associate with Mr. Piatti's compositions, and it made an unquestionably favourable impression. The pianist was Miss Fanny Davies, who gave in her best Schumannesque manner a selection from the "Davidsbündler." Brahms's concise and genial Quintet in G (Op. 111) and Haydn's Pianoforte Trio in C completed the instrumental portion of the programme, and Mr. Kennerley Rumford showed artistic feeling in his rendering of songs by Brahms and Tschaïkowsky.

MR. DAVID BISPHAM'S CONCERT.

If Mr. David Bispham's second Concert, which took place on the 7th ult., at St. James's Hall, appealed with less force than the first to antiquarian musicians, it was equally attractive to lovers of music. Those who take pleasure in that which is new were regaled with a Quintet of novel character, one of the parts being written for a bass voice. This work, composed by Mr. Walford Davies, once a scholar, now a teacher at the Royal College of Music, is a setting of some lines by Browning entitled "Prospice." It opens with a *Largo espressivo* for a quartet of strings, and it is only when these have developed at some length a graceful theme of meditative character and a climax has been attained that the voice-part enters. The spirit of the words is from thence carefully reflected and suggested by the strings, which entwine in "wondrous harmony" until the final lines are reached. Here, however, the composer seems to have been led away by the desire to secure a resemblance to the opening bars instead of seeking to express the exaltation contained in the final words of the text. An excellent quartet was provided by Mr. Gompertz's party, and Mr. Bispham gave an impressive delivery of the vocal portion. As a whole, however, the work, while exciting the respect of the musician, somewhat lacks spontaneity. Doubtless many memories were awakened by the concert-giver's singing of Bishop's "Pilgrim of Love," Dibdin's "Sailor's Journal," Shield's "Quaff with me the purple wine," and other fine old songs redolent with healthy and manly sentiment, concerning which, in common with other selections of the afternoon, instructive, historical, and other information was supplied by Mr. Edgar F. Jacques in a programme embellished with a quaint coloured illustration of Rowlandson's as the title-page. Some songs of to-day were expressively interpreted by Miss Esther Palliser, the Meister Glee Singers were heard in glees worthy of their skill, which cannot always be said of this highly-trained quartet party, and Mr. Leonard Borwick and Mr. Gompertz respectively played pianoforte and violin solos with charm and pleasure-giving finish. The admirable Concert was concluded in a spirited fashion by Mr. Bispham declaiming three of Professor Villiers Stanford's "Cavalier" Songs, the choruses of which were sung by students of the Royal College with a sympathy for rebellion that in the days to which the ditties referred would inevitably have led to a change of domicile on the part of the singers.

PEOPLE'S PALACE.

On Saturday, the 18th ult., Sir A. C. Mackenzie's "Dream of Jubal" was given at the People's Palace, Mile End, before a large, attentive, and most appreciative audience. Mr. Joseph Bennett's beautiful poem was recited by Mr. Charles Fry, who, stimulated, no doubt, by the occasion, gave more than usual effect to the fine declamatory passages which fell to his share. The salvos of applause, which at the East-End have a ring about them that is good to hear, showed how heartily the popular reciter's efforts were appreciated. The soloists were Mrs. Hutchinson, Miss Ella Sayer, Mr. Iver McKay, and Mr. F. Hosking. Mrs. Hutchinson made a great impression in "The Lord is good," Mr. Iver McKay was compelled to repeat a verse of "The Song of the Sickle," and a similar compliment was paid to the love-duet. The chorus and orchestra grappled manfully with the difficulties of the work (which are not small) and gave a very fair idea of the effects intended by the composer, though it cannot be said they always realised them. Mr. C. H. Allen Gill conducted with immense spirit and watchful care, and deserves great credit for the result achieved. That the huge audience found the music to their taste was evident after the opening piece, the "Gloria," the last chord of which merged into a burst of applause that somewhat tried the nerves of an effete West-Ender. "The Dream of Jubal" was preceded by Mr. German's fine Overture to "Richard III."

INCORPORATED SOCIETY OF MUSICIANS' ELEVENTH ANNUAL CONFERENCE.

As far as the number of members (over 400) and interest and importance of the various functions, the eleventh annual Conference, held in Edinburgh on December 31 till the 3rd ult., established a record. One of the most interesting ceremonies in the course of—although not actually connected with—the Conference was the "Laureation" of Sir Alexander Mackenzie as Mus. Doc. *honoris causâ* of the University of Edinburgh. The Right Honourable the Lord Provost of the City opened the first meeting with a warm welcome on behalf of the Corporation. The University put the spacious music class-room at the disposal of the committee for meetings, &c. The Edinburgh section guaranteed among themselves a sum of more than £100 in order that the Concert of Sir A. Mackenzie's music should be arranged in a manner worthy of the occasion.

Sir Alexander Mackenzie, who presided over the first meeting, read a most interesting paper on "Musical Life in Edinburgh sixty years since." He said that in our own time—indeed, during the last twenty years—music and its practice had passed through several phases and unlooked-for developments, not the least noteworthy of which was the remarkable effect made by the compositions having for their all-pervading flavour characteristics pertaining to the primitive music of the various nationalities. He then proceeded to sketch the history of the development of music in Scotland, and particularly its rise in Edinburgh since the institution in that city of the Society of Professional Musicians in 1819. The facilities for musical education had been multiplied to such an extent as to become even a little alarming to those who gave serious consideration to the over-cheapening process to which the professional work of teachers was being subjected, leading them to the conclusion that education might be brought within too easy reach of the many and become perhaps a somewhat doubtful benefit. If they were to judge by the amount of music which was written and published during a year in England, the question, "Are we a musical nation?" would never have been so frequently put, if at all. What concerned them was not the quantity, but the quality. To be frank, vocal music had become a more powerful conductor in the easy descent to Avernus than instrumental. A considerable experience on so-called "entry days" at a musical institution with which he had more than a mere nodding acquaintance, led him to bring before their notice the fact that there must still be something "rotten in the State of Denmark" as regarded the election of the musical food upon which some of our young musicians, more especially our young vocalists, were nourished. He said young vocalists, because his strictures applied with much less force to instrumentalists, who seemed to be much more dainty and careful in the selection of their music for study. He suggested the holding of a conference of singing teachers to discuss the questions—(1) What sort of music are we compelled to teach? (2) What sort of music do we individually feel inclined to teach? The first question might be answered in good old Scottish fashion by asking another—Does anyone compel us to teach rubbish at all? The second question required silent meditation. These were very serious questions, and to a great extent affected the so-called newer school of native instrumental music as well. An earnest and conscientious one it might be; all the same, there was an insidious disease creeping stealthily into it. It was called "rickets" in the human child, and that was as good a name as any other to use in this connection. They had seen quite enough of misshapen forms and neurotic, sapless work. He trusted that in the future more power would be exerted in favour of a less sickly and more breezy music, a music more in harmony with our own national characteristics.

Professor Niecks read a paper which dealt with the "Association of Tonal and Verbal Speech." He said they might differ as to the extent of the expressiveness of music, but none of them was likely to deny it altogether, unless he were blind to the development of the art during the last three hundred years—a development mainly of its expressiveness—and deaf to the appeals that were made to him with ever-increasing forcibleness by every succeeding generation of composers. If music, he proceeded to say, could heighten the expressiveness of words it must have some expressiveness of its own. No musician doubted in these days its expressiveness, but many doubted the definiteness of its expression. A thorough examination of the question, however, showed that music, like poetry, painting, and other arts, was definite in some and indefinite in other respects. After parenthetically remarking that there was nothing more helpless than the musician whose whole equipment consisted in his technical acquirements, he dealt particularly with vocal music, saying that the capacities of verbal and tonal speech were not alike. It was, of course, possible to set absolutely good music to unmusical words, and, indeed, some composers had boasted that they could set a bill of fare to music, but where the composer did so there was a want of harmony between the words and the music. There was nothing more common than composers setting to music words as uninteresting as bills of fare, and that was sometimes done out of pure carelessness. The itch of composing was so strong in some that they had not patience to consider the words. The want of foresight and insight on the part of composers was next referred to by Professor Niecks, and the various ways in which music might be set to suitable words considered, special attention being paid to the epic, lyric, dramatic, and descriptive elements in ballads and operas. The song, he said, in conclusion, was the only entirely rational form of vocal composition. All others were at best compromises between reason and unreason, between the possible and the impossible; whereas the full power and beauty of music were only possible in instrumental music.

Professor Prout addressed the members on "The Orchestra in 1800 and 1900." In general terms it might be said, he thought, that the difference between the orchestration of the last century and that of the present day was that in the latter the instruments were treated more in large groups and masses and proportionately less as solo instruments than was the case with the older composers. The additions made to the resources of the orchestra in the last 100 years had consisted far less in the introduction of new instruments than in new methods of treating and combining those already in use. The tendency had been specially in the direction of increased richness and fulness. Was this an unmixed advantage? He ventured to deny that it was. He feared the younger generation of musicians were fed so largely on the highly seasoned diet provided by modern composers that they had little or no taste for the simpler fare offered by the old masters. Let them, by all means, welcome everything

new which was good, but let them not, at the same time, reject what was good simply because it was old. To the student who was beginning to score for the orchestra he would say—"By all means make yourself acquainted with modern scores, but take for your models rather those masters who, like Mozart, Beethoven. Schubert, or Mendelssohn, were content with moderate resources. Do not waste your colours, but try how much effect you can obtain from a few instruments at a time."

Other papers and addresses were delivered by Mr. W. H. Cummings (in place of Mr. Walter Hately), who spoke on "Music and Musical Instruments in Scotland before the eighteenth century"; Mr. A. K. Virgil, on "Technical Pianoforte Instruction"; Mr. Franklin Peterson, on the absurdity of the usual "elementary" instruction of "Theory" (a full report of this paper, "The Bitter Cry of the Children," will be found in the *School Music Review* for February); Mr. T. Roylands-Smith, on "Choral Associations"; and Mr. S. Midgley, on "The Influence of the five-octave keyboard on Beethoven's Pianoforte Works." Organ Recitals were given in St. Mary's Cathedral by Mr. T. H. Collinson and by Mr. T. Hartley in St. Giles's Cathedral.

There was no want of more "social" functions. A Concert was given in the Waterloo Rooms, on December 31, by the Glasgow Select Choir (conductor, Mr. J. Millar Craig), followed by vocal and instrumental compositions composed and performed by the members of the Edinburgh section. On the 1st ult. a Banquet, presided over by Sir Alexander Mackenzie, was held in the Royal Hotel, and attracted a good hundred more than the room could hold with any regard to comfort or health.

The Edinburgh Society of Musicians threw open its rooms on the afternoon of the 2nd ult., and entertained the Conference to afternoon tea. The Lodge "Dramatic and Arts" and the Scottish Arts Club likewise extended their hospitality to the visitors, and the Conference was brought to a brilliant conclusion on the evening of the 3rd ult., when the Right Hon. the Lord Provost, Magistrates, and Council of the City gave a Reception and Ball in the Music Hall and Assembly Rooms.

An excellent programme of music by Mr. Moonie's Male-Voice Choir ("To the Sons of Art" and Scandinavian part-songs), Miss Margaret Hoare (vocal solos), and Mr. Paul Della Torre (pianoforte solos) varied the proceedings at the Reception.

The choral-orchestral Concert, on the evening of Thursday, the 2nd ult., was the event in the Conference of most interest to the general public. The programme had been arranged from the works of Sir A. C. Mackenzie, and the Choral Union, as well as its able conductor, Mr. Collinson, very kindly put their services at the disposal of the Committee. The Scottish Orchestra was engaged, and Sir A. C. Mackenzie himself wielded the *bâton*. The chorus sang the "Cottar's Saturday Night" with very evident appreciation, and responded very carefully to all the demands made upon them by the composer. Mr. John Dunn was warmly recalled for an excellent performance of the "Pibroch," and the three pieces "From the North," the most successful number on the programme, so delighted the audience that No. 2 had to be repeated. Sir A. C. Mackenzie was received with the greatest enthusiasm at the opening of the Concert, and frequently during the performance, as well as after the closing number (a sparkling rendering of his clever "Britannia" Overture), the applause was loud and long.

CONVENTION OF TONIC SOL-FA MUSICIANS.

A Convention of musicians and students who advocate the use of the Tonic Sol-fa method was held in Aldersgate Street on the 2nd, 3rd, and 4th ult. On the first day Mr. J. S. Curwen presided, and in his opening address observed that the spread of the Tonic Sol-fa movement went on as fast as ever. It was now to be found amongst all classes, and some of the younger members of the Royal Family were taking it up. The choir of Welsh miners, which had recently performed before the Queen at Windsor, was composed almost entirely of Tonic Sol-faists, and when the Kaffir chiefs came from Bechuanaland recently, it was found that they were all thoroughly acquainted with the system, and could sing at sight from it. A paper on solo singing was read and admirably illustrated by Mr. W. J. Kidner, of Bristol; Mr. L. C. Venables gave a Lecture on sight-singing, in which he made some suggestions as to how difficult passages should be translated into Tonic Sol-fa notation, and Mr. S. Filmer Rook gave a lesson on voice training for adult classes.

On the morning of the second day many of the delegates and visitors from the country, to the number of sixty, were taken round in brakes to some of the "musical haunts" of London, under the congenial care of Mr. F. G. Edwards. St. Peter's Church, Cornhill, where the old keyboard upon which Mendelssohn played the organ is still preserved; the premises of Messrs. Broadwood, the room in which Weber died, and the rooms of the Royal Society of Musicians were visited. At the afternoon meeting of the Convention, Mr. McNaught read a paper on problems of sight-singing, and opened discussions upon various proposals for modifying and improving the Tonic Sol-fa notation. At the evening meeting, Mr. J. S. Curwen gave a model first lesson on chords to children, Mr. McNaught following with a paper on "Notes on Children's Voices" and another model lesson, and Mr. R. D. Jamieson, of Glasgow, concluding with an admirable paper on "The leader of Church Praise and the materials."

On the third day a ladies' meeting was held at which the Virgil Clavier was explained by Mrs. Curwen, and Miss M. L. Wood read an interesting paper on "The past and present position of music in the Isle of Man." At the open meeting in the evening, Mr. M. O. Jones, of Treherbert, Glamorgan, read a paper, entitled "A Retrospect of the Progress of the Tonic Sol-fa System in Wales," and Dr. H. Coward, of Sheffield, lectured upon "The Madrigal, Glee, and Part-Song," illustrations of which were well sung by the South London Temperance Choir under Mr. Seemer Betts. The Convention was well attended. There were present visitors from most of the large towns in Great Britain. At the concluding meeting there was an interesting reception of the surviving members, or as many as could be gathered, of the choir that gained a prize at the Paris Exhibition in 1867, under the late Mr. Joseph Proudman.

ROYAL ACADEMY OF MUSIC.

Mr. D. J. Blaikley read an important paper on "Standards of Musical Pitch" on the 15th ult., at the Royal Academy of Music. In briefly tracing the history of the subject, the lecturer went back to the French commission of 1859, which resulted in the adoption by France of the Diapason Normal with A of 435 vibrations, and which was a compromise between the highest pitch then in use and the pitch of the time of Mozart. The Society of Arts took up the subject immediately after the French commission had made its report, but was unable to do more than direct public attention to the matter. The next steps of importance were the publication in 1880, in the journal of the Society, of the exhaustive lectures given by Mr. Ellis, and the public meeting on June 20, 1885, at St. James's Hall, convened by the Directors of the Royal Academy of Music. The latter led to the appointment of a committee, under the chairmanship of Sir George Macfarren; but it dissolved itself on the declaration of the Duke of Cambridge that it was impossible to alter the pitch of the military bands. At the Military Exhibition at Chelsea, in 1890, the lecturer had proposed a compromise pitch of A 449, which offered many advantages. Finally, the adoption of the Diapason Normal by the Philharmonic Society last year had revived the question, which it was most desirable should now be finally settled. Not the least interesting portions of Mr. Blaikley's paper were the explanations given of some of the causes which had conduced to the rise in pitch since the time of Handel, when A was nearly three-quarters of a tone flatter than the highest in present use. Personally there would seem to be a constant craving on the part of orchestral players to be a trifle sharper than their neighbours, and instrument makers were frequently called upon to sharpen instruments. The well known brass bands in manufacturing districts had a liking for being above the recognised army pitch. The effect of heat was to raise the

pitch of all wind instruments, which responded comparatively in the following order of sensitiveness: wood-wind, small brass, large brass, and organ pipes, the last-named being the most susceptible. A tuning-fork, however, was flattened by being heated, and thus might agree with a standard directly after being filed down to it, but would be sharper on cooling. Koenig now tuned his forks at a temperature of 20° Cent. or 68° Fahr. as being more in accordance with the average heat of concert-rooms. As an example of the effect of heat on orchestral wind instruments a bugle and clarinet were placed in hot water, and two like instruments of the same pitch were immersed in iced water, with the result of a mutual alteration in their respective pitches of nearly a semitone. In short, every accident, every error, and every personal eccentricity seemed to exert an influence calculated to raise the pitch. No better primary standard of pitch existed than a large tuning-fork. Such an instrument, carefully preserved in the Museum of the Paris Conservatoire, formed the standard of the Diapason Normal. If a similar basis were adopted in England it was necessary that not only the temperature of the fork at which it was to give a certain number of vibrations should be stated, but also the temperature in which the various instruments were to agree with it, as they could not be in accord at all temperatures. The requirement of a more scientific definition of pitch was the more necessary since all such wind instruments as flutes and clarinets were at their best as regards intonation at one particular length; but their tuning and length must be determined by the temperature at which they were required to be at a given pitch. It was possible to alter brass instruments from the high pitch to the Diapason Normal, but with the wood-wind accurate conversion was hopeless, as the relative distance of the sound-holes in these instruments was decided by the length of the tube. All instruments could, however, be converted to the suggested pitch of A 449. No English pitch could be truly called national unless it was that adopted by the army bands, since provincial orchestras were largely dependent on these players. That some decision from the military authorities was called for was patent from the fact that the rule at Kneller Hall stated that "In order to ensure uniformity throughout the regimental bands of the service the instruments are to be of the same pitch as that adopted by the Philharmonic Society." As far as wind instrument makers were concerned, it was absolutely immaterial to them whether the existing army pitch should be the only standard or whether the Diapason Normal should exist side by side with it; under no circumstances could the elimination of instruments made to the former pitch take place rapidly. The point of extreme importance on their side of the question was that there should be no hesitation or uncertainty about the matter, and that whatever was done should be done with as near an approach to official authority as the nature of the case allowed. This end could probably be arrived at if the Philharmonic Society would take the lead and secure a definition from the military authorities of their standard of pitch of a more scientific character than at present existed; the agreement of the chief musical academies and institutions to take joint action with the Philharmonic Society; and the establishing in the metropolis and in local centres of large tuning-forks or other standards of pitch approved and certified by a board or committee of experts.

The Competition for the Macfarren Scholarship took place on the 8th ult. The scholarship was awarded to Percy Hilder Miles (a native of Erith), and the examiners highly commended Joseph Charles Holbrook.

ROYAL COLLEGE OF MUSIC.

At the first Concert of the new term, given on the 22nd ult., Miss Marie Motto introduced two recently published violin pieces by Mr. S. Coleridge-Taylor. They were a "Lament" and a dance-measure in 2-4 time, entitled "Merrymaking." Like the rest of this talented young composer's recent works, these two numbers, forming his Op. 9, display the rare gift of originality in a marked degree. The "Lament" especially, an inexpressibly sad, not to say lugubrious *Larghetto*, in the composer's favourite 6-4 time, with a somewhat brighter and very beautiful middle portion, is absolutely new and unlike anything of the kind we know. The absence of any decided rhythm, the strangely syncopated and altogether unconventional character of the complicated pianoforte accompaniment, and the peculiar intervals which abound in the melody of the violin, produce something like bewilderment on a first hearing. Needless to say, the beauties of such music do not lie on the surface, nor are they revealed by a correct but somewhat unemotional performance, such as Miss Motto gave. The dance is a boisterous, strongly-accentuated, tuneful *Vivace* of irresistible, breezy freshness. Unfortunately it was taken at such a rapid pace that the performance, and more especially the pianoforte accompaniment, played by the composer, almost resembled a "scramble." Miss Otie Chew and Miss Gertrude King played Brahms's beautiful G major Violin and Pianoforte Sonata in a manner which seemed here and there to betray want of proper preparation, and Messrs. William Ackroyd, Samuel Grimson, Charles Jacoby, and Miss Ethel Uhlhorn-Zillhardt gave an impressive performance of Smetana's E minor String Quartet ("Aus meinem Leben"). Mr. Howard Jones played Chopin's Fantaisie in F minor (Op. 49) with fluent *technique* but little appreciation of its poetical import, and Miss Ena Bedford and Mr. Emlyn Davies displayed their fine voices in Goring Thomas's duet "Amours Villageoises."

ROYAL INSTITUTION.

"Sound, hearing, and speech" formed an attractive subject for the recent series of "Christmas Lectures" annually given at the Royal Institution, and Professor John Gray McKendrick, to whom the discourses were this year intrusted, acquitted himself of his task in a manner that not only appealed effectively to the young folks, but also awakened and sustained the interest of children of larger growth, who, it may be added, formed the majority of the audience. Whenever the scientist treats of sound the musician may listen with advantage to himself and his craft, and although the composer may write a good symphony without intimate acquaintance with the complexity of sound waves, yet the manner in which some waves nullified each other under certain conditions is suggestive that the old adage of knowledge being power might once again prove true. Of course, the phonograph was an important witness to the truth of the Professor's remarks, and, like some mystic genie, it faithfully spoke, sang, and played as commanded with the perfection of obedience. Its sensitiveness was, however, shown to be far below that of the human ear, and in the description given of the aural apparatus much food was again given for thought to the earnest musician. The compass of the ear, the Professor said, extended over eleven octaves, and it was able to distinguish variations in pitch of the sixty-fourth part of a semitone. This was apparently accomplished by a marvellous arrangement of microscopical hair-like fibres, some 24,000 in number, each of which, in tiny cells filled with liquid, vibrated in sympathy with a particular portion of the entire range of sounds audible to us. By these means the most complex vibrations were analysed and decomposed, each hair-like fibre picking out the wave with which it was in sympathy and reporting its presence to the brain. All normal human ears had this apparatus, and thus the difference between the cultured musician and the uncultured was mental. So to speak, the nerves faithfully piped, but the brains of the majority were too dull or careless to hear. By some ingenious experiments the Professor showed how marvellously quick and discriminating the ear was in detecting variations of pitch and *timbre*. Thus the accentuation of any harmonic of a note was not only immediately discerned, but also its effect on the *timbre* of the note. The slightest flatness or sharpness of any of the harmonics was, too, instantly made known by the consequent pulsations set up. All this and more of the same nature gave significance to the remark that in the future music would mean much more to man than it did at present; and, indeed, it would seem plain that, could our brains be trained to appreciate all that our ears accomplished, music would far excel speech as a means of expression and communication of thought.

The wonders of vocal production were also explained, and in a manner calculated to be of practical help to singers. The descriptions of the extreme delicacy of the vocal membranes—a term happily substituted for vocal cords—was a forcible warning against over-straining the voice, and what to many is the mystery of the vocal registers was shown to be merely the involuntary re-arrangements of certain internal portions of the vocal apparatus in the throat as the scale was ascended or *vice versâ*. *Timbre* was proved to result from the formation of the resonant chambers at the back of the nose and the position assumed by the mouth. The amplitude of the sound produced depended on the depth from the edge of the vocal membranes which vibrated. Some experiments with vowel sounds threw doubt upon Helmholtz's theory that each possessed its own peculiar pitch, but otherwise recent researches and discoveries confirmed the great acoustician's deductions. In conclusion the Professor pleaded for his audience's continued sympathy with science, since it meant "knowing the truth about the wonderful phenomena of the world in which we live."

MUSICAL ASSOCIATION.

A paper of great value to students of harmony and of universal interest to all earnest lovers of music was read by Dr. Sawyer, on the 13th ult., at the Musical Association. The lecturer took for his subject "The tendencies of modern harmony, as exemplified in the works of Dvorák and Grieg," and although, owing to their complexity, the importance of his researches will probably not be fully appreciated until the discourse appears in the annual Proceedings of the Society, the direction in which harmony has developed and was still tending was clearly shown to be the extension of the limits of the scale by the introduction of notes and chords foreign to the key. Some of the most novel effects in Grieg's music were produced, the lecturer said, by manipulation of the triads of the minor mode; many other modern composers also showed a predilection to use all the chromatic and diatonic chords of the major scale in the tonic minor, and *vice versâ*. Grieg used all forms of the minor scale both in his harmonies and melodies, and frequently employed the major triad on the flattened seventh and the major sixth of the minor key. Professor Prout, who occupied the chair, considered, and with good reason, that the prevalence of the flattened seventh in Grieg's music was traceable to the composer's Scandinavian descent, this interval being common to Norwegian and Danish folk-songs. The major sixth of the minor scale was, in the estimation of the chairman, a survival of the Dorian mode.

How the Norwegian composer sometimes set at nought, and, it must be admitted, with charming effect, some of the most firmly established rules of the text-books, was shown in such passages as the following example from the second Humoreske, in which the third of each chord in a descending series of sixths, being placed above the sixth, produced the inevitable consecutive fifths:



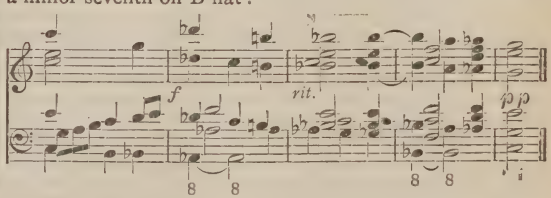
The freedom with which chords of the seventh were resolved was carefully pointed out, and the favourite device of the resolution of the leading note on the fifth of the key through the ninth in the chord of the dominant, was illustrated in the following passage from the Albumblatt in F (Op. 47, No. 2):



Several examples were also given of the extensive and distinctive use which both Dvorák and Grieg made of the chord of the augmented sixth. Dr. Sawyer gave quotations of these chords, not only on the flattened supertonic and flattened submediant, but also, as he considered, on the subdominant. The latter chord was, however, objected to by Professor Prout, as entailing the recognition of more than twelve semitones in the key. In his estimation it was not an augmented sixth, but a minor seventh. For instance, the chord F, A, C, D sharp, in the key of C, should be written F, A, C, E flat, the notes being respectively the seventh, ninth, eleventh, and minor thirteenth of the dominant, although it might be resolved like the augmented sixth. This may be put by as a nice little problem for a quiet evening or for a chat by the fireside. With regard to cadences, the lecturer's remarks indicated that any two chords satisfied the Bohemian and Norwegian composers. Thus, in Dvorák's "Stabat Mater" (page 69) was found a cadence formed by a chord of A minor followed by a chord of B:



Grieg went farther than this, for "Der Einsame" contained the following way home to the key of C through a minor seventh on B flat:



Other remarkable excerpts were quoted, together with instances of passages over a pedal note in which, in spite of the dictum of theorists, modulations were freely made. Having shown with what excellent effects the academical laws could be broken, Dr. Sawyer concluded by urging students not to attempt to do so until they had first conscientiously worked through the text-books, had studied the methods of the old masters, and finally had carefully analysed the scores of contemporary composers. Most excellent advice, which it may be hoped that fervid youth will faithfully follow, if only for the sake of future audiences. It should be added that grateful respite from the avalanche of chromatic derivations and complexities poured forth by Dr. Sawyer was now and again given by Miss Kate Sims and Miss Maud Thatcher, from the Royal College of Music, who respectively played and sang in a sympathetic manner several pieces by the composers under dissection. These performances were in themselves eloquent explanations of many passages which at first sight on paper looked appalling, for the interpretation showed the æsthetic truth of the mode of expression, and proved what Dr. Sawyer happily termed the remarkable elasticity of tonality.

"H.M.S. PINAFORE" AT THE GROCERS' COMPANY'S SCHOOL.

The Grocers' Company's School at Hackney has for many years made a specialty of music on its public days. At Christmas time an operetta is given and at Easter an oratorio. Few day schools have such a record to point to. This Christmas the opera selected was Gilbert and Sullivan's ever-popular "H.M.S. Pinafore." The performance was undertaken entirely by the boys, about forty of them forming the chorus. The opera was fully staged and presented in a most complete manner. The School lends itself peculiarly well to theatrical exigencies, the Gymnasium (which holds an audience of 800), in which performances are held, being practically part of the commodious main

building. Judging from the quality of the voices and the surprising skill of the performance, it would seem that the atmosphere of north-east London must be in some way conducive to the production of good singers, or that special skill in training, and some unusual stimulus to excellence in the School itself, must be at work. Certainly, we have rarely heard chorus-singing from boys that pleased us so much. The tone was full, round, perfectly in tune, and produced with ease. The principals court criticism not only on their singing, but on their skill as actors. It says volumes for the boys and the all-round ability of the head-master, the Rev. J. Gull, who coached all the performers, that in view of their age their acting was remarkably good. T. Rumbal, who took the part of *Sir Joseph Porter, K.C.B.*, deserves special mention. For a boy of fourteen years of age he showed exceptional talent. F. O. Harriss, as *Josephine*, also deserves notice for the beauty of his voice and style. The able conductor, Mr. Ernest Newton, the music-master of the School, was assisted by a competent band, in which many of the School staff played. Four performances were given, and they were all attended by large audiences. No money was taken, admission being only obtained by invitation.

REVIEWS.

Choral Society Vocalisation. Instructions and exercises in voice-training to be used at ordinary rehearsals. By J. Stainer. [Novello, Ewer and Co.]

This book forms the fiftieth volume of Novello, Ewer and Co.'s Music Primers and Educational Series, the value and importance of which can scarcely be over-estimated. No better explanation of the object of the issue under review can be given than the following quotation from the preface: "England may well be proud of her numerous choral societies; they serve the triple purpose of encouraging composers, of making their members familiar with the literature of concerted vocal music, and of periodically giving the public pleasurable and instructive performances. But there is another side to the story; it is in many cases exceedingly difficult to keep them in a state of efficiency, or to get members to maintain their interest in them for any length of time. Loss of efficiency is easily explained; in all such societies it constantly occurs that certain very efficient members insist on retiring, whilst certain very *in*efficient members equally insist on staying. . . . Loss of continued interest may, I believe, be often explained in a manner which may also account for the frequent resignation of efficients. Many good members of choral societies, although they fully recognise the benefit and satisfaction of learning great works, feel inwardly that they are doing more good to other people than they are to themselves. They think that the society is of no value to them individually, and for this reason: *it may indeed make them better musicians, but it does not make them better singers.* . . . But why cannot each member of a choral society be made a better singer? For the last fifteen years I have had my heart set upon providing conductors of choral societies with a Manual of Exercises in Vocalisation which might be to each member a sort of genuine 'singing lesson.' . . . In my earlier days I was a hard-working and enthusiastic conductor of choral societies, so their needs are known to me by personal experience. I discovered the want of such a manual by having to teach one of my voluntary choirs to sing a series of vocal exercises from memory. But I noticed that when the first quarter of an hour or twenty minutes had thus been devoted to exercises in 'vocalisation' the singing for the rest of the evening was infinitely superior to what it was when they had not been practised at all." There can be little doubt but that in the above words Sir John Stainer has correctly described the cause of much which is unsatisfactory in choral bodies. Moreover, his book is an important recognition of the differentiation which is taking place in musical study with regard to technical ability as apart from æsthetics. The exercises are not for practice in reading at sight, but for the development of each chorister's voice and for the cultivation of unanimity of attack and perfect balance of tone. That these objects will be accomplished by the use of this manual with more or less success, according to the intelligence of the conductor, there can be no doubt after perusal of the exercises, which contain examples of all the ordinary difficulties met with in modern choral writing.

The Troubadours and Courts of Love. By John Frederick Rowbotham, M.A., Oxon. (Swan, Sonnenschein and Co.)

The object of the "Social Series," of which this volume forms a part, is to discuss some important factors which concern the evolution of man, other than war and politics, to which such prominence is usually given in history. The story of the Troubadours, who exerted some influence on the poetry and music of the Middle Ages, is related by Mr. Rowbotham in a very attractive manner. He is, naturally, specially concerned with them in their connection with England. After some introductory pages, telling of the glories of Byzantium and of Provence, the "cradle" of the poet-musicians, our author commences his history proper with William, Count of Poitou, grandfather of Queen Eleanor, wife of Henry II. Later on, he speaks of the discredit thrown on the story of Blondel and King Richard. Considering, however, that it is thoroughly in keeping with the manners of the time, he repeats it, "whether it be true or false." This attitude, perhaps, will explain a few other statements in the book which may not bear strict investigation. We have a picture, fairly accurate, and attractively drawn, of a period in history which has been recorded by chroniclers, not critics. The chapters "The Courts of Love" (for that was "The Age of Love") and "Stories of the Troubadours" are light and entertaining, yet, perhaps, not altogether unprofitable. Mr. Rowbotham has a chapter on "The Troubadours as musicians." He touches upon the state of harmony "at the time of the Troubadours." This expression is somewhat vague; and, further, the *rôle* which he assigns to the Troubadours in the making of harmony is too prominent. But his book is of small compass, and a brief reference to such an important subject can scarcely meet critical requirements.

Panseron's Forty-two Vocal Exercises. Edited by Alberto Randegger. [Novello, Ewer and Co.]

This selection of forty-two melodic and progressive vocal exercises for contralto, baritone, or bass, from the second part of Panseron's "Méthode de Vocalisation," may be warmly recommended to all teachers of singing. Panseron's long experience at the Paris Conservatoire in the difficult art of voice cultivation, and the wide acceptance of his method by leading schools of music in France and Belgium, in themselves bear witness to the excellence of his system. But apart from this, a glance at the present volumes is sufficient to show the experienced teacher the great value of the collection. Particular features of the exercises are the ease with which they can be learnt by heart, owing to the sequential form in which they are written, and the admirable regard paid to the division of the vocal registers. It is scarcely necessary to add that the value of the studies has been greatly increased by the marks of expression and phrasing and other important details supplied by Signor Randegger.

Novello's Short Anthems. Nos. 57 and 58. [Novello, Ewer and Co.]

The first of these anthems is an introit for Quinquagesima Sunday and is a setting, by A. G. Iggulden, of the Collect appointed for that day. It is written for interpretation by an unaccompanied quartet, and four fairly trained voices which harmonise well together could make this anthem an impressive portion of the service. It is eminently devotional in character, and each voice part possesses independence and interest. No. 58 is a setting, by John Stafford Smith (1750-1836), of the Collect for the second Sunday after Epiphany, and is also intended to be sung unaccompanied, but not by four solo voices. The music is taken from a signed MS. copy dated March 8, 1813, in the possession of Mr. Julian Marshall, and is an excellent example of the contrapuntal style which has made English church music famous.

Novello's Octavo Edition of Two-Part Songs for Female Voices. Nos. 97-103. [Novello, Ewer and Co.]

Mr. Myles B. Foster has provided No. 97, which consists of a melodious and graceful setting of some reflective lines by Somerville Gibney, entitled "Lined with gold," which may be described as a new version of the proverb "There is a silver lining to every cloud." No. 98 is of a more ambitious nature, and is one of the series of "Bird Songs." The text is supplied by M. C. Gillington (Mrs. George F. Byron) and the music by H. A. J. Campbell. To the pianoforte accompaniment are added parts for first and second violins, which are necessary for the music to make its due effect; but the vocal portion is simple in character, and could be sung at sight by a fairly-trained choir. The same author and composer have supplied Nos. 99 to 103, severally entitled "Shadow Dance," written in gavotte form and very pleasing; "The Old Oak," "Berry time," "The Traveller," and "Night Wind." In all these provision is made for first and second violins, in addition to the pianoforte accompaniment, and successful endeavour has been made in the vocal writing to combine simplicity with effectiveness.

Because the Springtime's here. Song. Words by Clifton Bingham. Music by Frank L. Moir.

The Roving Gipsies. Bolero Song. Words by Maud Sidley. Music by J. Christopher Marks.

[Edwin Ashdown.]

The first of these songs is a merry-hearted ditty which, if sung by a flexible soprano voice, could be made effective in the concert-room. The episode, *Tempo di Minuet*, materially enhances the interest of the composition. "The Roving Gipsies" are of the conventional ideal type; they "dance upon the village green, with castanets and tambourine"; but the song as a whole is bright and spirited, and will doubtless be acceptable to vocalists with a vivacious style.

Schoumka Ukrainienne. Scènes Russes. No. 1. For the Pianoforte. By Félix Borowski. [Laudy and Co.]

In the awakening interest now being evinced in Russian music these pleasing pieces will doubtless be widely welcomed by pianists. The two examples of the Corsaque Dance are excellent specimens of their kind, and if played with spirit and due appreciation of the varying changes of sentiment peculiar to Slavonic music will be found very effective. The first of the "Russian Scenes" is in waltz form, but it possesses individuality and the rhythm is well varied. All these pieces are easy to read.

The Organ Works of John Sebastian Bach. Edited by J. F. Bridge and James Higgs. Book XII.

[Novello, Ewer and Co.]

The present book completes this fine series of Bach's organ works, with the exception of his Choral Preludes and Choral Partitas, and the editors may be most heartily congratulated on the successful termination of their labours, which must not infrequently have occasioned them much earnest thought and careful comparison. The concluding volume comprises eighteen pieces, the most important of which are a brilliant Fugue in G, a Fantasia and Fugue in A minor—a work of considerable length and considerable interest—and a Fantasia in G, which is really in three movements. The notes and suggestions of the editors, which distinguish and form such a valuable feature of the preceding numbers, are continued in this volume, and will doubtless be read with the greatest interest by all organists. The clearness and excellence of the music type greatly facilitates the execution of the pieces.

Second Album of Songs for Children. Words by William Blake. Music by M. U. Arkwright. [Alphonse Cary.]

Nine songs, well conceived and written, and likely to awaken and sustain the interest of little folks, are included in this volume. The vocal part chiefly employs the best portion of a child's voice, and is well supported by the pianoforte accompaniment. The "Laughing Song" and "Spring," by reason of their exuberant gaiety, will probably prove the greatest favourites of juvenile vocalists.

FOREIGN NOTES.

Bayreuth.—A complete Symphony by Siegfried Wagner, a portion of which, under the title "Sehnsucht," has already been heard some time since in London, was performed here for the first time during Christmas week The work, which was very favourably received, is to be submitted to wider musical circles during a Concert tour shortly to be undertaken by the young composer.——Active preparations have been going forward for some time with a view to the performances of the "Nibelungen" Tetralogy during the coming summer. Recently Frau Cosima Wagner superintended a performance of the first act of "Siegfried" at a concert hall here before a small invited audience, the orchestra being represented by two pianofortes, the scenery however being complete. Wagner's son conducted. The two remaining acts are to be rehearsed in the same way. Public interest in the Festspiele would seem to be still on the increase, the applications for tickets this year being more numerous than ever before.

Berlin.—On December 30, at the Singakademie, a Concert of English music was given, under the direction of Professor Villiers Stanford. The band consisted of the Philharmonic orchestra, and Mr. Leonard Borwick and Mr. Plunket Greene respectively played and sang. The programme was as follows: Tragic Overture, Hubert Parry; Concerto for pianoforte (Op. 59), C. V. Stanford; Songs, "Good advice," Maurice Greene, and "Ye twice ten hundred deities," Purcell; Pianoforte solos—Toccata, Purcell, Nocturne (B flat), Field, "L'allegresse," F. E. Bache; three Irish Folk-songs, arranged and orchestrated by C. V. Stanford; Overture, "Britannia," A. C. Mackenzie; Symphony, "L'Allegro ed Il Pensieroso" (Op. 56), C. V. Stanford. The audience, which was large and included many eminent musicians, was remarkably enthusiastic, and the Concert proved in every way a great success, as the press criticisms quoted in another column clearly show.——Herr W. Kienzl's opera "Evangelimann," first brought out in May last, at the Royal Opera (as recorded in these columns), has proved the most successful German operatic novelty of the past year. The work has been repeatedly performed at Cologne, Mannheim, Frankfort-on-Main, and Prague, and is also being mounted in some eighteen other lyrical theatres in the Fatherland.——Herr Otto Dienel, the distinguished organist of the Marienkirche, is giving this winter a series of free Concerts of sacred music with the co-operation of the choir. The church has just been furnished with a magnificent new organ, the work of Messrs. Schlag Soehne, of Schweidnitz.——Dr. Joachim has composed a new Overture, specially intended for performance at the anniversary of the Sing-Akademie. This institution was founded in 1791 by Fasch, cymbalist to Frederick the Great.

Brünn.—A new opera-ballet, entitled "Olga," the libretto by Herr Eugen Brüll, the music by Herr Joseph Bayer, was brought out here last month with great success.

Brussels.—The Théâtre de la Monnaie, which has so frequently afforded to French composers the opportunity of a first performance of their works vainly sought in their own country, brought out, on December 28, a new opera, "Evangéline," by M. Xavier Leroux. The libretto, by MM. De Gramont, Hartmann, and Alexandre, is founded upon Longfellow's celebrated poem, and is divided into four acts. The new work, admirably interpreted, with Mesdames Merey and Armand and M. Bonnard in the principal parts, met with good success, the score being throughout effective and in parts highly dramatic. M. Leroux, who made his *début* as an operatic composer with "Evangéline," is a pupil of M. Massenet, by whose style he is yet to some extent influenced.——The series of Symphonic Concerts instituted by M. Eugène Ysaye was inaugurated last month in a highly satisfactory manner with an interesting programme, including M. Duparc's "Lénore," the "Marche funèbre pour Guillaume d'Orange," by Huberti, and Beethoven's C minor Symphony. M. Ysaye proved himself a most expert conductor.——In consequence of the success of M. Leroux's "Evangéline" the directors of La Monnaie are now putting into rehearsal a second operatic work by that composer, entitled "William Ratcliff," fragments of which have already been given at one of M. Colonne's Paris Concerts.

Budapest.—At a Concert given here last month by the Philharmonic Orchestra, Anton Bruckner's Symphony, No. 5, was given for the first time and received with enthusiasm. The veteran Viennese master appears to be at length meeting with more general recognition, successful first performances of his symphonic works having also taken place recently at Dresden and Frankfort-on-Main. ——Herr Raoul Mader, the successor of Herr Nikisch in the Capellmeistership at the Royal Opera here, has completed a one-act opera, "Tokaier," which is shortly to be brought out both here and in Vienna.

Carlsruhe.—Considerable success attended the first performance, on the 4th ult., at the Court Theatre, of an opera, "Der Schatz des Rhampsinit," by Herr Albert Gorter, who is his own librettist, and a dramatic composer of talent and originality. Herr Felix Mottl conducted an excellent performance of his colleague's work, the composer being the second Capellmeister at the Opera here.

Christiania.—Edvard Grieg has written a new Pianoforte Quartet, which is spoken of with enthusiasm by those who have heard it. The gifted Norwegian master will probably re-visit London in the course of next summer, when he will doubtless bring with him his new symphonic variations on a popular Norwegian theme, entitled "Legende," recently produced at Copenhagen. Grieg has just had the Knighthood of the Legion of Honour conferred upon him by the French Republic.

Copenhagen.—At one of the excellent Popular Concerts ("Folke-Concerterne") given here, on the 11th ult., under direction of Herr Robert Hansen, Mr. Henry Such was the violinist, and achieved a brilliant success in pieces by Paganini and Svendsen. The young English artist was highly complimented by the King and Queen of Denmark, who were present.

Dortmund.—The fiftieth anniversary of the foundation of the Dortmund Musik-Verein has just been celebrated here with a festival performance, vocal and instrumental. During the period in question, the Society has only once changed its conductor—viz., on the death, in 1882, of Herr Breidenstein, its founder, when the present conductor, Herr Janssen, was appointed.

Dresden.—Two important new choral societies have been founded in this capital during the last few months—viz., the Philharmonic Choir, under Herr Curt Hösel's direction; and the Bach-Verein, under that of Herr Waldemar von Baussnern. The former made its *début* recently with two excellent performances of Liszt's oratorio "St. Elizabeth," while the latter rendered a good account of itself in Bach's cantata "Lobet Gott in seinem Reiche," Mendelssohn's Hundredth Psalm, and other numbers.

Eisenach.—The transfer of the Wagner Museum of Herr Oesterlein to the Villa Reuter having been nearly completed, the collection will very shortly be made accessible to the public. Professor Kürschner has been appointed custodian of the Institution.

Florence.—It is creditably reported here that Verdi has nearly completed the score of an opera on the subject of "The Tempest," the author of the libretto being, of course, Signor Arrigo Boïto. M. Maurel, it is added, is to create the part of *Caliban*.

Geneva.—Mdlle. C. Ketten, a daughter of one of the senior professors at the Conservatoire, has just made a brilliant *début* as *Mignon* in M. Thomas's opera.

Ghent.—M. Henri Maréchal's three-act opera "Calendal," first brought out last year at Rouen, was produced at the Grand-Théâtre last month in the presence of the composer, who had the gratification of witnessing the entire success of his very effective work.

Hamburg.—Without signalising the event in any special way, the well-known Hamburg music-publishing firm of Johann August Böhme has just entered upon the second century of its existence. The firm may claim to have been the first to establish a general musicselling business in Germany, the still older houses of Breitkopf and Härtel, in Leipzig, and Artaria, in Vienna, confining themselves at the time to printing and publishing only. The present chief, Herr Eduard Böhme, is the grandson of the founder.

Helsingfors.—An interesting Concert was given here recently by the Swedish composer, Herr Andreas Hallén, with the co-operation of the Philharmonic orchestra. The programme consisted exclusively of compositions by the Concert-giver, including a Swedish Rhapsody, a ballad, entitled "Skogsraet," for baritone and orchestra, and a Symphonic Suite superscribed "Waldemar," which achieved an enormous success.

Leipzig.—Two well-known music publishing houses have just celebrated interesting anniversaries—viz., the firm of C. F. W. Siegel (R. Linnemann), the fiftieth, and that of P. Pabst, the twenty-fifth year of their establishment.—— The recent first performance at the Gewandhaus of Berlioz's "La Damnation de Faust," under Herr Nikisch's masterly direction, was an event of considerable importance in the musical life of this town. The performance was hailed with enthusiasm by a numerous audience, the principal solo interpreters being Fräulein Marcella Pregi (*Marguerite*), Herr Brandowsky (*Faust*), and Herr Schelper (*Mephisto*). ——The fourth Concert of the season, given last month by the Liszt-Verein, was devoted exclusively to the works of Beethoven, in commemoration of the 125th anniversary of the master's birth. An admirable performance was given of the Overtures to "Egmont" and "Leonore" (No. 3), and of the "Eroica" Symphony, under the direction of Herr Zumpe, of Munich.

Lille.—A Festival-Concert devoted to the works of M. Gustave Charpentier has just taken place here. The undertaking met with so much success that the Concert had to be repeated.

Lübeck.—A new fairy opera, entitled "Princess Lisa's Fee," by Miss Mary Wurm, was brought out last month at the Stadt-Theater here, and very favourably received.

Mannheim.—Herr E. N. de Reznicek, the Austrian composer, whose opera "Donna Diana" is just now making the round of German lyrical establishments, has been appointed Capellmeister at the Court Theatre here.

Milan.—The season of La Scala opened with a performance of M. Saint-Saëns's opera "Henry VIII.," the composer, who was present, having conducted the final rehearsals. Although the performance, under Signor Ferrari's direction, was a fine one, it was received with complete indifference by the audience, and the composer, who had not even received the usual compliment of a call before the curtain, left the town the same evening.——Two new operatic works are to be brought out shortly at La Scala—viz., "André Chénier," by Signor Umberto Giordano, and "Zanetto," by Mascagni. Another new work, "La Cortigiana," by Signor A. Scontrino, is in active preparation at the Dal Verme Theatre.

Moscow.—A new operetta, "Madame sans Gêne," the music by two Russian composers, MM. Dluéki and Werani, has just been brought out with considerable success at the Schelapugin Theatre. Humperdinck's "Hänsel and Gretel" is being mounted on three stages here, notably at the Ssolodownikoff Theatre, under the direction of Herr Bullerjahn.

Munich.—Herr Levi, the distinguished principal conductor at the Royal Opera, has been obliged, on account of continued ill-health, to resign the position he has held for so many years. It is hoped, however, that his valuable services will still be occasionally available at an institution which he has done so much to raise to the foremost rank in Germany.

Naples.—The first performance here of Wagner's "Die Walküre," which inaugurated the season of the San Carlo Theatre, was a great success, despite some noisy hostile demonstrations on the part of a few persons having a private grudge against the management—a not unusual occurrence at Naples on first nights. Signor Mancinelli was the conductor. There was a series of enthusiastic counter-demonstrations on the second performance, December 29, and the work has been produced since as often as four times a week to full houses.——A very favourable reception has been accorded at the Teatro Mercadante to a new opera, entitled "Onore," the libretto by M. F. Verdinois, the music by Signor Consiglio.

Pernambuco.—A musical Conservatorio, founded by Dr. Barboza Lima, has just been opened in this town under the best auspices. The new Institution is provided with an excellent staff of professors, under the direction of Senhor Luiz Morena.

Pesaro.—Special celebrations are to take place this month of Rossini's birthday at the Liceo founded by him,

and now under the direction of Signor Mascagni. Among the works to be performed will be the "Messe Solennelle" of the master, in which some of the leading artists of Italy will take part. Rossini was born on February 29, 1792, and, following up the facetious custom instituted by the Maëstro himself during his lifetime, his birthday is only recognised every four years, when leap year comes round.

Rome.—Signor Leoncavallo's new opera "Tommaso Chatterton," the libretto based upon the drama of Alfred de Vigny, will shortly be produced at the Teatro Nazionale, the date of the performance to be fixed by the Queen of Italy, who has promised to be present.——After having been closed for the last seven years, in consequence of the withdrawal of the municipal subvention, the Teatro Argentina re-opened its doors on December 28 with Wagner's "Die Walküre." The work, which had been exceedingly well mounted, and carefully rehearsed under the direction of Signor Mascheroni, met with a brilliant success, with Madame Adini, who sang the part of *Brünnhilde* at La Scala, Signora Pandolfini, and Signor Guacarrini in leading parts.——The performance, on the 17th ult., at the Pantheon, of Signor Sgambati's Requiem Mass in honour of Victor Emanuel, is looked upon here as a musical event of considerable importance. The work, which is of a martial and triumphant character, appropriate to the commemoration of the soldier king, undoubtedly forms the most important addition to Italian church music in our time. It was admirably rendered by the chorus of the Philharmonic Society, with a choir of boys' voices and full orchestra, and evoked great enthusiasm from a select audience.

Rouen.—The successful first performance took place last month, at the Théâtre des Arts, of a comic opera, "La Megère apprivoisée," with Miss Maud Roude in the principal part. As may be inferred from the title, the libretto is founded upon Shakespeare's "The Taming of the Shrew," the composer being a young musician, M. Le Rey.

St. Petersburg.—A new opera, "Nuit de Noël," by Rimsky-Korsakoff, was produced recently at the Imperial Opera and received with much favour. The circumstance of the Empress Catharina II. being represented on the stage in the new work has given umbrage in high quarters, and the libretto had to be revised accordingly. ——The projected performance of a cycle of Wagner's works at the Imperial Opera here, under the management of Herr Pollini, of Hamburg, has been abandoned on account of insufficient public support. The exorbitant prices for seats demanded by the famous *impresario* are said to have been the cause of the failure.

Santiago.—The recent performance here of the first operatic work written by a Chilian composer, Señor Ortiz de Zarate, merits a record. It is entitled "Fioraia de Lugano," and its reception was a very favourable one.

Stockholm.—The well-known pianist, Herr Franz Rummel, has just completed a most successful Concert-tour in Norway and Sweden, in the course of which he appeared at two Symphony Concerts given at the Royal Opera here, in the presence of King Oscar.

Turin.—The recent first performance, at the Teatro Regio, of Wagner's "Götterdämmerung," met with an enthusiastic reception, special applause being bestowed upon Madame von Ehrenstein, in the part of *Brünnhilde*. The Philharmonic Society in this town has conferred its honorary diploma for arts and sciences upon the lady in recognition of her superb interpretation of the part.

Venice.—An excellent performance of a new Mass, entitled "Missa Marciana," took place in Christmas week at the Church of St. Mark's. The work, truly religious in sentiment, is written for four parts with organ, the composer being Signor Lorenzo Perosi, the Maëstro di Capella of St. Mark's.

Vienna.—Already preparations are going forward for the celebration of the birth centenary of Franz Schubert. The Municipal Council have decided to hold an exhibition, at the Historical Museum here, of portraits of the composer, autographs, and other Schubertiana. There will also be festival performances on the part of the Schubert-Bund and the Maenner-Gesangverein, and a representation of the comic opera "Der häusliche Krieg" ("Domestic Warfare") at the Opera.——Johann Strauss's new operetta, "Waldmeister," has been brought out with great success at the Theater an der Wien, under the personal direction of the veteran composer. The music of the new work, to which Herr G. Davis has furnished the libretto, is considered equal to "Die Fledermaus" and others of Herr Strauss's most popular operettas.——Carl Goldmark's new comic opera, "The Cricket on the Hearth," is to be brought out at the Imperial Opera next month.——Mr. and Mrs. Henschel have just given a series of highly successful Vocal Recitals in this capital.——Herr Kienzl's opera "Evangelimann" was produced at the Imperial Opera on the 11th ult., and met with an enthusiastic reception.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The Birmingham Festival Choral Society gave its fortieth annual Christmas performance of "The Messiah" on Boxing Night. The valuable services rendered by Mr. Stockley to this Society for thirty-nine consecutive years deserve just acknowledgment. Under his tuition the choristers have acquired a sound knowledge of every bar in the score, and Dr. C. Swinnerton Heap, the new conductor, had evidently little to alter in the way of *tempi* and proper accentuation, although in many respects the whole performance showed the imprint of his own individuality as regards light and shade and the manner in which the accompaniments were effected. The principals were Miss Anna Williams, Miss Hannah Jones, Mr. Edwin Wareham, and Mr. Douglas Powell. Mr. C. W. Perkins presided at the organ with his accustomed skill, and Mr. Walter Morrow, who was specially engaged, played the trumpet obbligato with splendid tone. Altogether the performance was an exceptionally fine one.

The musical season of 1896 began with a Concert given by the Meister Glee Singers, in the Town Hall, on the 6th ult. All the part-songs were received with the greatest enthusiasm. Valuable assistance was given by Miss Maggie Davies, Miss Greta Williams, Miss Adelina de Lara (pianoforte), Mr. Edward Howell (violoncello), Mr. C. W. Perkins (organ), and Madame Hast (accompanist). It is a pity that a pianist of Miss de Lara's standing should have chosen for her soli such drawing-room trifles as a transcription of Jensen's song "Murmuring breezes" and pieces by Stojowski, which now-a-days are within the capabilities of every school girl.

The Birmingham Amateur Opera Society, which has done good service for the last nine years in producing Gilbert and Sullivan's operas in an efficient manner, gave, on the 14th, 15th, 16th, and 17th ult., performances of the "Pirates of Penzance," in connection with the Midland Institute annual Conversazione. With the exception of the "Gondoliers," every opera in the popular series has been submitted to local audiences, and in every instance the result proved highly satisfactory. The orchestral accompaniments have always been and are still a special feature at these performances, and, in order to obtain proper balance in every department, the aid of professional players is naturally of incalculable value.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The musical season after the Christmas recess re-opened on the 16th ult., on which date, according to long custom, the "ladies' night" of the Bristol Madrigal Society fell. Like many time-honoured and conservative institutions the Society has yielded to some changes which are called for by modern demands, and now, instead of the programme being filled almost exclusively with madrigals and kindred pieces of the sixteenth and seventeenth centuries, compositions by later as well as living writers are incorporated. So, side by side with such familiar, quaint, and charming effusions as "The Lady Oriana" and "Flora gave me fairest flowers" (Wilbye), "When April deck'd" (Marenzio), "When all alone" (Converso), "Sumer is y cumen in"—the choicest of early English musical treasures—"When Thoralis" (Weelkes), and "In going to my lonely bed" (Edwards)

were placed Pearsall's beautiful "I saw lovely Phillis," his merry "Allan-a-Dale," and his fine tone-picture "Sir Patrick Spens," Leslie's melodious "Charm me asleep," Reay's "Sweet is the breath," and Mendelssohn's "Season of pleasure." Villiers Stanford was represented by his "Corydon, arise," and C. Lee Williams by his "Twilight." Morley's "Hard by a crystal fountain," a madrigal for six voices, was now given for the first time in public by the Society; while the absolute novelties were "New Year looking forth" (words by Spencer), written for the famous body of singers by Miss Rosalind Ellicott, and "About the bag of a bee" (words by Herrick), penned by Mrs. Goodeve, a local lady. The whole of the pieces contained in the interesting and well-arranged programme were delightfully sung, under the direction of Mr. D. W. Rootham, and afforded great enjoyment to the large assemblage that gathered at the Victoria Rooms to hear them. The Concert fittingly opened with the National Anthem (Horsley's arrangement) and closed, as usual, with Saville's "The Waits."

No other actual Concert of note has taken place, but the services rendered by a section of the Society of Bristol Gleemen, on New Year's Day, deserves brief record. On that day nearly six thousand aged poor were feasted, at several centres, by the Mayor and Sheriff; and the vocalists named added to the enjoyment of many of them by singing (under Mr. W. J. Kidner's direction) some of the best pieces in the Society's *répertoire*.

The weekly entertainments, chiefly musical, in the magnificent Pump Room of the Clifton Spa commenced on the first Saturday of the New Year.

Undoubtedly the most momentous event, which will, apparently, have an important bearing upon the future of music in Bristol, has been brought about by the death of the late Sir Charles Hallé, whose loss is deeply deplored in our city. For the purposes of the Festival of 1896 (which the deceased knight would have conducted had he lived), the Bristol Festival and the Bristol Choral Societies have agreed to unite, and the post of conductor has been offered to and accepted by Mr. George Riseley. But before definite steps can be taken a guarantee fund of at least £4,000 must be raised. With a view of obtaining this, the joint-committee met on the 15th ult. and framed a circular, which has been sent out. It is confidently expected that the required number of guarantors of £10 will be forthcoming, and then, should the cordiality and unanimity which have characterised the proceedings of the joint-committee up to the present continue, the Festival in the autumn will undoubtedly be a great artistic success, as it is hoped it may be financially.

Midsomer Norton and District Choral Society gave a performance of Handel's "Messiah" on the 7th ult., in the Public Hall, Norton. For so young a body of vocalists the interpretation of the Saxon's masterpiece was exceptionally good, if not faultless, upon which the singers and Mr. Walter J. Kidner, the conductor, are to be congratulated. The soloists were Miss Florence Cromey, Mrs. King, Mr. C. Gregory, and Mr. J. W. Davey, who acquitted themselves creditably.

MUSIC IN CAMBRIDGE.

(From our own Correspondent.)

The Concerts of the Michaelmas Term have included but few beyond those given under the auspices of the Cambridge University Musical Society. The only one of this character calling for mention in these columns is the Pianoforte and Violin Recital of Signor Sarasate and Madame Berthe Goldschmidt, on November 19.

The Wednesday Popular Concerts opened their season with Messrs. Borwick and Greene's Recital, on October 23. Perhaps the most striking feature in the programme was Mr. Greene's rendering of the whole of the "Dichterliebe." It was truly a wonderful performance. The second Concert was on November 20. The programme included the Overture to "Coriolan," Mozart's G minor Symphony, and Mendelssohn's Violin Concerto. Mr. Fernandez Arbos was the solo violinist and Mr. J. Reed the vocalist. At the third Concert, on November 20, Mr. Gompertz's Quartet Party gave Beethoven's Quartet in A (Op. 18) and Dvorák's in E flat (No. 3). Miss Harding was the vocalist.

The Cambridge University Musical Society also gave a performance in Trinity Chapel on December 2; Purcell was represented in the programme by the magnificent "Jehova quam multi" and "Remember not." A chorus by Bach, "Christen ätzet diesen Tag," edited by Mr. Sedley Taylor, the President of the Society, was given in its English form ("Christians, grave ye this glad day"). This is a splendid work, and, now that it is available in English dress, should be widely taken up by church choirs and choral societies. Mr. H. P. Allen was at the organ and played Bach's Toccata in D minor and Handel's Concerto (No. 4) with orchestral accompaniment.

College Societies usually hibernate during the October and Lent Terms—Smoking Concerts being the utmost that they attempt. An exception to the rule was the performance at Christ's of Bach's "Gottes Zeit," under the guidance of the College's energetic organist, Mr. H. P. Allen.

The Musical Club has had a successful term, and is to be congratulated on having at last obtained a room more worthy of it. In fact, the prospects of this admirable Institution were never so bright.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norfolk and Norwich School of Music, the opening of which was noticed in these columns last April, is making satisfactory progress, and, judging from the capital Concert given at the close of the autumn term, the teaching is bearing good fruit, several of the students showing evident signs of improvement since the previous musical evening. The secretary announced a revised scale of fees, commencing with the New Year.

On the Friday evening before Christmas a special Service was held in Norwich Cathedral, when Spohr's "Last Judgment" was sung. Master White, Messrs. Hemmings, Brooks, and Brockbank were the soloists, and gave the principal numbers with feeling and solemnity. The choruses would have sounded better with an increased choir, and a body of instrumentalists would have added much to the general effect. Dr. Bates presided at the organ, and the Dean (Dr. Lefroy) gave a short address between the parts of the oratorio. The limited number present is easily explained by the fact that no publicity was given to the service.

Dr. Bunnett's series of popular Organ Recitals, in St. Andrew's Hall, interrupted by the Christmas holidays, were re-commenced on the 11th ult. The Doctor received a warm welcome from the large audience assembled. Miss May Seiber, a local resident and possessor of a fine contralto voice, and Mr. Sawford Dye (tenor) were the vocalists, while Master Percy Green (violin) delighted the audience with a capital rendering of Bach's Chaconne and a Polacca by Trouselle. These Recitals, promoted by the Corporation, are valuable educational helps; the admission is only twopence, and the programme is filled with good music, an Organ Sonata by one of the great masters being not unfrequently given.

At a special Service held in St. Margaret's Church, King's Lynn, on the 8th ult., Parts 4 and 5 of Bach's Christmas Oratorio were performed, and, considering the difficulty of the work, with commendable correctness. To reinforce his own choir, the organist (Mr. H. B. Collins) secured the assistance of members of other church choirs in the town, as well as a number of ladies, so that the choruses could be given with effect. A small but capable band, led by Mr. Noverre, rendered useful assistance, and Mr. J. H. Pratt presided at the organ. The quartet of principal vocalists were Miss Beloe (soprano), Mrs. Monkman (contralto), Mr. A. H. Cross (tenor), and Mr. G. R. Oswell (bass). Between the parts the Rev. E. J. Alvis, a neighbouring clergyman, gave an address, dwelling chiefly upon the introduction and development of oratorio, and three of its greatest composers—Purcell, Bach, and Handel.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

With the exception of the proceedings at the Incorporated Society of Musicians' Conference—which are noticed in

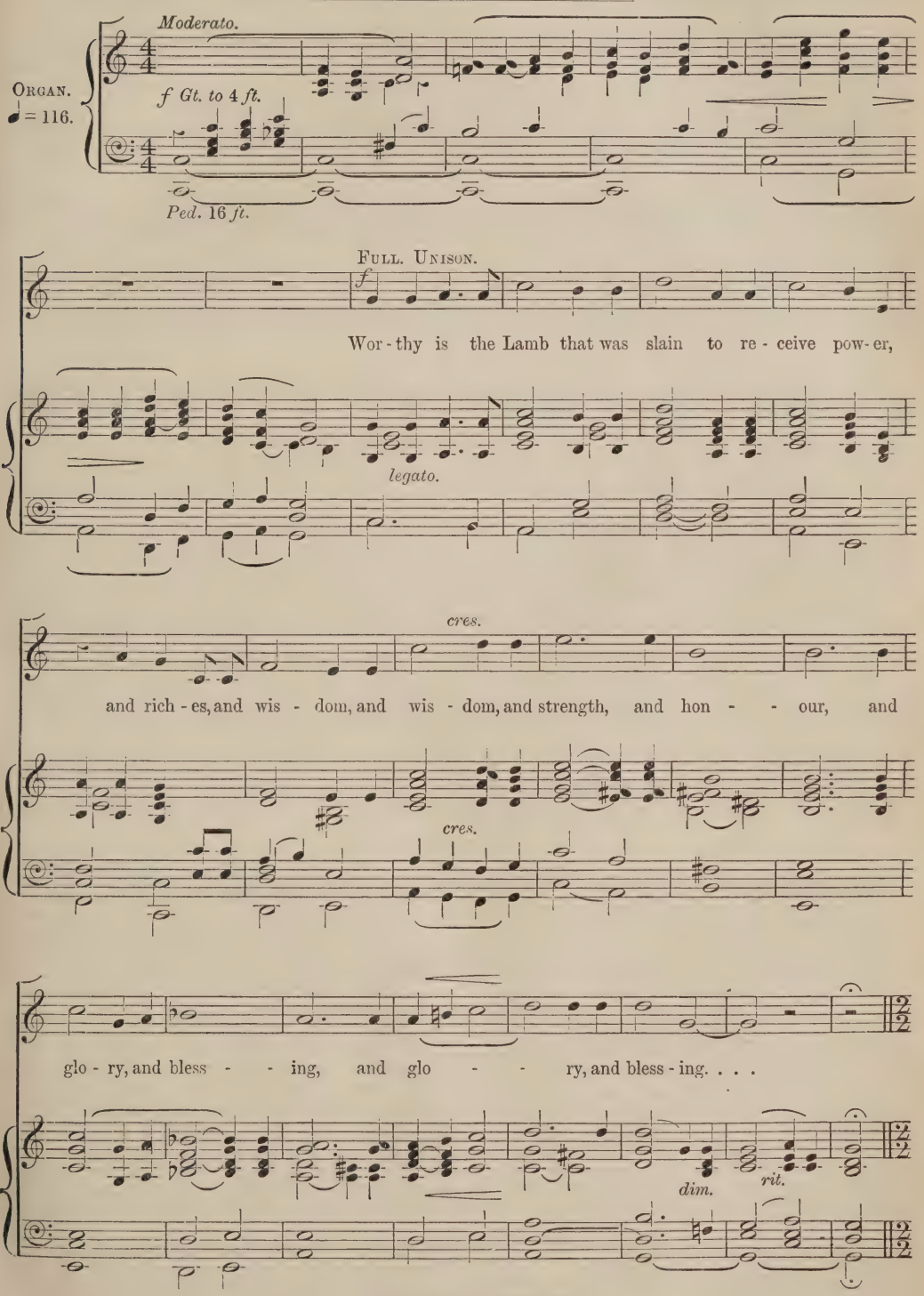
Worthy is the Lamb.

EASTER ANTHEM.

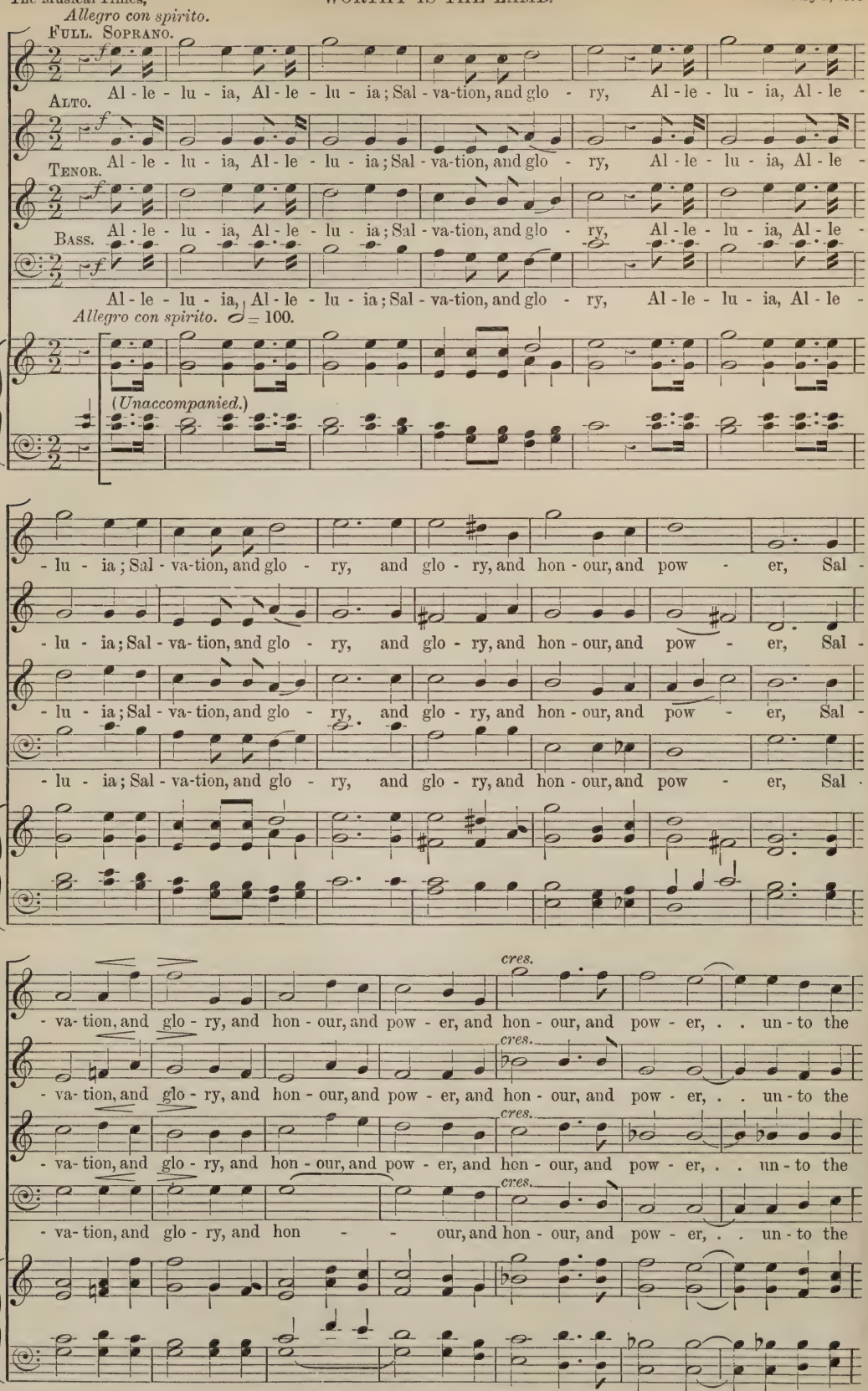
Rev v 12; xix. 1, 7; vii. 10; xvii. 14; vii. 16, 17.

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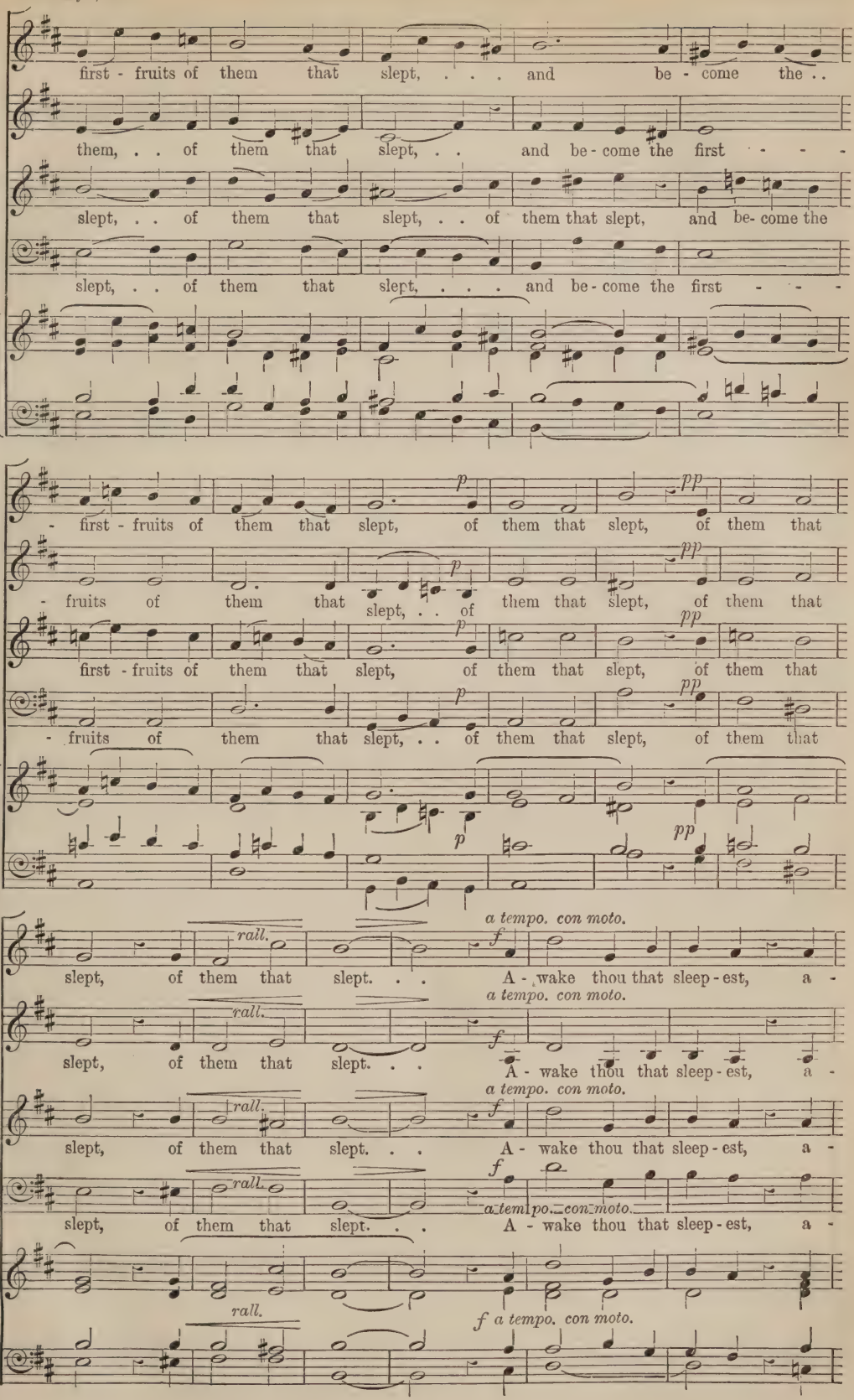
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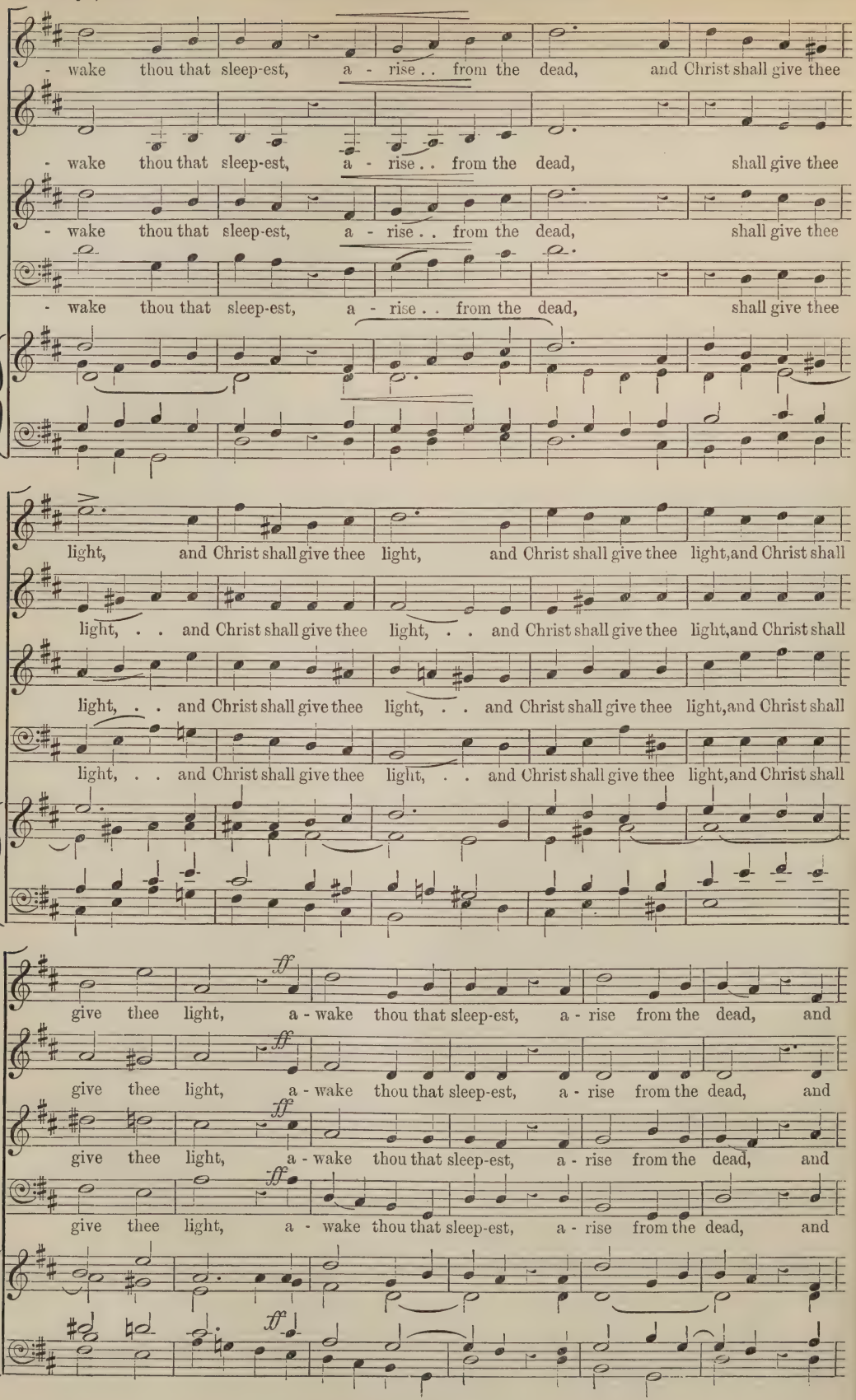


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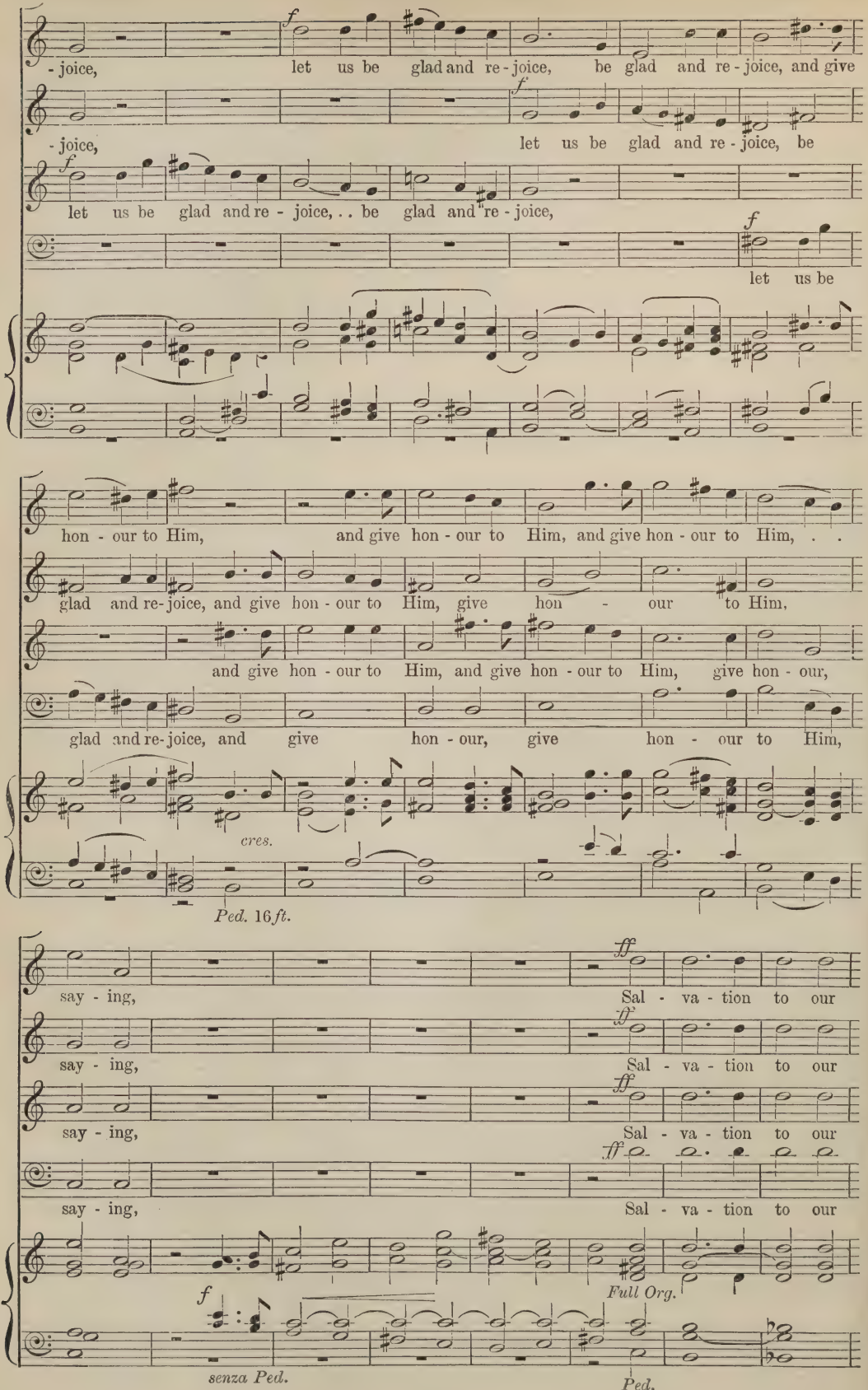


Note.—Should the Accompaniment within the brackets be required to support the Voices, *Diap.* 8 *ft.* alone should be employed. When, however, this section is sung without Accompaniment the crotchet in small notes may, if required, be played softly to indicate the chord the Voices have to enter with.

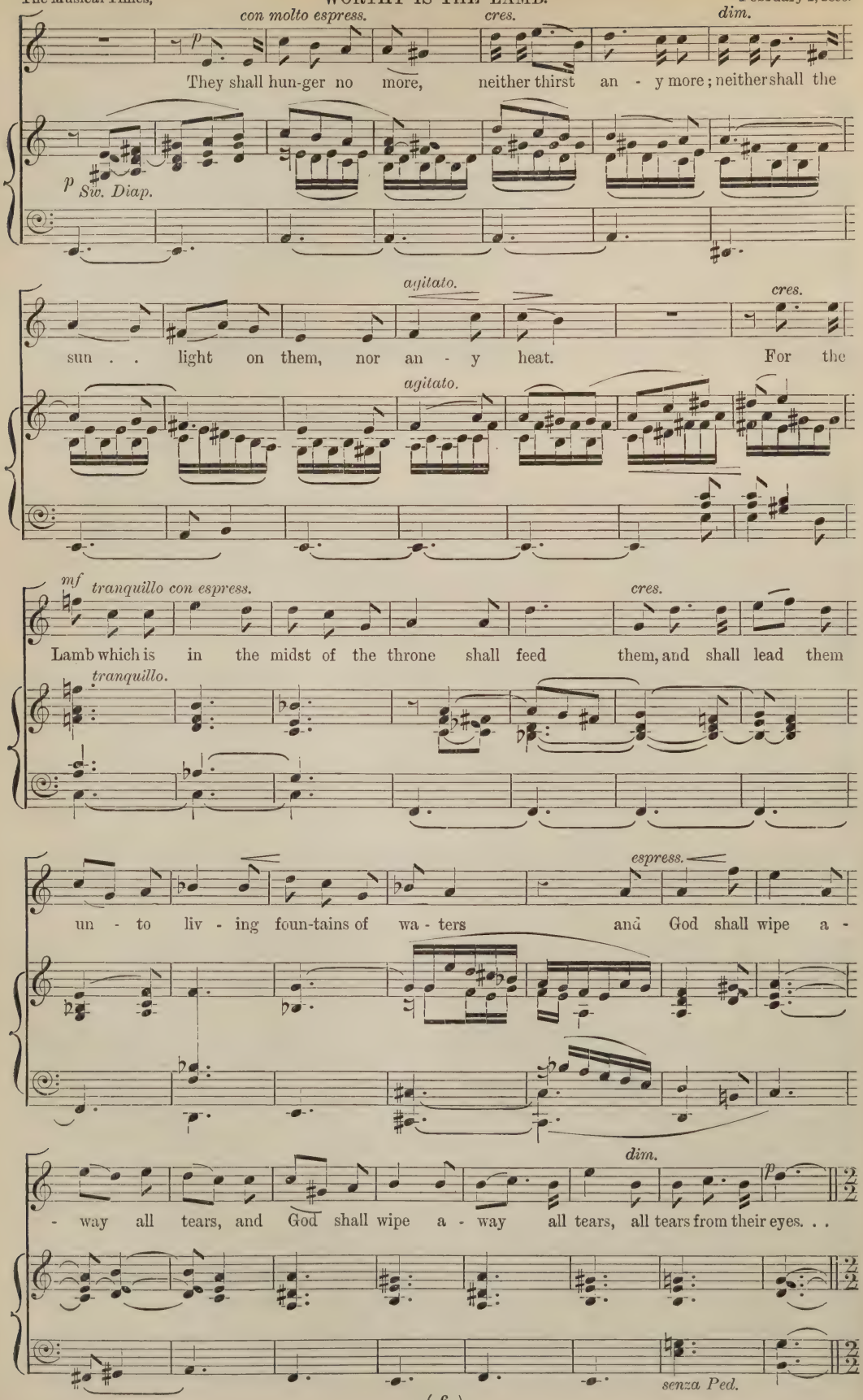

first - fruits of them that slept, . . . and be - come the . .
them, . . of them that slept, . . and be - come the first - - - -
slept, . . of them that slept, . . of them that slept, and be - come the
slept, . . of them that slept, . . . and be - come the first - - - -
- first - fruits of them that slept, of them that slept, of them that
- fruits of them that slept, . . of them that slept, of them that
first - fruits of them that slept, of them that slept, of them that
- fruits of them that slept, . . of them that slept, of them that
rall.
a tempo. con moto.
slept, of them that slept. . . A - wake thou that sleep - est, a -
slept, of them that slept. . . A - wake thou that sleep - est, a -
slept, of them that slept. . . A - wake thou that sleep - est, a -
slept, of them that slept. . . A - wake thou that sleep - est, a -
rall.
f a tempo. con moto.


- wake thou that sleep-est, a - rise . . from the dead, and Christ shall give thee
- wake thou that sleep-est, a - rise . . from the dead, shall give thee
- wake thou that sleep-est, a - rise . . from the dead, shall give thee
- wake thou that sleep-est, a - rise . . from the dead, shall give thee
light, and Christ shall give thee light, and Christ shall give thee light, and Christ shall
light, . . and Christ shall give thee light, . . and Christ shall give thee light, and Christ shall
light, . . and Christ shall give thee light, . . and Christ shall give thee light, and Christ shall
light, . . and Christ shall give thee light, . . and Christ shall give thee light, and Christ shall
ff
give thee light, a - wake thou that sleep-est, a - rise from the dead, and
give thee light, a - wake thou that sleep-est, a - rise from the dead, and
give thee light, a - wake thou that sleep-est, a - rise from the dead, and
give thee light, a - wake thou that sleep-est, a - rise from the dead, and
ff
ff

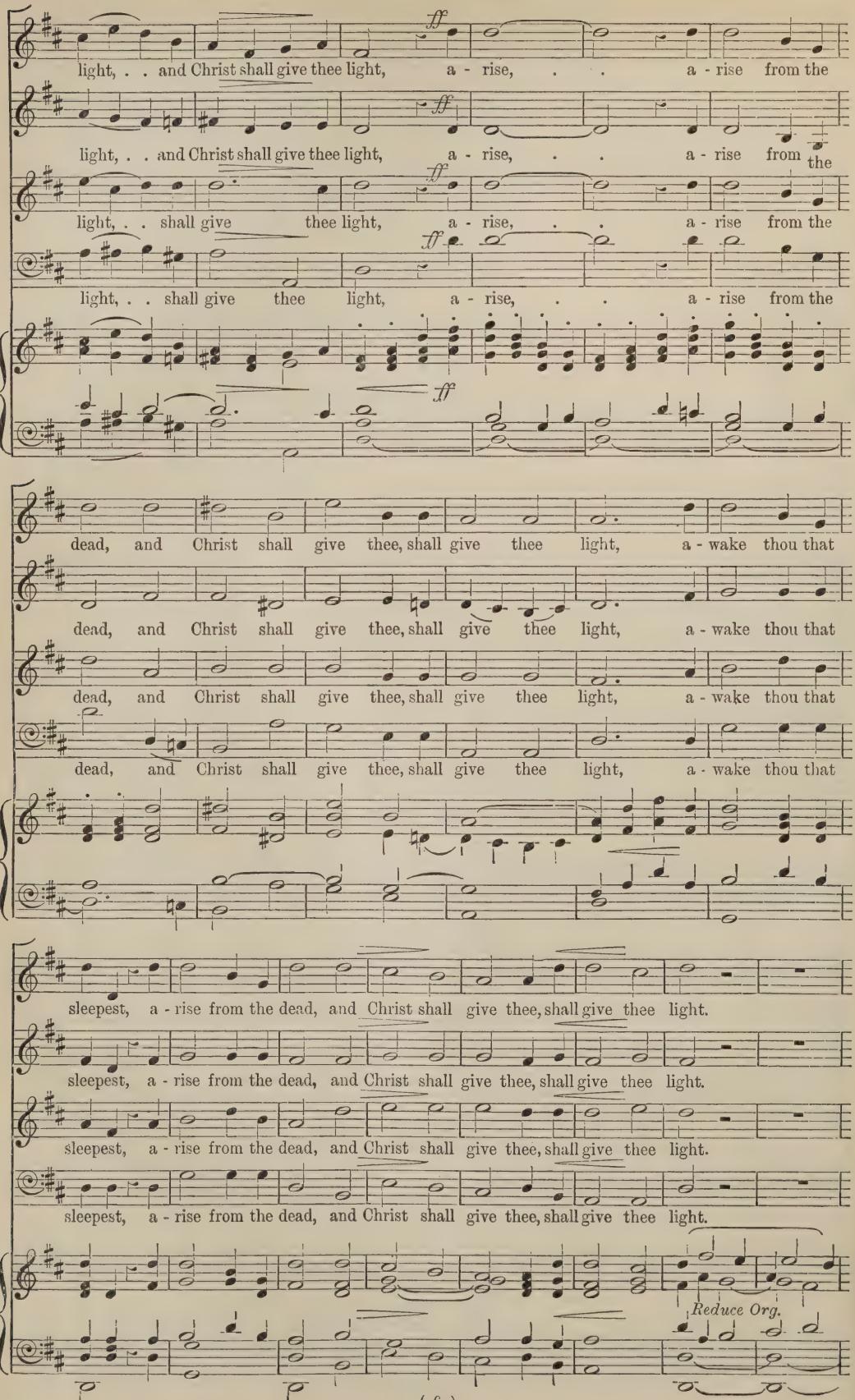

Più allegro.
Lord, ... un - to the Lord . . our God. Sal - va - tion, and
Lord, ... un - to the Lord . . . our God. Sal - va - tion, and
Lord, ... un - to the Lord . . . our God. Sal - va - tion, and
Lord . . . . . our God. . . Sal - va - tion, glo - ry, and
Più allegro. ♩ = 112.
Gt. to 15th.
Ped. 16 ft.
glo - ry, Sal - va - tion, and glo - ry, un - to the Lord, the
glo - ry, and hon - our, and pow - er, Sal - va - tion, and glo - ry, un - to the
glo - ry, and hon - our, and pow - - - - er, un - to the Lord our
hon - our, Sal - va - tion, and glo - ry, Sal - va - tion, and
Lord, . . the Lord our God. Let . . us be glad, be glad . . . and re -
Lord, . . the Lord our God. Let . . us be glad, be glad . . . and re -
God, the Lord our God. Let . . us be glad . . . and re - joice,
glo - ry, un - to the Lord. Let . . us be glad . . . and re - joice,


- joice, let us be glad and re - joice, be glad and re - joice, and give
- joice, let us be glad and re - joice, be
let us be glad and re - joice, . . be glad and re - joice,
let us be
hon - our to Him, and give hon - our to Him, and give hon - our to Him, . .
glad and re - joice, and give hon - our to Him, give hon - our to Him,
and give hon - our to Him, and give hon - our to Him, give hon - our,
glad and re - joice, and give hon - our, give hon - our to Him,
cres.
Ped. 16 ft.
say - ing, Sal - va - tion to our
say - ing, Sal - va - tion to our
say - ing, Sal - va - tion to our
say - ing, Sal - va - tion to our
Full Org.
senza Ped.
Ped.


God . . which sit - teth up - on . . the throne, . . and un - -
God . . which sit - teth up - on . . the throne, . . and un - -
God . . which sit - teth up - on . . the throne, . . and un - -
God . . which sit - teth up - on . . the throne, . . and un - -
p
p Ch.
dim.
- to the Lamb. . . .
- to the Lamb. . . .
dim.
- to the Lamb. . . .
dim.
- to the Lamb. . . .
p Sw.
dim.
Andante. ♪ = 112.
Tenor Solo. espress.
p
Andante.
espress.
And they . . . that are with Him,
Sw. Reed.
p
Ch.
Ped. Bourdon ad lib.
dim.
are call - ed, and cho- sen, and faith - ful. . .


con molto espress.
cres.
dim.
They shall hun-ger no more, neither thirst an - y more; neither shall the
p Sw. Diap.
agitato.
cres.
sun . . light on them, nor an - y heat. For the
agitato.
mf tranquillo con espress.
cres.
Lamb which is in the midst of the throne shall feed them, and shall lead them
tranquillo.
espress.
un - to liv - ing foun-tains of wa - ters and God shall wipe a -
dim.
p
- way all tears, and God shall wipe a - way all tears, all tears from their eyes. . .
senza Ped.


Christ shall give thee light, and Christ shall give thee light, and Christ shall
Christ shall give thee light, . . and Christ shall give thee light, . . and Christ shall
Christ shall give thee light, . . and Christ shall give thee light, . . and Christ shall
Christ shall give thee light, and Christ shall give thee light, . . and Christ shall
mf
legato.
give thee, and Christ shall give thee, shall give thee light, a -
give thee, and Christ shall give thee, shall give thee light, a -
give thee, and Christ shall give thee, shall give thee light, a -
give thee, Christ shall give thee, shall give thee light, a -
ff
- wake, . . . a - wake, . . . and Christ shall give thee
- wake, . . . a - wake, . . . and Christ shall give thee
- wake, . . . a - wake, . . . and Christ shall give thee
- wake, . . . a - wake, . . . and Christ shall give thee


light, . . and Christ shall give thee light, a - rise, . . a - rise from the
light, . . and Christ shall give thee light, a - rise, . . a - rise from the
light, . . shall give thee light, a - rise, . . a - rise from the
light, . . shall give thee light, a - rise, . . a - rise from the
dead, and Christ shall give thee, shall give thee light, a - wake thou that
dead, and Christ shall give thee, shall give thee light, a - wake thou that
dead, and Christ shall give thee, shall give thee light, a - wake thou that
dead, and Christ shall give thee, shall give thee light, a - wake thou that
sleepest, a - rise from the dead, and Christ shall give thee, shall give thee light.
sleepest, a - rise from the dead, and Christ shall give thee, shall give thee light.
sleepest, a - rise from the dead, and Christ shall give thee, shall give thee light.
sleepest, a - rise from the dead, and Christ shall give thee, shall give thee light.
Reduce Org.



* See Note at page 2.



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another column—musical life in Edinburgh last month ran in its accustomed quiet groove. The Scottish Orchestra seems to have reached its highest point of attainment for this year, and, to tell the truth, that highest point falls short of what we all hoped. The ever increasing attention to *nuance* has by no means developed into breadth of treatment, and occasionally descends into jerky mannerism.

That Mr. Kes is an excellent musician of surprisingly varied attainments was again proved at the fifth Concert, when Lady Hallé's inability to fulfil her engagement might have been so awkward for the Concert-givers. But Mr. Kes joined Mr. Sons, his excellent leader, in a really charming performance of Bach's double Concerto, accompanied most carefully by the orchestra. Nothing could have better shown his command over his forces, or their loyal obedience to his every wish. The rendering of "Leonora" (No. 3) was more novel than beautiful, and a Symphony by Saint-Saëns, to which two performers on the pianoforte contributed half-a-dozen arpeggios and the organ a few chords, did not come up to any extravagant expectations, except in its length.

At the sixth Concert (6th ult.) Madame Duma was the vocalist, and was recalled three times for her second aria, "Elizabeth's Greeting," from "Tannhäuser." The orchestral numbers were Saint-Saëns's "Phaëton," Brahms's beautiful Variations on the Haydn theme (excellently played), Bach's G minor Fugue, carrying Abert's chorale like an "Old Man of the Sea" (enthusiastically applauded), and Massenet's clever Suite "Les Erinnyes." At the seventh Concert the Choral Union, in "Elijah," made its best appearance for many, many years. It is true they had the advantage of Mr. Andrew Black's great reading of the *Prophet's rôle*, and Mr. Herbert Grover, a hitherto unknown singer here, was a marked success in the beautiful arias assigned to the tenor. But the secret of the great triumph lay first in the fruits of Mr. Collinson's careful training for many years, and the gradual and steady improvement in quality and balance; and, secondly, in the fact that Mr. Collinson conducted his own forces and permitted no such tricks on the part of the Scottish Orchestra as disfigured the previous choral performance and so annoyed the audience. Miss Maggie Davies was most successful in "Hear ye, Israel," Miss Marion Brown won great applause for "O rest in the Lord," and the *Youth's* music was beautifully sung by Miss Marguerite Simpson. The orchestra accompanied excellently.

The scheme of Saturday evening Popular Concerts is as popular as ever. A packed house greeted Mr. E. C. Hedmondt, at the first Concert, with the utmost enthusiasm, and he justified it in his artistic singing of two *Lieder* by Schumann and Jensen. As an encore, unanimously demanded, he sang "Ich grolle nicht." Mr. Kes played the pianoforte accompaniments with the greatest taste. *Walther's* "Preislied" was also warmly applauded, and Mr. Hedmondt's third contribution was a well known aria from "Der Freischütz." The orchestral selections would have been better for a little more weight; an occasional Symphony would prove very acceptable. But the band played the "Kaisermarsch," Overture to "Mignon," the "Midsummer Night's Dream" Scherzo, and a selection from Delibes's "Sylvia" with due appreciation. "Die Verkaufte Braut," by Dvorák, and Tschaïkowsky's Overture "1812" were repeated from earlier programmes, and Saint-Saëns's sparkling Tarantelle for flute and clarinet was excellently played by Messrs. Halstead and Mills.

At the second Popular Concert Miss Agnes Jansen was the vocalist, and sang the scena from "Samson and Delilah" and two songs in a way which drew an encore from her delighted audience. Mr. Kes again proved himself a more than excellent accompanist. The March from "Tannhäuser" does not gain in its orchestral setting, but the orchestra was happy alike in "Oberon" and in "William Tell." The Moszkowsky Suite, already heard, two dainty orchestral trifles (the "Funeral March of a Marionette" and "Mignon" Gavotte), and Liszt's "Venezia Napoli" concluded the programme.

On New Year's Day the Choral Union gave the usual mid-day performance of "The Messiah," and was rewarded by an overflowing house. The same evening the Popular Ballad Concert was also successful in drawing a large audience with a "Scotch" programme.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE response to a recent appeal on behalf of the Choral and Orchestral Union has not, it is to be feared, proved successful. Subscription lists were re-opened for the second half of the series of Concerts, in the belief that the admitted musical success of the scheme would loose the purse-strings of many influential amateurs who have hitherto held aloof. And in this fresh appeal the management had ample warrant, because the deplorable subscription list which has this season fallen to the lot of the Union points to only one conclusion—the utter abandonment of the Concerts at no distant date. Possibly enough, the undue length of the season has still a great deal to do with the position of matters. A series of Concerts extending over a period of sixteen weeks is, indeed, a very large order for "Musical Glasgow"!

The Choral Union New Year's Day programme is always a remarkably safe one, and on the first morning of the current year "The Messiah" drew to St. Andrew's Hall the usual overflowing audience. It is needless for anybody to prate against the abiding popularity of Handel's work. The people obviously want it. On this occasion the soloists included Mesdames Fanny Moody and Dews, Mr. John Child, and Mr. Charles Manners. The Scottish Orchestra was, of course, again engaged, Mr. Berry was at the organ, and Mr. Joseph Bradley conducted. Generally speaking, the Union sang with unabated power and to the entire satisfaction of the audience. In the evening the customary Popular Concert was given by the Scottish Orchestra, and on the 7th ult. the management had again to face a lamentably small audience. The programme comprised Saint-Saëns's symphonic poem "Phaëton," Brahms's Variations on a Theme of Haydn's, Beethoven's "Leonora" (No. 3) Overture, and a selection from Massenet's Suite "Les Erinnyes." There was an attractive vocalist in the person of Miss Medora Henson, and Mr. Kes again showed the fine material at his command, as also his able powers at the conductor's desk. On the following Saturday (11th ult.) there was a very welcome feature in the programme—Beethoven's "Pastoral" Symphony. Other more or less popular numbers comprised the Overtures to "Euryanthe," "Rienzi," and Guiraud's "Piccoline," and Miss Jessie Scott, a *débutante* of considerable promise, sang. At the ninth Classical Concert of the series, Mr. Maurice Sons, the accomplished leader of the orchestra, appeared as the soloist in Brahms's Concerto in D. Beethoven's "Eroica" Symphony and Lalo's Overture to "Le Roi d'Ys" were also in the somewhat severe programme; and there was again a very discouraging audience. On the 15th ult. "The Messiah" was performed in the City Hall under the auspices of the Glasgow Choral Union, when Miss Jenny Taggart made her *début* in her native city. It was very soon made apparent that the young soprano had been well trained. Madame Marchesi derives, indeed, infinite credit from her pupil, and more will be heard of Miss Taggart's beautiful voice and cultured method before long, if we are not greatly mistaken. The other soloists were Miss Ada Crossley, Mr. Henry Piercy, and Mr. Lempriere Pringle. Mr. Bradley conducted with all his wonted care, and a good all-round performance has to be recorded.

Dvorák's "The Spectre's Bride" and the Grail Scene from Wagner's "Parsifal" comprised the programme for the evening of the 21st ult., with Miss Esther Palliser, Mr. Iver McKay, and Mr. Bantock Pierpoint as soloists. Glasgow amateurs did not, unfortunately, rise to the occasion; all the more surprising when we remember the melodic beauty and strong dramatic character of the Bohemian composer's workmanship. The Wagnerian excerpt was heard for the first time in Scotland, and both works were accorded a good interpretation, albeit the accompaniments by the Scottish Orchestra were somewhat aggressive. Mr. Bradley conducted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

SIR A. C. MACKENZIE was engaged to conduct the initial Philharmonic Concerts of the present year, given respectively on the 7th and 21st ult. For the first of these

Lady Hallé had been announced, but her place was taken by Mr. Hollman, who gave a fine rendering of Saint-Saëns's familiar Violoncello Concerto. The chief orchestral pieces were Edward German's Leeds Suite in D minor and the conductor's "Britannia" Overture, the latter being followed by the recall of the composer amidst plaudits which were alike appreciative and patriotic. At the second Concert of those alluded to Mr. Brodsky gave a most facile reading of the difficulties of Vieuxtemps's D minor Concerto for violin, and with Mr. Vieuxtemps (violoncello) and Mr. F. Dawson (pianoforte) shared Beethoven's triple Concerto.

For the first time within memory the Liverpool Orchestral Society ventured a benefit Concert, on the 11th ult., in the Philharmonic Hall, under Mr. A. E. Rodewald, and rendered a very excellent account of itself in Beethoven's "Pastoral" Symphony and other important selections. A feature of the Concert was the singing of the Goossens Choir, which, though an open rehearsal had been given some time ago, had not previously made an actual public appearance. The organisation consists of about forty male voices, and the repertory drawn from hitherto has been that of purely descriptive vocal music, which has not, up to the present, achieved much of a footing in this country. The members of the choir sing without book, and imparted to Heger's "Survivors of Tydal" and Gevaert's "Hymn of Saul" an exceptional amount of dramatic force and colour.

Two Orchestral Concerts have been given by the Sunday Society in St. George's Hall. At one of these Mr. Theodore Lawson gave a happy rendering of Spohr's "Dramatic" Concerto for violin, and at the other Mr. H. S. Welsing performed with excellent effect Mendelssohn's G minor Concerto for pianoforte. There has been nothing else to note during the past few weeks, which have been essentially of the holiday order, pantomime having taken the place of opera at the Court Theatre, for the first time, since its rehabilitation by the Royal Carl Rosa Company.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Usually in the first month of the year there is a slight lull in musical matters here; and so, during January, little has occurred needing report except the steady continuance of the Hallé Concerts, under various conductors. With the experienced direction of Mr. Henschel and the assistance of Miss Palliser, Messrs. Andrew Black, David Bispham, and Hedmondt the first and third acts of "Lohengrin" were bound to go well, the more especially as both band and choir had enjoyed previous opportunities of becoming familiar with the latter portion of the work. At the succeeding meeting, on the 9th, we had an extremely effective rendering of the "Eroica" Symphony, under Mr. Brodsky, the March being played with a dirge-like solemnity which took the thoughts of the listeners back to the sad morning of the funeral of Sir Charles Hallé, when it formed the last tribute to their departed chief paid by those who had, during so many years, served under him. It was scarcely prudent, however, after an absorbing Symphony lasting some fifty-seven minutes, for Mr. Leonard Borwick to present the Concerto in B flat of Brahms, also a work needing persistent attention; but, in spite of many charming passages, it lacked the freshness and clearness which, during Beethoven's great masterpiece, keep the mind intent and unwearied. Altogether, the programme was far too long, and it was a great testimony to the popularity of Mr. Borwick that so many remained to hear Liszt's Etude in F minor and the Prelude of Rachmaninoff, and still to insist upon further evidence of the player's skill. Miss Mabel Berrey made her first appearance at the Subscription Concerts, and thoroughly established her position, especially by her singing of the lighter *Lieder* of the second part. With an agreeable voice of moderate range and strength, carefully cultivated, and of complete steadiness, she unites a pleasing power of tender expression and of apt phrasing. For the 16th ult. Mr. F. H. Cowen arranged a programme of considerable attractiveness; but his audience would have been pleased had some of his own works found a place in it—for example, the "Welsh" Symphony, which has not yet had a hearing in Manchester. It would have been welcome, and it need not have displaced the delightful "Gipsy" Suite of Edward German, a rapidly rising master who will, we hope, be invited to assume the *bâton* on some early occasion, and to bring with him his Leeds Suite. The "Gipsy" Suite met with remarkable success. We have always advocated the duty as well as urged the prudence of cultivating our own resources and of fostering native talent, and we congratulate those who now control matters upon such increased liberality in this direction as moved them to intrust the singing on the 9th, the pianoforte playing on the 16th, and the conducting on the 23rd to local artists, all fully competent to undertake the responsibilities confided to them. Miss St. Angelo's interpretation of the Concerto in G minor of Saint-Saëns, and her manipulation of the Valse Caprice of Rubinstein were admirably clear and skilful, and the violoncello playing of Mr. Hugo Becker is always finished, masterly, and of refined tone.

For the "Golden Legend," on the 23rd, Miss Medora Henson, Miss Clara Butt, Messrs. Ben Davies, A. S. Kinnell, and Watkin Mills were engaged—all efficient, especially the contralto, who greatly advanced her position because, added to the great beauty of her voice and distinctness of enunciation for which all were prepared, she entered more deeply into the meaning of the part of *Ursula* than we looked for. The band, and especially the choir, seemed determined to do credit to the Manchester conductor, Mr. R. H. Wilson; and more (in our anxiety about the future of oratorio here) may depend upon his success than some people think.

That we do not easily forget old friends was proved by the large gathering, on the 18th, at the Free Trade Hall, to welcome Mr. Willy Hess, and by the uproarious applause with which the "Fantaisie Appassionata" of Vieuxtemps and the "Polonaise" of Laub were received. And that a Concert Hall audience should, on the 20th, have been moved out of its proverbial apathy, has done more to inspire a hope for the future of the Gentlemen's Concerts than anything that has recently happened.

Mr. Max Mayer gave, on the 13th ult., his second Chamber Concert, with the assistance of Mr. Hugo Becker, Mr. Risegari, and Miss Mary Hillhouse. It is to be hoped that the Chamber Concerts which Mr. Carl Fuchs so ably controls at the Schiller-Anstalt and those of Mr. Max Mayer at the Concert Hall may become firmly established. The lack of adequate support for such undertakings has hitherto been greatly to our discredit, and increased self-dependence in this direction, added to a greater liberality of appreciation in widening the entrance to our orchestral programmes, would tend to develop and to encourage an amount of local ability at present very little suspected by the general public.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

The executive of the Hanley Musical Festival met on the 15th ult., at Trentham, by invitation of the Duchess of Sutherland. It was decided to hold three Concerts on October 28 and 29. In addition to Mr. Elgar's new cantata, Sir A. Sullivan's "Light of the World," Beethoven's Choral Symphony, and Dvorák's "Spectre's Bride" are the suggested works. Various committees were appointed and Mr. H. J. Wildin (Stoke) will act as honorary secretary.

Before a numerous audience, on the 6th ult., Mr. Wooley, of Stoke, gave a Chamber Concert in the Town Hall. The instrumentalists were local, and, assisted by Miss Bessie Taylor and Mr. Charles Walton, a capital programme was presented.

On the 9th ult. "The Spirit of the Year," by H. and A. Page, was performed in Stoke Town Hall. Mr. T. Hammersley conducted and Miss Mellor acted as accompanist.

The Meakin Concerts continue to attract large audiences, and on the 13th ult. the spacious Victoria Hall was once more crowded with an attentive and enthusiastic audience, Mr. Santley being the chief attraction. The Misses Clara and Marianne Eissler, Miss Teresa Blamy, and Miss Florence Hoskins contributed to the programme. Mr. G. Barlow, at the organ, and Mr. W. T. Bonner, at the pianoforte, rendered valuable assistance.

Mr. J. W. Turner's English Opera Company occupied the Theatre Royal, Hanley, for six nights, from the 20th. The programme included "Maritana," "Faust," "Robin Hood," and the "Bohemian Girl."

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

Certain performances of "The Messiah" were alluded to in our last month's record of musical events in this district. In addition to these the ever-popular oratorio was heard in Alnwick on December 18, where it was performed in the Corn Exchange by the Alnwick Choral Union, under the direction of Mr. C. E. Moore; and on December 27, in St. James's Church, Morpeth, under the direction of Mr. Brewis, the organist of the church. The chorus was drawn from the choirs of the various places of worship—both Church of England and Nonconformist—in the town.

The Tynemouth Amateur Vocal Society gave the first Invitation Concert of its fourth season in St. Oswin's Hall, Tynemouth, on December 19, the principal works performed on the occasion being Mendelssohn's 13th Psalm and Alice Mary Smith's "Ode to the North-East Wind." The principal vocalists were Miss Lily Heenan and Miss Atkinson; Mr. William Bird conducted, and Miss Clara Herbert discharged the duties of accompanist. The programme also included several instrumental pieces, in the performance of which Mr. J. H. Beers (violin) and Mr. S. Beers (violoncello) were very successful.

The annual Christmas Concert in aid of the funds of the Berwick Infirmary was given on December 27, by the Berwick Choral Union. The programme consisted of Mr. Alfred R. Gaul's sacred cantata "The Holy City" and selections from "The Messiah."

The Newcastle Chamber Music Society gave its third regular Concert of the season in the Assembly Rooms, Newcastle-on-Tyne, on the 22nd ult., the principal piece in the programme being Brahms's Clarinet Quintet (Op. 115), which was led by Mr. Ernest Schiever.

The recently-formed Sunderland Musical Society made its first public appearance in the Victoria Hall, Sunderland, on the 21st ult., when the principal work selected for performance was Cowen's "Rose Maiden." The solo vocalists were Madame Marie Lewis, Madame Emilie Harris, Mr. D. S. Macdonald, and Mr. Morgan Wilkinson. The orchestra and chorus numbered about 200 performers, and the conductor was Mr. Oscar Cohen.

The third Harrison Concert took place in Olympia, Newcastle-on-Tyne, on the 29th ult. The vocalists were Miss Evangeline Florence, Madame Alice Gomez, Mr. Ben Davies, and Mr. Andrew Black. Part-songs were admirably sung by the Royal Welsh Ladies' Choir, under the conductorship of Madame Clara Novello Davies, and instrumental pieces were performed by Miss Madeleine Tenhave (pianoforte) and Miss Ethel Barns (violin). The accompanist was Mr. Joseph Speaight.

The Gateshead Choral Society, the membership of which is largely supplemented by Newcastle vocalists, contemplates changing its name to the Newcastle and Gateshead Choral Society. The rehearsals and concerts already take place in Newcastle.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

After Christmas festivities musical matters are generally at a standstill in this district for some time. The Sarum Choral Society's usual Christmas Concert was postponed until the 28th ult., too late for notice this month. The programme consisted of selections from Handel's oratorios, and Mr. W. T. Bowey was announced as the conductor.

The Test Valley Musical Society, which is now in its sixteenth season, will give Concerts in the County Hall, Salisbury, and the Guildhall, Winchester, on the 10th and 11th inst. The orchestra of the Society, led by Miss A. C. Baker, will play Handel's Concerto Grosso (No. 7) in B flat, Tschaikowsky's Elegie for strings, and Grimm's Suite in Canon Form (Op. 10). The vocal portion of the programme will include the first chorus from Brahms's "Requiem," the Hymn of the Spirits of Arimanes, from Schumann's "Manfred," and madrigals and part-songs by Stanford, Leslie, Orlando di Lasso, Pearsall, Hatton, and Edward German. Miss Montagu will be the solo vocalist on each occasion and the Rev. E. H. Moberly will conduct.

At the Symphony Concerts given during the past month in the Pavilion, Bournemouth, under the direction of Mr. Dan Godfrey, Jun., Haydn's "Military" Symphony, Schubert's "Tragic" (No. 4), Beethoven's (No. 1), and Mendelssohn's Symphony from "The Hymn of Praise" have been performed. A Musical *Matinée* was given by Madame Felicie Mathieu, assisted by Madame Newling, Mrs. Thelwall, Miss Edythe Oakley, and Signor Bertoncini, in the Bourne Hall Concert Room, on the 9th ult. Madame Mathieu was heard to advantage in pianoforte solos by Chopin, Scharwenka, and Mendelssohn; and Signor Bertoncini played two violin solos with his accustomed ability. A successful Concert was given by the St. Stephen's Choir, assisted by a few friends, on the 9th ult.; a miscellaneous programme was provided. Mr. de Greef gave a Pianoforte Recital, at the Shaftesbury Hall, on the 18th ult.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

For the past month music in Yorkshire has consisted chiefly of the usual "Messiah" outbreak at Christmastide, followed by a period of comparative, if not absolute inactivity. To attempt to render anything like a complete account of the multitude of "Messiah" Concerts that have been given in this most choral and most Handelian of counties would be difficult, and would certainly be tedious; a better plan will be to review some of the more important Concerts that took place during the week before Christmas, endeavouring at the same time to point out in what respect they show an advance on previous years. The inclusion of Handel's "Messiah" in the programme of the Leeds Festival, after an absence of so many years (it was last performed in 1874), was certain to have at least one good result, in inducing more thoughtful readings of the work than were hitherto customary. The fact that all the chief choral societies of the West Riding contributed to the Festival chorus has served to produce a wholesome spirit of emulation, the result of which has been manifested in many directions. And, whatever may be the opinion of Sir Arthur Sullivan's readings, the mere fact that he thought it necessary to devote a full rehearsal to "The Messiah" music must have had an influence for good. Familiarity with a work performed more frequently than any other has, as might be expected, brought about slipshod treatment in many matters of detail. Taking the five representative societies we propose to deal with in chronological order, the Bradford Old Choral Society, of which Mr. Hartwell Robertshaw is the conductor, comes first. In its performance of "The Messiah," on December 16, the principals were Miss Emily Davies, Miss Jessie King, Mr. Gawthrop, and Mr. W. H. Burgon. The distinguishing merits of the performance were the freshness and vigour of the chorus and the evident care paid by the conductor to matters of detail. Its worst feature was the number of evil traditions that were still adhered to—arbitrary attempts at "expression," or the slipshod method of leaving the cadences in the airs unsupported save by a bald bass. The inferiority of the orchestra to the chorus is in provincial choral societies' concerts a matter of course, and will remain so till we have professional local orchestras. The discrepancy was, however, less noticeable in the next performance we have to review—that of the Dewsbury Choral Society, on December 17. Here Franz's edition of the Handel-Mozart score was used, for the second time. In point of general intelligence and careful attention to every possible "point," this must be reckoned the most interesting performance of the week, and it reflected much credit on the honorary conductor of the Society, Mr. G. H. Hirst. The principals were Miss Florence Monk, Miss Jeanie Rankin, Mr. Tom Child, and Mr. David Hughes. On the following evening the Leeds Philharmonic Society had its turn. This Society, under the late Mr. Alfred Broughton's rule, was the first in the West Riding to adopt the Franz score, and it was used on

this occasion for the third time. Mr. Beyschlag, Mr. Broughton's successor, conducted ably, but seems as yet to be hardly thoroughly at home in Handel's music. That he has, however, acquired some of the English traditions concerning the reading of "The Messiah" was shown by his adherence to certain time-honoured *pianos*, introduced more for the sake of contrast (as in "The Kingdom of this world") than for purposes of genuine expression. The soloists were Madame Albani, Miss Sarah Berry, and Messrs. Herbert Grover and Watkin Mills, of whom the contralto and bass especially distinguished themselves. Refinement and intelligence characterised the chorus-singing of the Halifax Society on December 19. Mr. W. H. Garland is at his best as a chorusmaster, and the fruits of his labours were very apparent. The soloists were Miss Maggie Davies, Miss Lilian Hovey, Mr. Lloyd Chandos, and Mr. Bantock Pierpoint. The Huddersfield chorus is second to none in the West Riding for robust strength. They are heard to the greatest advantage in music as old and familiar as "The Messiah," and nothing in its way could be finer than the manner in which they sing the massive choruses in that work. In other respects the Society's performance, on December 20, was less remarkable, the inferiority of the band being the more striking owing to the precision and power of the chorus-singing. Here, however, as at Dewsbury and Halifax, the really admirable trumpet playing of Mr. Tomlinson, a Leeds musician, deserves a word of strong praise. With many better known artists in our recollection, not one is there who can play the obbligato to "The trumpet shall sound" more perfectly. It should be added that Mr. John Bowling conducts the Huddersfield Society. On the whole, then, these five performances we have been considering showed a welcome advance in the greater attention to points of detail that are too often neglected, and in an increased reverence for Handel's presumable intentions. What is still wanted is that our conductors should endeavour to get behind the stupid traditions that have gradually become encrusted upon the oratorio, until they have come to be regarded as authentic.

One more "Messiah" Concert, that of the Malton Choral Society, deserves a line, if only on account of the gem of musical criticism it brought forth in a local paper. Waxing eloquent over the "orchestration," which is journalese for the playing of an orchestra, the poetic reporter writes: "In the Pastoral Symphony the instrumentalists were heard to special advantage, producing breadth and length of tone, as well as the light and feathery, such as the strings might be expected to yield were they tripped over by fairy feet or brushed by butterflies' wings."

In the way of miscellaneous Concerts there is but little to record. At Leeds the second of Mr. Whitelock's Subscription Concerts took place on December 16, when Miss Frida Scotta's violin playing was the chief feature of the programme, in which Mr. Christensen appeared as pianist-composer, playing a pleasing Sonata of his own composition, and Miss Fanny Neuveldt and Miss José Jacombs as vocalists. At Messrs. Haddock's "Musical Evening," on the 14th ult., there was the popular sensation of a "juvenile phenomenon" in the appearance of the little girl, Katie Leonard, as pianist. Mr. Francia, described as "the greatest mandolinist in the world," was another popular feature, and the list of artists was completed by the violoncellist, Mr. Rubio, and the vocalists, Miss Evangeline Florence, Mr. Guetary, and Mr. Lucien Grey. On December 18 the Huddersfield Glee and Madrigal Society, now approaching near its majority, gave a most interesting miscellaneous Concert, consisting chiefly of concerted vocal music. Mr. J. E. Ibeson conducted, and the vocalists were Miss Dyson, Madame H. Cooke (both members of the Society), and Mr. W. Arnold. The Huddersfield Subscription Concerts were resumed on the 14th ult., when Mr. Leonard Borwick and the Misses Salter gave a thoroughly enjoyable Recital of pianoforte and vocal music. The finished duet-singing by the two ladies deserves particular mention, while of Mr. Borwick it must be said that his playing seemed to realise more than it has hitherto done the poetry and romance of the music. More beautifully finished in every detail it could hardly be. The same three artists took part in the Bradford Subscription Concert of the following Friday (17th ult.), but the scope of the programme was enlarged, and Brahms's Horn Trio and Dvorák's String Quartet in E flat (Op. 51) were included. Lady Hallé, with Messrs. Ries, Gibson, and Becker, were the strings, and Mr. Paersch, the excellent first horn of the Hallé band, took the horn part in the Trio. On the 20th ult. Mr. Frederick Dawson gave a Pianoforte Recital at Bramley, and played an ample selection of modern pianoforte music with irresistible brilliance. Miss Hedwig Kuscher was the vocalist. An interesting series of monthly Organ Recitals is now being given at Bradford, on the large organ built in 1888 by Anneessens, of Belgium, for the Roman Catholic Church of St. Mary. The organist is Mr. J. Herbert England, who has just been appointed organist to St. Thomas's, Leeds. While mentioning organ music, a brief reference may be made to the Wakefield and District Organists' Association, which celebrated last month its sixth anniversary. As a means of bringing the professional musicians of the city and district together, and abating the jealousies with which musical people are credited, it is an institution that might well be imitated in other large towns.

MUSIC IN PARIS.

(From our own Correspondent.)

M. Alphonse Duvernoy's "Hellé" is being actively rehearsed at the Opéra. Before it is brought out here, however, there will be a revival of "La Favorita," with Mdlle. Bréval in the titular part.

Madame Sanderson sang, on December 29, for the first time, and with much success, the part of *Gilda*, in "Rigoletto," at the above Institution.

At the Opéra Comique rehearsals are going forward of M. Messager's "Chevalier d'Harmenthal." On December 23 last the first performance took place of "La Jacquerie," an opera in four acts, the libretto by M. Edouard Blau and Madame Simond Arnaud, the music by Lalo and M. Arthur Coquard. The first act only is Lalo's; the remaining three reflect great credit upon M. Coquard, who has displayed in them considerable dramatic qualities. The second act and part of the fourth are more particularly remarkable in this respect. His work met with a very favourable reception, both on the part of the public and the musical press.

The Concert du Conservatoire, of December 22, included a fine interpretation of the D major Symphony by Brahms. Sarasate was the solo violinist, and scored a great success by his rendering of Saint-Saëns's third Concerto (first produced at the Salle Erard on February 9, 1881), the *Andantino quasi Allegretto* coming in for a special share of applause. The Concert of the 12th ult. was chiefly noticeable for the performance of a symphonic ode, entitled "La Mer," by M. Joncières (the poetry from the pen of M. Guinand), with solo, interpreted by Mdlle. Laudi, an excellent vocalist, who obtained a great and well-merited success.

M. Lamoureux, while continuing his superb interpretations of Beethoven's Symphonies, included in the Concert of December 22 the "Defiance of Phœbus and of Pan," by Bach. This grand work—for soli, chorus, and orchestra—had already been given at these Concerts in 1883, the translation having been supplied by the late M. Wilder. Replete as this score is with gaiety and youthful spirit, it forms a distinct contrast to the austere character exhibited by the other great works of the old master. The opening chorus, the air of *Pan*, as well as that of *Midas*, were greatly applauded. No performances took place on December 29 and the 5th ult., but a special Concert was given on the 12th, when, however, no new works were produced, with the exception of the "Variations Symphoniques" for pianoforte and orchestra of Franck, capitally played by Madame Jossie.

No novelties were produced by M. Colonne. On December 22 Berlioz's "L'Enfance du Christ" was given, and during the following fortnight no performances took place, M. Colonne taking advantage of the holidays in conducting some Concerts in Russia.

The Concert given at the Opéra, on December 29, on the other hand, included several new works. The first of these, "Temps de Guerre," tableaux symphoniques for orchestra, organ, and double chorus, by M. Le Borne, is a

highly creditable composition. The *carillon*, with its characteristic rhythm, pleased greatly, and had to be repeated. As to the fragment from an opera, "Le Duc de Ferrare," by M. Marty, we have to reiterate the observation made in regard to the "Fervaal" of M. d'Indy: one ought to hear the portion preceding, as well as that following it, in order to be in a position to judge. The great success of the Concert was the production of the "Nuit de Noël de 1870," by M. Pierné, with some verses by M. Morand, very impressively recited by M. Brémond. The scene passes at the outposts; some random shots are exchanged, the contending parties being invisible to each other. Presently a bell heralds in the Midnight Mass; Christmas carols are heard on one side, which are soon responded to by the enemy in similar strains. The music is descriptive, is marked by appropriate colour and emotion, and proved highly effective with the audience.

M. Breitner has instituted a Société Philharmonique, giving some interesting Concerts of chamber music. A noticeable feature in the Concert which took place on December 27 was the first performance of a Sonata (Op. 8) for pianoforte and violin, by M. Chevillard; a somewhat heavy composition, but the work of an earnest musician, and interesting. The performances given by MM. Philipp, Berthelier, and Associates likewise deserve some passing mention. They included recently a Quintet (Op. 126) by Jadassohn, a Trio by Smetana, an Elegie by Glazounow, &c.

The Société de Musique d'Ensemble gave a first hearing of Xaver Scharwenka's Pianoforte Concerto in B flat, played in a remarkably fine manner by the excellent pianist, M. Foerster, who was also greatly applauded in his rendering of the "Valses Sérieuses" of M. René Lenormand.

Madame Patti came over to take part in a performance of "Mirka l'Enchantresse," a pantomime by M. Boyer, the representation having been organised by the committee of the Florian Monument. Needless to say that the financial result was a magnificent one. The feeling of gratitude inspired by the celebrated vocalist's generous co-operation is not unmixed with one of regret at our not having been afforded the opportunity of applauding her in some important musical manifestation.

MM. Sardou and Jules Lemaître have been appointed members of the *Comité d'enseignement pour la déclamation dramatique* at the Conservatoire, in the room of MM. Camille Doucet and Alexandre Dumas, and M. Henri Lavedan has been nominated a member of the examining committee of classes and of the *jury de l'admission*.

M. Bourgault-Ducoudry has been continuing his remarkable Lectures at the Salle César Franck, his subject on December 28 having been the "Orfeo" of Monteverde.

MUSIC IN MONTREAL.

(From our own Correspondent.)

The organisation this season of the Handel and Haydn Society, with a chorus of some 200 members, is direct evidence of the growing popularity of chorus singing in this city. The maiden effort was made before the public on December 12, when very creditable performances of Gounod's "Gallia" and Mendelssohn's "Hymn of Praise" were given in presence of a fairly large audience. The soloists were Miss Myrta French, Miss Claribel Rayner, and Mr. Evan Williams, a recent arrival from that home of tenors—Wales. Mr. Williams has a fine robust voice and his efforts were fully appreciated. The accompaniments were played by the Montreal Amateur Orchestral Association, assisted by professional musicians. The conductor of the new Society is Mr. Horace W. Reyner. Other Concerts advertised by this Society are "The Messiah" on April 3 (Good Friday), and April 14, Henschel's "Stabat Mater," conducted by the composer, with Mrs. Henschel as soloist.

Another Society which is destined to do much toward propagating the love of music in Montreal is the Ladies' Morning Musical Club, organised a couple of years ago. Twice a month, on Thursday mornings, the members meet, when a programme of pianoforte solos and duets, songs and choruses is given. The Club numbers some 300 members, and applicants now have to wait some time for admission.

On Thursday, December 12, an open Concert was given and a very enjoyable programme provided. The chorus sang Soderman's Wedding March, Hatton's "Summer Eve," and Brahms's "Cradle Song," under the *bâton* of Mr. C. A. E. Harriss. The *pièce de resistance* of the Concert was Mendelssohn's G minor Concerto, played by Miss Herchmer, with accompaniment on another pianoforte by Mrs. Stanway.

Notwithstanding this formidable array of popular attractions the Philharmonic Society, now in its nineteenth season, continues to grow in popularity. This is due to earnest and successful efforts to produce the finest choral works of old and modern writers in a worthy manner. The chorus numbers 317 members, and is composed of many of the best singers in the city. The twelfth performance of "The Messiah," on December 20, was a noble one. The choruses have never been sung here with such accuracy and colour, and the vast audience was enthusiastic. Miss Louise M. Daly, a local soprano, who sang in the work for the first time, acquitted herself with great credit. The contralto was Mrs. Van der Veer Green; the tenor, Mr. D. G. Henderson; and the bass, Mr. Marshall Williams, also a local singer, who rendered his solos in excellent taste. The Philharmonic Society has a heavy programme before it, as the following list of Concerts will testify: 11th inst., Haydn's "Creation"; March 31, Mendelssohn's "Elijah"; April 1, Gounod's "Redemption"; April 27, 28, and 29, Saint-Saëns's "Samson and Delilah," Chadwick's "Lily Nymph" (composed for, and dedicated to, the Society), Wagner's "Tannhäuser," and a *Matinée* of orchestral numbers and vocal solos.

MUSIC IN AMERICA.

(From our own Correspondent.)

The present season of grand opera in New York is remarkable in the immense range which is being covered by the management, if for no other reason. From Gluck's "Orfeo" all the way round to Massenet's "Navarraise" the lover of opera of every sort and shade can find something to his taste. The Wagnerian works so far brought out under Mr. Seidl's direction have proved somewhat uneven in performance, some of the casts having been much better than others. In fact, a certain inequality has characterised all the season's work, for what reason it is difficult to say, with such a very large and strong company. There seems to be a tendency to bring forward all the stars of greater magnitude at once, and as they cannot appear at all the performances, the alternate ones, when the lesser lights of the company are permitted to shine in leading *rôles*, are hardly up to the mark. Nevertheless, it is probable that there would be no cause for complaint were it not that the best representations of opera are really so brilliant that the others seem indifferent by comparison, though, under other circumstances, they would be considered entirely satisfactory.

Among other new departures, the managers of the Metropolitan have quite altered the character of the Sunday night "Sacred Concerts" which the orchestra and soloists of the company have given during each season. Until the present time these have always consisted of orchestral works with solos (generally pretty hackneyed ones too), with an occasional semi-sacred chorus given by voices all selected from the regular members of the company. Rossini's "Stabat Mater" very often did duty as the *pièce de resistance* at these affairs, which were to all intents and purposes secular, just enough of the sacred element being introduced to make good the advance announcements. This year the expedient has been tried of giving oratorio on Sunday nights, the opera chorus being supplanted by voices taken from some of the singing societies of New York and Brooklyn. Up to the time of writing no very great success has been scored in this way. A performance of "The Messiah" was very much worse than indifferent, the chorus being under no sort of proper control, and, being made up from different organisations, had no unanimity or similarity of training.

Speaking of "The Messiah," however, reminds one that the New York Oratorio Society gave this year what was by a long way the best rendering of that oratorio that it has

ever accomplished. During the absence of Mr. Walter Damrosch, who is in the West with his German Opera Company, the Oratorio Society has been under the direction of his brother, Mr. Frank Damrosch. Long ago Walter Damrosch caused a good deal of comment by his departure from established *tempi* in the *Allegro* movements of "The Messiah," but his high rates of speed won popular favour, after the public had grown accustomed to them, and for years the conductor's ideas have set the fashion for other chorus-leaders about New York. This year, under the *bâton* of their new leader, the chorus fairly eclipsed all the previous records in speed; but lest it should seem that this was merely an attempt at a feat, it should be said that, though the members of the chorus sang their difficult roulades at a fairly breathless rate, everything was done with the utmost neatness, lightness, and precision, and the effect upon the audience was electric. In fact, the entire performance was distinctly notable, and may be set down as one of the very best ever given in this country.

It was very unfortunate that after such a performance as this, and while it was still "town talk," so to speak, the New Harlem Oratorio Society, which was brought together last fall under the direction of Mr. Samuel A. Baldwin, should have made its entrance into the field with "The Messiah." At its Concert on the 7th ult., at Carnegie Hall, the new choir turned out a chorus of from 150 to 175 voices. Fortunately for the conductor, he had engaged the Damrosch orchestra and the New York Society's organist. Had it not been for this the result might have been more disastrous than it was. At the very outset it was apparent that the chorus were insufficiently prepared, and that they were much hampered by the fact that they were spread out along a series of seats intended to accommodate a chorus of 300 or 350 persons. The extreme wings being so far from each other, there was a most lamentable swaying and unsteadiness about the whole body. This the conductor was powerless to control, but the orchestra saved the day, playing together with remarkable dash and swing (considering the circumstances), and fairly lifting the chorus "over the stile" at many points. Since the abandonment of the field by the Church Choral Society there are but three choirs of the smaller size that are doing oratorio work in New York, and of these two devote quite as much attention to secular as to sacred compositions, so that there is an excellent opportunity for an organisation of this kind which will stick to oratorio and do really good work, and it is to be hoped that the Harlem Society will step into the place which seems open to it.

In Brooklyn the Oratorio Club gave an excellent Concert on the evening of December 26, when Mr. Dudley Buck's "Golden Legend" was sung, the composer conducting. Mendelssohn's "Loreley" music formed the second part of the Concert, and this was given under the *bâton* of Mr. Walter H. Hall, the chorus-master of the Club.

During Advent, the choir of Calvary Church rendered Spohr's "Last Judgment" in the thoroughly finished way which always characterises the work of Mr. Clement R. Gale, the organist of that church; and on the evening of the last Sunday in December "The Messiah" (considerably abbreviated) was sung by the choir of St. James's Church, under the direction of Mr. Alfred S. Baker. This choir, which now contains the best of the voices from the Church of the Holy Trinity, which consolidated with St. James's in November last, is now one of the largest and best equipped in the city, having about thirty boys and twenty men, including a double quartet of soloists.

The monthly "Festival Services," which for years have been a great feature in the church music of New York, have fallen off greatly both in numbers and importance during the past year. The churches seem to have grown tired of them.

THE Philharmonic Society's eighty-fourth season, which commences on the 27th inst., promises to be more than usually brilliant and interesting. Among the novelties announced are orchestral works by Dvorák, Borodine's Symphony (No. 1) in E flat, a Ballet Suite by Mr. Cowen, a new Violin Concerto composed by the late Benjamin Godard for M. Johannes Wolff, and Sir A. C. Mackenzie's Scottish Fantasia for pianoforte and orchestra, written for M. Paderewski. Mr. Cowen's Suite, which will probably be entitled "Fairyland," contains six movements, respectively headed "Wood Nymphs," "March of the Giants," "Flower Fairies," "Dance of Gnomes," "Moonbeam Fairies," and "Dance of Witches." The artists engaged include Madame Sophie Menter, Messrs. d'Albert, Reisenauer, Rosenthal, Sapellnikoff, and Paderewski; Messrs. Johannes Wolff, John Dunn, and Franz Ondricek; Mesdames Sembrich, Amy Sherwin, Esther Palliser, the Sisters Ravogli, and Mr. Bispham. Herr Dvorák and Mr. Cowen will conduct their own works, and the director in chief will, of course, be Sir A. C. Mackenzie.

A CONCERT was given at the Queen's (Small) Hall, on the 21st ult., by the Grimson Family of Instrumentalists. The performance of Mendelssohn's String Octet, by Mr. S. Dean Grimson, his four daughters, and three sons, was evidently intended to be the feature of the Concert, for it was proudly, and no doubt correctly, described as the "first performance in London by members of one family." The work exactly suited the clever players, who performed it with much spirit and finish. Brahms's F minor Pianoforte Quintet is at present outside their reach, and it was, perhaps, a mistake to attempt it. Miss Jessie Grimson, the "leader," played Kufferath's Andante expressively and effectively. Misses Amy and Annie were heard to considerable advantage in some pianoforte solos, and Master Robert showed promise as a violoncellist.

PROFESSOR E. H. TURPIN, Warden of Trinity College, London, presented the diplomas and certificates to the students in the hall of the College, Manchester Square, on the 15th ult. It appeared that for this—the January—examination there were 215 entries, the highest number ever reached at a similar half-year's examination, that 187 presented themselves at the College, and seventy-five passed. Of the above-named total, twenty-eight were examined at Sydney, Melbourne, and Ballarat, the results not being yet known. Ten students gained the distinction of Associates in Music, and two Licentiates, these being the highest awards of the College, and the students must have passed an examination in general subjects as well.

DR. J. M. ENNIS gave a Chamber Music Concert on the 16th ult., at St. Mary Brookfield Parish Hall. Dr. Ennis played Beethoven's Pianoforte Sonata in F minor (Op. 57), and, with Mrs. Ennis (violin), Mr. Lennox Clayton (viola), and Mr. W. H. Pettit (violoncello), Rheinberger's Quartet in E flat (Op. 38) for pianoforte and strings, and also Mozart's Quartet in G minor. Mrs. Ennis played the slow movement from Max Bruch's Violin Concerto (Op. 26), and classical songs, rendered by Miss Gertrude Snow and Mr. Eben Eade, completed the programme.

HAYDN'S "Creation" was performed on the 16th ult., at Highbury Quadrant Congregational Church. The soloists were Miss Emily Davies (who was specially successful), Mr. Henry Piercy, and Mr. George Stubbs. Mr. E. Drewett was at the organ, and Miss Alice Dearden assisted at the pianoforte. The orchestra and chorus, under the direction of Mr. Arthur Briscoe (the organist and musical director of the church), were efficient. Mr. Briscoe will give his first annual Concert on the 11th inst.

THE Nonconformist Choir Union Festival at the Crystal Palace will be held on June 13. The pieces selected to be sung by the choir are the 13th Psalm (Mendelssohn), "Let the righteous be glad" (F. R. Lloyd), "All Thy works praise Thee" (A. Briscoe), "Blessed are the merciful" (G. Rayleigh Vicars), "I heard the voice of Jesus say" (E. Minshall), "Whilst youthful sports" (J. Barnby), "Softly the moonlight" (F. Iliffe), "The West Wind" (W. McKendrick), "O'er the woodland chace" (H. W. Wareing), and "Full fathom five" (C. Wood).

SIR ARTHUR SULLIVAN, speaking recently of the Clinton Combination Clarinet, said that the combination of the A natural and B flat clarinets in one instrument would not only be an economy to the individual player, the orchestral society, or band committee, but artistically would be an immense boon to the composers and those who score for the orchestra or military band, bringing as it would an infinitely greater variety of music than hitherto within the scope of performance, and immensely enhancing the effect of the important clarinet parts.

Mdlle. Katti de Noël, a young American vocalist, who made her first appearance in London on the 14th ult., at a Concert given by herself in St. James's Hall, has much to learn before she can hope to gain an esteemed position in the metropolis. Mdlle. Noël, however, has a sympathetic voice, which might become more powerful with further training. The other vocalists were Miss Florence Oliver, Miss Clara Butt, Mr. Ben Davies, Mr. Thorndike, and Mr. Santley.

Rossini's "Stabat Mater" was sung, with full orchestra, at St. Patrick's Church, Soho, on the 19th ult. Master Turnbull Sinclair gave a beautiful rendering of the soprano solos, his singing of the "Inflammatus" in particular being very artistic. The tenor solos were sung by Mr. Pearson, who was heard to excellent effect in the "Cujus animam" and the quartet "Quando corpus." Mr. Cassidy, organist of the church, conducted.

A series of Organ Recitals is now being given by Dr. C. J. Frost at the Goldsmiths' Institute, New Cross, on Thursdays, at 6.30, each programme consisting of the works of one composer. The composers represented during the past month have been Gustav Merkel, Charles E. Stephens, and J. S. Bach; and during the present month works by Baptiste Calkin, Fillipo Capocci, W. T. Best, and Charles Marie Widor will be given.

An excellent Concert was given, on the 16th ult., at Roehampton Schools, before a large and select audience. Songs were rendered by Miss G. Hughes, Miss K. Connell, whose singing was much admired; Miss R. Williams, Mr. G. Hoare, and Mr. M. Tufnail. Others who took part were Miss E. Reynolds (violin), Miss L. Brown (pianoforte), Miss M. Rowsell (elocutionist), and Mr. G. Schneider (humorist). Mr. P. Correlli accompanied.

A successful Concert was given, on the 17th ult., at the British Embassy, Brussels, in aid of the British Institute. Several gifted artists, including the talented young violoncellist, M. Marix Loevensohn, and a ladies' choir, rendered valuable assistance. Much interest was shown in the performance of some vocal compositions by Mrs. Mary Augusta Salmond, a pupil of the late Sir George Macfarren.

The members of the choir of St. Mark's Church, Battersea Rise, gave a Concert at the St. Mark's Vestry Hall, on the 22nd ult., under the able direction of Mr. Herbert Bray. Several choruses and part-songs were efficiently sung, and instrumental solos were contributed by Miss Grace Henshaw (pianoforte) and Mr. Frederik Frederiksen (violin), whose efforts were much appreciated.

The next Lecture at the Society for the Encouragement of the Fine Arts will be of special musical interest, Mr. H. F. Frost having selected as his subject "The art work of Richard Wagner," with musical illustrations, in which he will be assisted by Miss Beatrice Frost, Mr. G. R. Betjemann, and Mr. J. S. Shedlock. The chair will be occupied by Mr. E. F. Jacques.

The annual series of Chamber Concerts of the Musical Artists' Society will be given at St. Martin's Town Hall, on March 16, April 27, May 11, and June 15. The Council appointed for 1896 consists of Messrs. Walter Macfarren, Algernon Ashton, W. H. Speer, Alfred Gilbert, F. J. Simpson, Henry C. Banister, Sidney R. Cole, G. W. Hammond, and Miss Oliveria Prescott.

At St. Alban's, Holborn, on the 21st ult., an excellent rendering of the new Christmas cantata "The Holy Child" (Adams) was given by the choir, preceded by an Organ Recital by Mr. Thomas Adams, organist of the church. The Offertory was devoted towards defraying the debt on the splendid instrument recently erected by Messrs. Henry Willis and Son.

Mendelssohn's "Elijah" will be performed at the Crystal Palace, on the afternoon of Saturday, June 27, in celebration of the jubilee of the first production of the oratorio. Madame Albani, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Santley will sing the principal solo parts. Mr. August Manns will, of course, conduct; Mr. Walter W. Hedgcock presiding at the organ.

At the recent examinations at the Royal College of Organists, there were 166 candidates for the Associateship, forty of whom passed; and 103 candidates for Fellowship, twenty-seven of whom passed.

At the Intermediate Examinations in Music at the University of London, the following satisfied the examiners:—First division, Percy Bright (Royal College of Music); second division, Edward Alphonsus Maginty; and at the Intermediate D.Mus. Examination, Charles Stanley Parsonson and Percy Rodney Rideout passed.

At St. Simon's, Upper Chelsea, a successful Carol Service (with orchestra) was held on the Feast of the Epiphany (6th ult.). The special soloists were Mr. G. E. Johnson and Mr. R. Fitzgerald. Mr. G. Hardcastle (of St. Peter's, Hoxton) presided at the organ, and Mr. Thomas Curry conducted.

Handel's "Hercules" will be performed on Saturday evening, the 8th inst., at the People's Palace, by the Handel Society, under its new conductor, Mr. J. S. Liddle. Professor Prout has kindly undertaken to fill in the accompaniments from the figured bass on the pianoforte in the airs and recitatives.

On the 8th ult. a performance of "The Messiah" was given by the Kyrle Choir, in St. Chrysostom's Church, Peckham, the soloists being Mrs. Stanesby, Miss Marion Arber, Mr. Herbert Clinch, and Mr. H. Chilver Wilson. Dr. E. H. Turpin accompanied on the organ.

A selection of carols was given at St. Paul's, Covent Garden, on the 12th ult., at the conclusion of the evening service, under the direction of Mr. Philip Macdonald (organist of the church). The solos were sung by Master Harding and Mr. Samuel Masters.

The fourteenth series of Concerts of chamber music by the Musical Guild will be given in the Town Hall, Kensington, on Tuesdays, the 4th and 18th inst., March 3 and 17.

Mr. Walter Alcock will give a series of Organ Recitals in Holy Trinity Church, Sloane Street, on Saturdays, at 5 o'clock, commencing to-day.

OBITUARY.

In Lady Llanover, whose death, at the mature age of ninety-four, was announced on the 17th ult., art, music, and literature in Wales have lost a most active and influential patroness. She revived the ancient glories of the Eisteddfod, and herself carried off a prize for a Welsh essay at the Meeting held at Cardiff in 1834. One of her most earnest desires was to maintain a national school of music in the Principality, and with that end in view she brought out, in conjunction with Miss Jane Williams, of Aberpergwym, a collection of Welsh airs. Perceiving, moreover, the neglect into which the chief characteristic musical instrument of the country—the three-stringed harp—had fallen, and recognising its national significance, she asserted her influence in every possible way in order to revive its use.

The death is announced, recently, at Antwerp, of M. Alphonse Lemaire, for many years the distinguished conductor of the Société Royale d'Harmonie in that town. Born at Namur, in 1811, Lemaire, when still quite a young man, became associated with several French provincial theatres in the capacity of orchestral conductor, and ultimately obtained the post of conductor and artistic director at the Royal Theatre, Antwerp. Here he soon became a chief leader in musical matters. He interested himself in the development of choral singing, and under his direction the "Echo de l'Escaut" was raised to the foremost rank amongst Belgian choirs. As conductor of the Société d'Harmonie, the Concerts organised by Lemaire during a period of some thirty years formed one of the principal musical attractions of Antwerp. Most of the celebrated artists of the day appeared in them, and invariably expressed their delight at the masterly accompaniment of the orchestra, a department in the art of conducting in which Lemaire had few equals. The deceased, who had resigned his professional appointments some years since, was a man of culture, an excellent *raconteur* in connection with the reminiscences of a lengthy artistic career, and his personality will be greatly missed in Antwerp musical circles.

The death is announced, on December 18, at The Hague, of Wilhelmine Gips, a vocalist of considerable reputation. She was born at Dordrecht in 1843, and being gifted with

an excellent soprano voice, of a most sympathetic *timbre*, she studied under C. Schneider and Hill, and in 1869 under Madame Viardot-Garcia, at Baden-Baden. Soon after she made her *début* in one of the Leipzig Gewandhaus Concerts, and other German Concert-rooms, with the greatest success. After some extensive Concert tours, in the course of which she also visited England, she returned to her native Holland, where she frequently took a leading part in musical Festivals and Concerts, but retired into private life at a comparatively early period on account of her delicate health. Her singing was, perhaps, most admired in oratorio; but she was also much esteemed as an interpreter of *Lieder*, more particularly those of Schumann.

On December 20 last there died at Leipzig, at the mature age of eighty-two, Johann David Wünsch, the founder of the firm of musical instrument makers of that name. The deceased, originally a simple stocking weaver by trade, had educated himself into an excellent musician, and for a period of twelve years, from 1847 to 1860, occupied the post of a contra-bassist in the orchestras of the Leipzig Theatre and of the Gewandhaus, he having been in this humble capacity associated with Mendelssohn, Schumann, Gade, and other conductors of the Gewandhaus Concerts of less celebrity. Wünsch's name is also connected with the concertina, in the construction of which instrument he devised some important improvements.

Frau Friederike Streicher, *née* Müller, died on December 12, at Vienna. She was the widow of J. B. Streicher, the celebrated Viennese pianoforte maker, whose father was the friend, from boyhood, of Schiller, and whose mother could claim friendship with Beethoven. Friederike Streicher, in her younger days, was a celebrated pianist and a pupil of Chopin. She was in her eightieth year.

Johann Nepomuk Kral, the excellent military bandmaster, died on the 1st ult., at Tulln, near Vienna, at the age of seventy-nine. He was a great favourite with the Viennese public, his popularity being equal to that of Czibulka and Komzák. His numerous valses and marches have enjoyed great vogue in their day, his "Hoch Hapsburg" still remaining one of the most popular marches with the Austrian army.

The highly esteemed town organist of Reichenberg, Herr Robert Ludwig Proksch, died last month in that town, at the age of forty-eight. The scion of a family of organists, the deceased was a pupil of his father, and of Albrecht, in Zittau. Upon the death, in 1866, of his father, he succeeded the latter in the organistship at the Archidiaconal Church in Reichenberg, where he was also the director of the Musical Institute, rendering distinguished service to the cultivation of church music in that town. In an access of mental derangement the deceased terminated his own existence.

The death occurred recently, at Brussels, of Franz de Mol, composer, conductor, and organist at the churches of Notre Dame de la Chapelle and Notre Dame de Bon Secours. The deceased belonged to a musical family, his three brothers (two of whom preceded him in death) having likewise attained some distinction in the profession; notably F. M. de Mol, whose opera, "Le Chanteur de Medine," was successfully produced some years since at the Théâtre de la Monnaie. He was only thirty-four years of age.

Baron Achille Paganini, the only son of the famous violinist, died recently at his villa, near Parma. He was a man of considerable wealth, for, besides the property at the Villa Guiona, he inherited from his father a fortune of some eighty thousand pounds. Baron Achille was an amateur musician, but he never adopted the art as a profession.

The death is announced, recently, at Wiesbaden, at the age of sixty-eight, of Herr Conrad Joseph Fischer, the eminent violinist and teacher. Among his pupils was Herr Wilhelmj.

We have also to record the following deaths:—

On December 6, at Frankfort-on-Main, F. C. Edler, noted violin maker, and connoisseur of old Italian instruments, aged forty-four.

On December 16, at Wohlhausen, Friedrich Albin Graupner, well known musical instrument maker.

On December 20, at Portici, Melchiorre Delfico, musician and caricaturist, composer of several more or less successful operettas, aged seventy.

Recently, at Leipzig, Friedrich Trinckler, president of the Leipzig Liedertafel, and promoter of other choral societies, greatly esteemed in musical circles, aged sixty-one.

On December 23, at Prague, F. Chlum, musical instructor at the Christian Academy, zealous promoter of Catholic Church music, aged forty-seven.

On December 25, at Posen, musik-director Paul Stiller, conductor of the Allgemein-Maennere Gesangverein and the Sängerbund of the Province of Posen, successful composer of male choruses, aged fifty-four.

Recently, at Rochester (New York), Rev. M. Kuborn, father of the Convent of the Redemption, earnest promoter of church music.

Recently, at New York, Henry Widmer, conductor of Daly's Theatre, and music publisher, aged fifty.

On December 29, at Vienna, Ludwig Klemcke, distinguished oboe player.

On December 30, at Frankfork-on-Main, Hermann Matthias, esteemed vocal teacher, formerly of the Royal Opera, Dresden.

Recently, at Rome, Ercole Ovidi, musician and journalist, composer of the fairy operas "Befana" and "Re Maccarone," which met with but little success.

Recently, at Buda Pesth, Willy Deutsch, pianist of note.

On the 13th ult., at Vienna, Sofie Wlczek, vocalist, for many years of the Carlsruhe Hof-Theater, and, since 1880, member of the teaching staff of the Viennese Conservatorium, aged seventy-one.

CORRESPONDENCE.

MADAME BLAVATSKY AS A PIANIST.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In Colonel Olcott's recently published book, "Old Diary Leaves," which is really an account of Madame Blavatsky and the Theosophical Society, occurs a passage which may be of interest to your readers. Perhaps one of them may be able to prove or disprove its accuracy. On page 458 Colonel Olcott, speaking of Madame Blavatsky, says: "She was a splendid pianist, playing with a touch and expression that were simply superb. Her hands were models—ideal and actual—for a sculptor, and never seen to such advantage as when flying over the keyboard to find its magical melodies. She was a pupil of Moscheles, and when in London as a young girl, with her father, played at a charity Concert with Madame Clara Schumann and Madame Arabella Goddard in a piece of Schumann's for three pianos." To this Colonel Olcott adds a note to the effect that at one time Madame Blavatsky had made Concert tours in Italy and Russia, under the pseudonym of "Madame Laura," in the early seventies. He goes on to say that her playing was best when she was "occupied" by a *Mahâtma* (of course!), and improvised so that one might think oneself listening to the *Gandhâvas* or heavenly choristers. Can any trace be found of this charity Concert? Does Madame Schumann perhaps remember it? Madame Blavatsky's maiden name was Hahn. If I had *Siddhi* and were a *Guru* I should know without asking, and should not trouble you; but I am not even a *chela*—I am only a

Reviewer.

London, January, 1896.

P.S.—Would you allow a Mahâtma to "precipitate" an answer into your columns?

FOREIGN TITLES FOR ENGLISH WORKS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your kind notice of my Suite, played by the Stock Exchange Orchestra at its last Concert, you discover an affectation in my use of French to describe the work. Critics seem to have been much exercised in mind lately by the titles that composers have thought fit to give their works. The same charge of affectation was made quite recently against an English composer for attaching

to his Symphony a German quotation, whilst another unfortunate was taken to task for calling an orchestral piece of his an Overture. With regard to myself, may I say that I did not use the French language in any spirit of affectation, but because "Suite," being really a French word, "Petite Suite" seemed to me more euphonious than "Little Suite" or "Small Suite," and having got so far I thought it as well to have the rest of the title in French, and so added "pour orchestre."

I am, Sir, your obedient Servant,
Richard H. Walthew.

Highbury, January 2, 1896.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. N. Mercer.—*It would be almost impossible to form an opinion without seeing the instrument. We should advise you to consult an expert.*

J. Spawforth.—*Beethoven's Sonatas are analysed, as regards form, in Novello's Primer "Analysis of Form," by Harding; and as regards poetical contents, in a little book by Von Elterlein, published by Reeves, 185, Fleet Street.*

George Newton.—*As far as we are aware, Mr. Fuller Maitland's lectures were not reported in any paper but* The Musical Times.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Andover.—Mr. Arthur C. Bennett gave his fifth annual Concert on the 14th ult., in the Town Hall, before a large audience. The vocalists were Miss Katie Thomas, Miss Nellie Edwards, and Mr. David Jones. Some violoncello solos were contributed by Mr. Prosper Burnett, and Mr. Bennett's pupils played Handel's Overture to "Samson," Haydn's Symphony in C (No. 1), Bach's Air and Gavotte from the Suite in D, and several other pieces.

Bangor.—On December 27, at St. Mary's Church, a performance of "The Messiah" (Part 1), with the "Hallelujah" chorus added, was given by the combined choirs of the church, about sixty voices, assisted by an orchestra, led by Miss Isabel Hewitt. The soloists were Miss M. E. Williams, Miss W. Parsons, Mr. W. Jones, and Mr. W. Roberts. The Cathedral organist, Mr. T. Westlake Morgan, presided at the organ, and Mr. Owen Pryce, the organist and choirmaster of the church, conducted.

Blaina, Monmouthshire.—The English Congregational Church Choir gave its tenth annual Oratorio Concert, at the New Wesleyan Chapel, on New Year's Day, when Handel's "Messiah" was very creditably rendered. The chorus numbered about 100, and the principal soloists were the Misses S. A. Jenkins and C. H. Jones, Messrs. H. Williams and T. Hughes. The accompaniments were played by an efficient orchestra under the leadership of Professor W. F. Hulley, and by Mr. D. Williams at the organ. The Rev. David Williams conducted.

Brighton.—A Concert of more than usual artistic importance was given on the 18th ult., in the Dome, by Mr. Alberto Randegger's excellent orchestra of the London Queen's Hall. Beethoven's "Egmont" Overture, Mendelssohn's third Symphony in A minor, and Wagner's Overture to "Rienzi" were the chief works performed, and the vocalist was Miss Clara Butt.

Canterbury.—"The Messiah" was sung in the Cathedral on December 30, under the conductorship of Dr. Longhurst, with Mr. J. S. Grundy at the organ. The solo parts were effectively rendered by Masters Hessenauer and Butcher, and Messrs. J. Plant, Grundy, and Dewhurst.

Crieff.—The Musical Association gave, on December 27, in the Porteous Hall, a performance of "The Messiah," which had many meritorious features. The soloists engaged were Miss M. Finlay, Miss M. W. Fyffe, Mr. P. Kerr, and Mr. J. Fleming. The choral numbers were sung by about 100 voices; Mr. R. P. McGlynn was principal violinist, Mr. M. Dobinson presided at the organ, and Miss M. A. Clark at the pianoforte. Mr. A. Steven conducted with his usual skill.

Dundee.—On the 10th ult. a Chamber Concert was given by Mr. W. P. Fleming, who was successful in pianoforte solos by Chopin and Schumann. He was ably assisted by the Misses Salter (vocalists) and Miss Pearson (violinist).——The fourth Meeting of the Dundee Society of Musicians was held on the 11th ult., when a Lecture was given by Herr Gaertner on "The Classical and Romantic in Art." There were musical illustrations by the lecturer and Mr. J. T. Pye.—Messrs. Paterson, Sons and Co. have again organised a series of four Scottish Orchestral Concerts. The second of these took place on December 27, under the conductorship of Mr. Kes.

Evesham.—An effective performance of "The Messiah" was given on the 1st ult., in the All Saints' Church, under the conductorship of Mr. Robert Taylor. The soloists were Miss G. Smith, Miss M. Taylor, Mr. G. Blandford, and Mr. F. Marston. The chorus consisted of about seventy voices, and Mr. E. West received able assistance at the organ from a small orchestra.

Exeter.—A musical Service was held in St. James's Church on December 29 and the 3rd ult., under the direction of Mr. Edwin N. Tayler, organist and choirmaster. The vocalist was Mr. E. J. Harding, and the violoncellist Mr. George J. Rudd.——Miss Kitty Althaus, violinist, gave a Chamber Concert, on the 17th ult., in the Public Rooms. The programme included Beethoven's Septet, which was played by the Misses K. Althaus, D. Birkmyer, and R. G. Watson; and Messrs. Dalwood, Atkins, Bayman, and the Rev. E. Capel-Cure. Violin and pianoforte solos, the latter given by Herr Althaus, and some songs by Miss M. Henderson completed a commendable programme.

Leytonstone.—The first Concert of the fourteenth season of the Choral Society was given in the Elliott Rooms, on the 13th ult., when an excellent programme was provided, consisting of part-songs and madrigals by eminent composers. The soloists were Miss Williams and Mr. D. St. Aubyn. A trio for mandolines was played by Miss Cooper and the Misses Isa and Nellie Dick. Miss Akers proved an efficient accompanist, and Mr. J. W. Ullyett conducted.

Madeley, Shropshire.—The Choral Society's annual performance of the twentieth season took place in the Anstice Memorial Institute, before a large audience, on December 31, when "Elijah" was given by a band and chorus of ninety. The principal vocalists were Miss M. Eaton, Miss M. Hackett, Mr. W. Molineaux, and Mr. W. J. Ineson; Mr. T. Watkiss was the principal violin, and Mr. Smart conducted, as usual. The feature of the performance was the excellent chorus singing.

Newport, Shropshire.—In place of the usual Carol Services, Adams's new work, "The Holy Child," an appropriate and easy cantata for the Christmas season, was well performed on Christmas night in the Parish Church.

Parkgate.—The Rawmarsh and Parkgate Harmonic Society gave its twenty-first annual performance of Handel's "Messiah" on December 26, in the United

Methodist Free Church. The principals were Miss M. Jacques, Miss Whitehead, Mr. H. Stansfield, and Mr. J. Lycett. Mr. J. A. Cox was the principal violinist, Mr. G. A. Nixon presided at the organ, and Mr. C. Mullins conducted.

Port Elizabeth, Cape of Good Hope.—A praiseworthy performance of selections from "The Messiah" was given on December 24, at the Town Hall, under the able conductorship of Mr. Percival Quarterman, who had brought together some sixty picked vocalists, by whom the choral numbers were effectively sung. The soloists engaged were Mrs. P. Paton, Mrs. T. W. Gibbons, Mr. J. Crichton-Steven, and Mr. T. J. Esterling; Mrs. Quarterman presided with her usual skill at the pianoforte, and Mr. A. Faehse was the principal violin of a capable orchestra.

Rhyl.—Mr. C. Sydney Vinning, who was appointed organist and choirmaster of the well-known fine Church of St. Thomas last May, has just completed a series of twelve Organ Recitals in that church, which have been attended by large congregations. Since his appointment he has greatly interested himself in the music of the town, having re-organised the Choral Society and taken an active part in the Orchestral Society.

Ryde.—The Musical Society, conducted by Mr. Godfrey Luard, gave its first Concert on the 16th ult., when the programme consisted of "Elijah." The principal soloists were Miss Nicholes, Madame K. Lee, Mr. M. Jackson, and Mr. Watkin Mills; and the band was principally composed of members of the Royal Marine Artillery Band.

Sutton.—Mr. H. Francis Gregg gave his annual Concert at the Public Hall, on the 3rd ult., when the hall was crowded. Mendelssohn's Pianoforte Quartet in B minor (Op. 3) was ably interpreted by Mr. Gregg and Messrs. R. and H. Symes and S. Price. Miss Janet Spicer gave Saint-Saëns's "Softly awakes my heart," from "Samson and Delilah," with admirable feeling and declamation; Master Albert Parry gave a charming rendering of Dr. Arne's "Where the bee sucks" and "Cherry Ripe"; Mr. Gregg chose for his solo Liszt's Concert Study in D flat, and gave as an encore Chopin's C minor Prelude; Tours's Duo Symphonique for two violins with pianoforte accompaniment was brilliantly executed by the youthful Miss H. Inglis and Master Roy Forster, as was also Liszt's showy "Galop Chromatique à quatre mains" by Mr. Gregg and his pupil, Mrs. Inglis; recitations were given with much success by Mr. Theodore Gregg, and a violin solo by Mr. R. Symes, and Papini's "Saltarello" by Miss H. Inglis. Songs by Messrs. J. Illington, E. Cristall, L. and G. Pilditch, and V. Bromage were also contained in the programme.

Torquay.—On the 16th ult., at Upon Parish Church (St. Mary Magdalene), an Organ Recital was given before a large congregation by Dr. Varley Roberts, organist of Magdalen College, Oxford.

Workington.—The twenty-first "Ivander" Eisteddfod was held in the Mission Hall, Duke Street, on New Year's Day, the proceedings being closed by a miscellaneous Concert in the evening, in which Miss F. de Boufflers, Mr. C. Archer, Mr. W. H. Cradock, Mr. H. Packer, and Mr. A. L. Packer took part.

Organ Appointments.—Mr. J. W. Dry, Organist and Choirmaster to St. Margaret's, Ilkley.—Mr. T. I. Watts, Organist and Choirmaster to Walsall Parish Church.—Mr. C. H. Duffield, Organist, Choirmaster, and Musicmaster to the Albert Memorial College, Framlingham, Suffolk.—Mr. Stanley E. Dunkerton, to St. Martin's, Lincoln.—Mr. Augustus J. Steinhardt, Organist and Choirmaster to Kells Parish Church.—Mr. James Gray, Organist and Choirmaster to the Parish Church, Kirkcaldy.—Mr. Joseph E. Deacon, Organist and Choirmaster to St. Feilo's, Cardiff.—Mr. Edmund H. Daniells, Organist and Choirmaster to St. Andrew's Cheltenham.—Mr. W. J. Allen, Organist and Choirmaster to St. Paul's Church, Frimley.—Mr. A. J. Fry, Organist and Choirmaster to St. Luke's, Nutford Place.—Mr. R. Houston Macdonald, Borough Organist of Durban, Natal.—Mr. A. A. Aylward, Organist and Director of the Choir of the Congregational Church, Basingstoke.—Mr. George Hardcastle, Organist and Choirmaster to St. Peter's, Hoxton Square.—Mr. W. R. Driffill, Organist and Choirmaster to Holy Trinity, Lyonsdown, New Barnet.—Mr. J. B. Harrison, Organist and Choirmaster to St. Peter's Church, Droitwich, Worcestershire.—Mr. Walter G. Harris, Organist and Choirmaster to Woodhall Spa, Lincolnshire.

Choir Appointments.—Mr. Harry Challenger (Alto), to Holy Trinity, Upper Chelsea.—Mr. John W. Stoker (Tenor), to Llandaff Cathedral.—Mr. Roland Marshall (Alto), to Holy Trinity Church, Sloane Street.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1896.

JOSEPH BARNBY.

We cannot be satisfied with the hurried words which appeared in this journal last month having reference to the sudden removal of Sir Joseph Barnby. Something more than the usual biographical details is required in the case of any man who has occupied a prominent position and done something which his contemporaries have recognised as a claim to honour and gratitude. Such a man certainly was our departed friend, and in the columns of The Musical Times that fact should be made prominent. All the world of music knows that between Joseph Barnby and the conductors of this journal existed, for many years, a close personal and business relationship. It is among their happiest reflections that the house of Novello was the means, after he had left his native city and settled in London, of extending to him material encouragement. They recall, too, with peculiar pleasure the fact that through the same agency opportunity was given for demonstrating and maturing in most practical fashion their friend's exceptional qualities as a choir-trainer and conductor, and for placing his merits as a composer in public sight. Association so close and prolonged cannot lightly be treated when, in the order of nature, the ties are broken, when voice no longer answers to voice, or hand meets hand. At such a time, besides dwelling gratefully upon the past, the lessons of a closed life may best be gathered up, and a character, for ever withdrawn into the serene region which lies beyond human passion and failing, obtain the recognition which is its due.

To say that man is determined by the circumstances of his environment is, perhaps, to underrate the forces of human nature. The philosopher, indeed, tells us that we should bend circumstances to our will, but, unhappily, philosophers are apt to take upon themselves the privileges of the poet and create in fancy that which does not exist in reality. Every day experience teaches us that some men are born to good luck and others to luck that is bad; this being only another way of saying that some have been fortunate, and others unfortunate in the conditions and surroundings of their lives. In the matter of Joseph Barnby, it seems to us beyond question that Providence was wholly kind. Born into a musical family, with inherited musical tastes, he was like the seed that fell upon good ground. All things were suitable to his development: the place readily found for his boyish gifts in the choir of a great and solemn Minster, where, day by day, "service high and anthem clear" brought him under the direct influence of art in its most exalted application; and, besides this, long, steady, quiet training, at a susceptible age, in the finest and most fruitful school which England can boast. Such an atmosphere every sensible man would most readily choose for the development of youthful talent, and in it Barnby received a first healthy, orderly impulse towards the career in which he was to gain distinction. The impulse was, of course, general, in the direction of music as a whole, but it was markedly particular from the very nature of the case, and Barnby, as a Church musician, kept to the path wherein his early steps were guided. Study at the Royal Academy did not divert him from what may have seemed a natural and pre-destined road. Had it done so there would have been no occasion for surprise, since we all know that the attractions of secular art are great; and its ways obviously decked with lights and flowers—with all the charms congenial to youth. But, whether from force of early training or from the shrewd commonsense which was his through life, Barnby remained faithful to religious music, and, making a humble beginning as organist and choirmaster, passed by decisive stages to one of the highest peaks of his profession. We must respect and honour the qualities he evinced as a conductor and head of a great school, but before and above everything else the ex-chorister of York Minster was a servant of those great and solemn rites in which, faithfully carried out, there is more than enough to satisfy the most craving soul. As may be supposed, we include here the work Barnby did as a Church composer. That will remain, a permanent memorial when time shall have effaced all recollection of triumphs at St. Andrew's, Wells Street, and elsewhere. To it, therefore, one looks with particular interest, and to it we must direct peculiar attention.

The complete list of Barnby's writings, though it would not be specially remarkable as that of a musician who restricted himself to composition, is a very striking monument of industry in the case of a man constantly engaged with other branches of the profession. Under the head of "Services," twenty-one works or arrangements are mentioned. These include only one complete Service, but there are two settings of the Te Deum, six of the Magnificat and Nunc dimittis, four arrangements of the Preces and Responses, besides chant forms of the Canticles, Offertory Sentences, &c. It is, however, when we come

to Anthems that Barnby's greatest strength and fecundity appear. This part of the list contains forty-six numbers, and includes provision almost for the entire round of the Christian year. There are Anthems for Advent, Christmas, and Easter; for harvest celebrations and wedding rites; for St. Michael's Day and Ascension; for Trinity and the Feasts of Apostles and Martyrs, besides, of course, a large number for general occasions. From forty-six Anthems to two Cantatas—"Rebekah" and "The Lord is King"—is a great drop, suggesting that the composer recognised some real or fancied limitations in that direction, though they do not appear in the structure and character of either piece. A number of Hymn-tunes — not less than 250 — thirteen Carols, nineteen Songs, thirty-two Four-part Songs, composed or arranged; five Trios for female voices, two Organ Pieces, and two Pianoforte Pieces complete the roll; looking into the details of which, one is struck with the vast preponderance of religious music and the steadiness with which Barnby kept mainly to the path of his early training and his personal sympathies.

Concerning the merits of Barnby's music, a precise opinion can only be formed after careful examination and classification. But an important general remark is this—that the composer showed himself in sympathy with the musical feeling of his day rather than with the austere scholasticism of an earlier time. The fact might easily have been different, since Barnby's most impressionable years belonged to a time in which the older school of Church composers flourished and the era of free effects and what was then looked upon as operatic sentiment had only just begun to dawn. Barnby, however, had few tastes in common with the contrapuntists. He was essentially, if not assertively, a man of his own era. While shunning frivolity and the undignified, he did not at all see why the Church should be closed against musical developments in the direction of ornate or even pretty effects. To this he gave practical expression in his works, but always with the prudence and self-restraint which were conspicuous in his musical career. Hence the popularity of his compositions as things having in them the modern spirit yet not offensive to older tastes. We cannot forestall the judgments of the future, and it remains to be seen whether Barnby's anthems, &c., will win for him a lasting place among the finest masters of Church song; but one would fain believe, and can scarcely resist prophesying, that not a few of them will go down to far distant posterity, and to that extent assure the fame of their author.

Next in importance to the departed musician's various Church labours must be placed his work as a conductor. This should be considered with reference to two distinct branches—direction of choral compositions and of those exclusively orchestral. We employ the word "distinct," because many of the qualities necessary in the case of a choral conductor are independent of those essential to a *chef d'orchestre*, and a man who fails in the one department may attain even to eminence in the other. On the whole, and with regard merely to executive success, the function first-named strikes us as more onerous than the second and as demanding qualities wider in range, if not more profound. An orchestral conductor has to do with comparatively few performers, all more or less cultured and skilful, whom experience has made quick to understand and execute, and who, moreover, cannot afford to trifle with their task or taskmaster. A choral conductor, on the other hand, has to work upon a mass of amateurs, unequal in attainment, varying in devotion, needing to be humoured, and generally quick to resent what they regard as improper treatment. No doubt the difficulties are less in some cases than in others, but we have indicated those which, to some extent, are generally present. A choral conductor, therefore, needs the rare power of keeping men and women in good humour, while exacting from them all the work that may be necessary and enforcing all the discipline required.

As the conductor of an orchestra running alone, and not merely in accompaniment, Barnby's opportunities were few, save for a period during which he did work that has largely escaped the notice of his biographers. We refer to his direction of the daily orchestral concerts in the Albert Hall, through the season of 1873. The repertory in this case is now before us, and contains eighteen symphonies, forty-seven overtures, seven concertos, seven marches, and five works described as "miscellaneous." The daily concerts given during the winter of 1874-5 were more mixed and "popular," but the catalogue contains, nevertheless, a long array of instrumental compositions. The support given to these enterprises was scanty, and both Barnby and his orchestra strove against depressing conditions; but the general merit of the performances was surprisingly high. With characteristic shrewdness and self-knowledge, however, the then rising musician saw where his chief strength lay. As a choral conductor he felt in himself the power of supremacy and proceeded to develop it accordingly. His great success all men know. It mattered not whether the music was that of the oratorio, the secular cantata, or the madrigal. Wherever voices were chiefly concerned, there he was master of the situation. Some excellent choir-trainers were his contemporaries, but not his equals, much less his superiors. In this respect his death involves an unqualified loss. Barnby's compositions remain, but the qualities which made him a great choral conductor have vanished with his life, and by so much is music in England the poorer.

Our friend had not sufficient time given him to show his full resources as principal of a great School, nor do we know the precise conditions under which he laboured during the few years vouchsafed to him. But an indeterminate condition in this case does not impair the value of his life and work. We could ill spare him, but there remains to us the force of his example—the power of single-mindedness which lies at the root of all distinguished achievement. For that let us preserve his memory.

J. B.

HANS VON BÜLOW IN HIS LETTERS.*

Under the editorship of Bülow's widow, who has evidently regarded her task as one of love and pious devotion, the world has recently been enriched by the publication of two volumes, comprising two hundred and forty letters, which were penned during the period 1841-55, and together cover over nine hundred pages. By far the greater number of them were addressed by Bülow to his father, mother, and sister, and only a few to such well-known musicians as Fr. Wieck, J. Raff, Th. Uhlig, Liszt, Fr. Kroll, P. Cornelius, R. Pohl, Alexander Ritter, R. Radecke, and L. Köhler. By way of throwing light upon the context, letters from other individuals are occasionally interpolated—*e.g.*, from Franziska von Bülow (Bülow's mother) to her daughter, from Liszt and Wagner to Bülow's parents, and from Berlioz to Bülow.

Though the letters of young men to their parents and sisters are generally of a perfunctory kind, and therefore devoid of general interest, this cannot be said of Bülow's. Couched in a thoroughly filial and reverential manner, those addressed to his parents read like the utterances of a friend to a friend on equal terms. He seems to have withheld nothing from them, and to have told them all that most interested himself, and which, as he thought, would most interest them. Thus, during his school and his college days, we find him discoursing upon his scholastic studies, the lecturers and preachers to whom he had listened, quite as much as upon music, the study of which, under competent teachers, his parents encouraged in his earliest days as a humanizing element, and without any thought of his making music his profession; but which, as the event proved, was fated to exercise so strong an influence upon his future life, to the great disappointment of his parents (especially his mother), who had set their hearts upon his studying jurisprudence, with the view to his becoming a Government servant or diplomatist. The announcement of his determination to devote himself to music and to music alone came upon them as a most heavy blow, though it was one which must have long been foreseen. Most heartrending are the letters addressed to his parents excusing and justifying himself for this irresistible determination, and begging their forgiveness for the step he had taken, and which for a long time caused a most unhappy estrangement between them.

The task of collating and editing this first instalment of Letters has been carried out in a thoroughly admirable and practical manner. The Letters are grouped in chronological order in sections, determined by the places of residence from which they were addressed, each section being prefaced and sometimes supplemented by explanatory notes of the circumstances and situations under which they were written. Such a plan adds greatly to the value of the collection of Letters, as it supplies biographical particulars which have hitherto been wanting, and at the same time furnishes a tolerably complete and connected narrative of Bülow's early life. Occasional foot-notes relating to the identity of personages alluded to in the Letters are also given, but in a future edition these might advantageously be extended.

Bülow has never been spoken of as an infant musical prodigy. As a child he suffered from delicate health, and it was not till he was nine years old, by which time he had survived five serious attacks of brain fever, that he suddenly evinced an extraordinary love and talent for music. These qualities developed themselves with such rapid strides that in two years' time he might fairly have been invested with the title of "prodigy."

Hans Guido von Bülow, a worthy scion of a noble family, and the "wonderful son of a wonderful mother," was born at Dresden on January 8, 1830. Here, together with his sister Isidore, three years his junior, he spent his childhood, as well as his early school-days (1840-45), in his parents' house. Always a delicate child, he was tenderly nurtured, and his education, though adequate, does not seem to have been unduly pressed forward. A practical knowledge of French was insisted upon, and at a later date instruction in pianoforte playing, under Fr. Wieck, was provided.

It has been said, perhaps with good reason, that it is impossible to overwork an unwilling boy. The greatest sufferers are those who voluntarily impose upon themselves an inordinate amount of work. This was the malady from which Bülow suffered throughout his life. Even in his early days the books which formed his daily reading were by his own choice of an æsthetical, philosophical, and historical character, rather than simply amusing.

During his school years at Dresden (1840-45) Bülow was often sent on visits to Leipzig, where he was the guest of Frau Livia Frege, a relation of his mother's. This lady was an accomplished

* Hans von Bülow, Briefe und Schriften. Band I. und II. Briefe von Hans von Bülow herausgegeben von Marie von Bülow. Leipzig: Breitkopf und Härtel. 1895.

singer, whose house was regarded as the head-quarters of musical life in Leipzig. A friend of Mendelssohn's, she was often the first to sing his songs, and did the same for Bülow's. To have found himself in such congenial surroundings, where he made the acquaintance of many musical celebrities, must have been a great advantage and encouragement to him.

The first nineteen letters (1841-45) are addressed to his parents and sister while on excursions to various places. The first, written from the house of Frau Frege in May, 1841, to his mother, at once arrests attention by its clearness of diction and childlike *naïveté* of expression. As the production of a boy of eleven years of age, it is far in advance of his years. A *fac-simile* of it is given as a sample of his hand-writing, which even at that early date was fully formed and of a singularly graceful character. In many of his letters of this early period he gives proof of the possession of a critical acumen, which in after years served him in such good stead. On speaking of a visit to a hippodrome, he does not content himself with describing the performance, but goes on to criticise the performers. Similarly in regard to the operas which he heard. Though Bellini's "I Capuletti et i Montechi" greatly pleased him, he had no hesitation in giving the palm to Mozart's "Don Giovanni," and thus readily proved his musical astuteness. In June, 1843, we find him with his father on a visit to Weimar, and shortly afterwards at Kissingen, where, for his health's sake, he drank the waters and took baths. The following year he is again back in Leipzig, where he wished to remain as long as possible for the sake of the music there, for here he had made acquaintance with Mendelssohn, Madame Schumann, and other musicians, and, though not taking regular lessons, wished to learn all he could from them. At that date he could already play Fugues by Bach, several of Beethoven's Sonatas, and, among other pieces, Hummel's Septet and Concerto in A minor. He had already composed a good many songs, &c., and expressed a longing to try his hand on an opera, if only he could find a good libretto, especially if it were a comic one. In 1845, while still in Leipzig, he received regular lessons in pianoforte-playing from Plaidy and in harmony from Hauptmann. "Je travaille comme un nègre," says he, "and every morning practise exercises and scales, studies by Moscheles and Steibelt, and a two-part Fugue by Bach, which, as Otto Goldschmidt recommended me, I play in octaves for both hands." That Frau Frege then enlisted his services as accompanist and encouraged him to compose songs for her must have been a great benefit to him.

In 1846 the Bülow family removed from Dresden to Stuttgart, where, while living with his parents, he attended the Gymnasium. Though regretting the change to a city which was not dominated by classical taste, seeing that Mozart, Beethoven, and Weber might only be played during the absence of the King, he had the good fortune to make acquaintance there with Joachim Raff, who, eight years his senior, exercised a strong influence upon him; and also with Molique, whose violin-playing he often accompanied, and who was otherwise kind in letting him have the run of his musical library.

Passing over long accounts of a tour which he made with his father to Coblenz, Ems, Andernach, Laach, &c., we come to an important point in his career. His friend Ritter had submitted some of his (Bülow's) compositions to Wagner, from whom, to his great joy, he received the following characteristic letter: "Your works, dear Herr von Bülow, have given me great pleasure; I would not give them back to your friend Ritter without accompanying them with an encouraging cheer for you. I abstain from criticism; you will get enough of that without my help, and I feel myself the less inclined to count up the weak points and other things which have not pleased me, because I perceive from all the rest that you will soon be in a position yourself to criticise your earlier attempts. Go ahead, and let me soon see something else!"

It was on New Year's Day, 1848, that Bülow made his first appearance in public as a pianist—viz., at a Concert in Stuttgart, where he played a Fantasia on themes from J. Raff's "Prätendenten."

The spring of the same year found him back again at the Frege's house in Leipzig, where he had entered himself as a student at the University. He describes his life here at this period as more like that of a model Philistine than of a student. Club-life (*Corps-leben*), with its rules, coarseness, and views of politics, by no means attracted him. He would far rather, he says, have joined one of their thoroughly radical associations, but for fear of offending his mother and her relations with whom he was residing. "Think," says he, "I have never once supped with my comrades, but always at home *en famille*."

Though he does not seem to have neglected his University studies, music was always paramount. Not only did he practise regularly, but spent a good deal of his time in composing. We hear of a string quartet and other works which were not destined to see the light in black and white. He had frequent opportunities too of listening to music which was new to him, and speaks rapturously of the Ninth Symphony, "Tannhäuser," and Liszt's playing.

Moscheles was among those who befriended him. On one occasion of his calling upon the professor the talk was about Chopin. On Bülow's playing a Notturno of Chopin's to him, Moscheles remarked that it ought to be played in a more lively manner, more *rubato*, quite fantastically, and hardly ever in strict *tempo*.

He backed up this opinion by stating that when his married daughter, who had received instruction from Chopin, played to him (Moscheles) among other things a new Mazurka by Chopin, she indulged so freely in *tempo rubato* that the whole piece had the effect of being in 2-4 instead of in 3-4 time. It is curious to hear of so conservative a musician as Moscheles being thus "Chopinised"!

(*To be continued.*)

FROM MY STUDY.

The interesting letter of Madame Grisi given as an extra supplement last month is now followed, appropriately enough, by one from Madame Tietjens, addressed to the same manager, E. T. Smith, written at the same period, and having reference to the first-named of these distinguished epistolars. It is easy to gather the story of the document from its own pages—a very common story, relating to one of the "tiffs" that occur, with the order and continuity of a natural process, between artist and *impresario*. It is evident that Tietjens had got the better of the ex-policeman whom Fortune, in waggish mood, raised to the throne of an opera house; and it is also clear that the lady enjoyed the situation and asserted her advantage after a fashion which would have made a sensitive man wince. But E. T. Smith was not sensitive. He had, however, some perception of humour, and, probably, as he read the letter, the walls of his managerial sanctum flung back the loud laugh in which he was wont to indulge. Tietjens was a good and kindly soul, but she was also a woman, and her references to Grisi show it. A delightful feeling of toleration, such as young people are apt to show towards their elders, is expressed in the words of the German artist, while the double reference to the Italian singer's age is a touch of true, if not particularly amiable femininity.

The *fac-simile* "in the text" of the present article also tells a story not itself absorbing,

CONSERVATOIRE ROYAL
de
MUSIQUE.

Cabinet du Directeur.

Bruxelles, le 10 Novembre 1868

N°

Monsieur Davison,

Permettez de recommander à votre attention un artiste de premier ordre, M. Dumon, le plus remarquable talent de flûtiste de l'époque actuelle et professeur de son instrument au Conservatoire royal de Bruxelles. Il se propose de se rendre à Londres au commencement de la saison prochaine, pour s'y faire entendre dans les Concerts. Je vous serais infiniment obligé si vous vouliez bien lui faire obtenir quelque engagement. Dès qu'il aura été entendu, sa réputation sera bientôt faite.

Agréez, Monsieur, l'assurance de mes sentiments distingués.

Tietjens

but the writer's personality gives it interest. François Joseph Fétis was, at the date of the letter, head of the Brussels Conservatoire, which post he had held since 1833. It was natural and proper for him to feel concern regarding the future of the young artists sent out from the Institution over which he presided, and here we discover Fétis recommending one of them to the leading English critic of the day. I have no doubt that J. W. Davison, to whom such a letter would be almost a command, did what he could for the Belgian flautist. In these matters he was good nature itself. Fétis is so famous as author of the "Biographie Universelle des Musiciens" that the younger generation of readers may be surprised to hear of him as distinguished in any other way. He was, however, a many-sided man. As a composer the highest point he reached came far short of greatness, but he had the virtue of industry and wrote operas, symphonies, overtures, quintets, quartets, church music, and pianoforte music with the perseverance of a man having a thorough belief in himself. His books on the theory and history of music are numerous, and at least two of them have appeared in English—namely, the "Méthode Elémentaire d'Harmonie et d'Accompagnement" (Cocks and Co.) and "Traité du Chant en Chœur," translated by Helmore, published by Novello, Ewer and Co. As a musical lexicographer, Fétis has no great reputation for accuracy; but, an English writer has well observed of the "Biographie" and the "Histoire Générale," "however easy it may be to find fault with these standard works, it is impossible to do without them." Fétis was a man of strong opinions, which some called prejudices.

In a recent issue of this journal the hope was expressed that, as an American writer had styled "The Messiah" an English work, he would cease giving Handel's name as "Händel." I then had no idea that the diphthong had been used in this country, but when idly turning the leaves of a volume of "Ackerman's Repository," the other day, "Händel" caught my eye. It appears to have been noticed also by a contemporary reader, who inquired of the editor which form was the more correct. Here is the answer as printed in the magazine:—

"The question is not liable to a doubt. The composer's name was 'Händel' or 'Haendel,' written with the German diphthong *ä*, or *ae*, both being used alike by the Germans, precisely as in the case of Mälzel, or Maelzel, the inventor of the metronome. The English *a* in 'hand,' 'band,' &c., having the same sound as the German diphthong, may have led to the disuse of the latter in this case; or it may have been dropped in the same manner as is daily the case with Germans of similar names residing in England, such as 'König,' 'Köhler,' &c., who are invariably called Konig, Kohler, &c., and many of whom adopt this mutilation in their own signatures. All the German biographies of our composer spell his name with *ä*, and there are medals extant on which it is spelt in the same manner."

The writer of the foregoing remarks knew something about the matter, but not much. Handel's family name was of uncertain orthography even in Germany, where it is known to have taken these forms: Händel, Hendel, Händeler, Hendeler, Hendtler, and Handelin, the last occurring in Handel's will as the name of a cousin to whom he made a bequest. In Italy, the master wrote himself Hendel, and, on coming to England, he Anglicised his names (with a whimsical spelling of the second) into George Frideric Handel. Thus did he subscribe himself in all documents, and thus was he known by his contemporaries. Mainwaring, in his Memoirs (1759), calls him George Frederic Handel, and even the German, John Christopher Smith (Schmidt), uses the same names in his "Anecdotes." Taking all these facts into consideration, and remembering that Handel became a naturalised Englishman, there seems to me no possible question which form has the best right of usage and survival.

From a very miscellaneous mass of information issued, many years ago, with the words of songs in use at Evans's Supper and Music Rooms, Covent Garden, I extract the last will and testament of W. Humnys:—

> To God my soul I do bequeathe, because it is his owen;
> My body to be laid in grave, where to my friends best known;
> Executors I will none make, thereby great stryffe may growe,
> Because the goodes that I shall leave will not pay all I owe.

Humnys, who plainly had a sense of humour, was a Gentleman of the Chapel Royal, *temp.* Edward VI., and author of the following works: "Certayne Psalmes," "Seven Sobs of a Sorrowful Soul for Sin," "A Handful of Honeysuckles," and "Blessings out of Deuteronemie."

Last month I quoted, from Angelo's "Recollections," a passage referring to a music tavern in the City of London. I have since lighted on the following: "But the most diverting and amusing of all is the Mug House Club in Long Acre, where, every Wednesday and Saturday, a mixture of gentlemen, lawyers, and tradesmen meet in a great room, and are seldom under a hundred. They have a grave old gentleman in his own gray hairs, now within a few months of ninety years old, who is their president, and sits in an arm'd chair some steps higher than the rest of the company, to keep the whole room in order. A harp plays all the time at the lower end of the room, and every now and then one or other of the company rises and entertains the rest with a song and (by-the-by) some are good masters. Here is nothing drank but ale, and every gentleman hath his separate mug, which he chalks on the table as it is

brought in, and every one retires when he pleases, as from a coffee-house. The room is always so diverted with songs, and drinking from one table to another to one another's healths, that there is no room for politicks or anything that can sow'r conversation. One must be there by seven to get room, and after ten the company are for the most part gone." Meetings of this sort still linger among us, but the conditions of modern life are scarcely favourable, and I doubt whether the ten o'clock closing is observed.

The thirteenth Discourse of Sir Joshua Reynolds contains a passage which should be of interest to those who demand realism on the lyric stage. He contends that in the development of an art which fundamentally deviates from nature, the utmost liberty should be permitted. Poetry is such an art, and Sir Joshua says: "The manner in which poetry is offered to the ear, the tone in which it is recited, should be as far removed from the tone of conversation as the words of which that poetry is composed. This naturally suggests the modulating of the voice by art, which I suppose may be considered as accomplished to the highest degree of excellence in the recitative of the Italian Opera; as we may conjecture it was in the chorus that attended the ancient drama. And though the most violent passions, the highest distress, even death itself, is (*sic*) expressed in singing or recitative, I would not admit as sound criticism the condemnation of such exhibitions on account of their being unnatural. If it is natural for our senses and our imaginations to be delighted with singing, with instrumental musick, with poetry, and with graceful action, taken separately; (none of them being in the vulgar sense natural, even in that separate state) it is conformable to experience, and therefore agreeable to reason as connected with and referred to experience, that we should also be delighted with this union of musick, poetry, and graceful action, joined to every circumstance of pomp and magnificence to strike the senses of the spectator. Shall reason stand in the way, and tell us that we ought not to like what we know we do like, and prevent us from feeling the full effect of this complicated exertion of art? This is what I would understand by poets and painters being allowed to dare everything; for what can be more daring than accomplishing the purpose and end of art by a complication of means, none of which have their archetypes in actual nature? So far, therefore, is servile imitation from being necessary, that whatever is familiar, or in any way reminds us of what we see and hear every day, perhaps does not belong to the higher provinces of art." This important passage is well worth the consideration of those who, witnessing a lyric drama, refer every part to real life as a standard of merit and hanker after Mr. Vincent Crummles's "practicable pump." The question is not of conformity to the real, but of approach, through the ways of art, to a pleasing and elevating ideal.

While repudiating the character of prophet, Mr. Gevaert, in an essay on "Music the Art of the Nineteenth Century," speculates on the possibilities of the future, and finds some of them by no means pleasant. He puts these questions: (1) "Has musical culture any chance of understanding itself farther, or even of maintaining itself in its present state?" (2) "Is not its existence put in peril by the tendencies of modern democracy, turned exclusively towards material well being?" Continuing, Mr. Gevaert suggests as music's greatest danger "the gigantic development which the means of execution have undergone in the course of the present century." Pointing to this, the Belgian master says: "The music of the present time is not the humble flower of the prairie which blossoms spontaneously, and concerns itself neither with the hardness of the soil, the wind, nor the rain. It is a marvellous hot house plant, which, if it is not to perish, demands assiduous and intelligent care, and expensive tools." For its preservation and growth a vast and costly organisation is required, and Mr. Gevaert plainly conceives the possibility of social changes operating unfavourably to the continuance of the present system. He goes on: "What would happen in our country of the West if professional instruction in music ceased to be effectively protected by the State, and remained abandoned to private enterprise?" He answers his own query by indicating the various stages of decay as dismal as the process by which we reach Campbell's Last Man. The steps downward would be slow. Favourite instruments, as the violin, would continue in favour; there would be choral societies and military bands, but "who would be so self-devoted as to consecrate years of study and practice to instruments which do not find employment outside the orchestral *ensemble?*" Now follow a string of Cassandra-like utterances:

"In all likelihood this part of our musical material, after two or three generations, would pass into the condition of historical curiosities. Then would cease the integral performance of symphony, musical drama, and oratorio. From that moment, one would probably see, as at the last period of Greco-Roman civilisation, a series of partial dissonances fatally fettered in movement. At first, the disappearance of the highest forms of musical art, those which demand the assistance of a collection of capable technicians; later, after a vogue, more or less prolonged, of the secondary forms, the gradual disappearance of all regular culture in the art; finally, the extinction of the most elementary musical knowledge, even to the signs of the notation. We may ask, what would survive of our vast musical repertory in the memory of

men, two hundred years after the last orchestra had been heard?"

This is a terrible outlook, and it is comfortable to find that Mr. Gevaert does not prophesy its realisation. But even if he did, there would be no need to distress ourselves. It is by no means certain that social changes, even unadulterated socialism, would rob music of its present means of support. The consequences might be all the other way. Mr. Gevaert seems to have forgotten that the Paris Conservatoire was founded amid the passion and agony of the Revolution, and he evidently does not appreciate the fact that the people of England have kept music in a healthy, advancing condition, with no help worth speaking of from the national purse. All the same, Mr. Gevaert's remarks are food for thought. The multiplication—nay, the exaggeration of means in modern music goes on apace, and none of us want to see our art in the condition of Berlioz, who, according to Wagner, lay "buried amid the ruins of his own machines."

X.

A VISIT TO THE LIBRARY OF THE PARIS CONSERVATOIRE DE MUSIQUE.

Paris is at all times more or less crowded with visitors; yet of these probably few pay a visit either to the Bibliothèque Nationale or to the Library of the Conservatoire. For foreigners to gain admission to the former, a letter of recommendation must first be obtained from the Embassy of the nationality to which they belong. The Library of the Conservatoire is open to the public, yet though I went there for a whole week during the last month, the readers appeared to me to be young students of the Conservatoire; and of these, some were engaged in conversation rather than study. Youths will be youths; later in life, one or other of those whom I saw may, perchance, regret that he did not make better use of his time.

The small room in which students consult works is scarcely worthy of the magnificent collection of which the Conservatoire can boast. At one end there is a complete set of the "Revue Musicale," edited by M. Fétis, from 1827 to 1835, and of its continuation, in larger form, the "Revue et Gazette Musicale de Paris." At the opposite end is a door leading to the private room of M. Weckerlin, the present librarian, to whose courtesy and kindness I am indebted for much valuable information gleaned during my short visit. On the walls of the reading-room hang portraits of Gossec, Méhul, Auber, Berlioz, Levasseur, and Martin. Méhul is represented standing in the street, surrounded by a crowd to whom he is singing the "Chant du Départ," one of the many patriotic songs which he composed. To the immediate left of the entrance door is a short corridor leading to a room in which are treasured many valuable printed and autograph scores and portraits. Nearly all the works of Berlioz are there: "Lelio," written at Rome, on sheets of various sizes, and in large hand-writing which contrasts strangely with the neat penmanship of the French composer's later years; "La Damnation de Faust," with its well-worn pages; "Les Troyens," &c. The autograph scores of Auber's "La Muette de Portici," of Rossini's "Zelmire," and of Verdi's "Don Carlos" form features of special interest. In connection with Auber there is a curious souvenir in this room — viz., some quill pens used by the veteran composer shortly before his death during the terrible days of the Commune; they were preserved by Auber's friend, M. Weckerlin, who was constantly with him during his last illness. And then there are some magnificently bound volumes of music which belonged to Louis XIV., XV., XVI., and Marie Antoinette; these were sent in parcels to the then newly-founded Conservatoire from the Tuileries, during the stormy days of the French Revolution. For well-nigh a century the parcels lay hidden away in cupboards or on shelves; and M. Weckerlin was actually the first to untie them.

While writing his "Life of Handel," published in 1857, M. Victor Schoelcher had collected much music and literature relating to the Saxon composer, all of which he bequeathed to the Conservatoire. There are over sixty editions of "The Messiah," not to mention cases containing pianoforte and organ arrangements, popular settings of favourite numbers, band parts, &c., of the oratorio. At some future time I shall hope to speak of the Handel literature, also, generally, of some of the rare autographs and volumes in the Conservatoire. For the present, however, just a few words about one or two of the "The Messiah" editions.

Among them are some of considerable interest. The earliest printed, that of J. Walsh, containing, however, only the songs in the oratorio; the reprint made by Randall, Walsh's successor, from the Walsh plates; also the full score published by Randall and Abell; all these are to be found there. Of other editions I may name "The Messiah, arranged for Pianoforte or Organ by Dr. John Clarke of Cambridge," published by Jones and Co. (Temple of the Muses) in 1835, with an engraving by W. Raddon from the celebrated picture (St. Cecilia) by Raffaelle in the Bologna Gallery; another arrangement for organ or pianoforte by Dr. Clarke, also with an engraving (Christ bearing His Cross) "from a Fine Original Picture by Carlo Dolci in the possession of S. J. Button," and "Handel's Sublime Oratorio of The Messiah, arranged for Organ, Pianoforte, or Seraphine by W. Carnaby, Mus. Doc., Cantab.," containing a picture of Handel, drawn on stone by S. T. Purday, from an authentic portrait painted by Hudson.

To some of the editions there are prefaces both curious and interesting. The oratorio was "adapted for Piano Forte by J. Mazzinghi," and published in 1802 by Goulding, Phipps, D'Almaine and Co. In a short preface the adapter describes the attempt "to Alter or Abridge the composition of the Immortal Handel" as "the greatest Folly and Presumption an Individual could be guilty of." He remarks further that nine-tenths of Pianoforte Amateurs "not being sufficiently advanced in Science to render this truly Sublime Music Effective when play'd from the Score," this pianoforte edition, "a result of some Labour, is presented to the Musical World." And he hopes, therefore, that "no censure can attach." This apology for a reduction of a score for pianoforte is surely unique. Again, in "The Messiah arranged from full score by F. C. Walker," published by Jos. Hart, there is a curious preface from which I extract the following: "Critics have striven hard to prove a charge of plagiarism against Handel for some parts of this Oratorio, but (with the exception, perhaps, of the Pastoral Symphony) there is scarcely sufficient to justify the accusation, and the writers have done little else than display the envious and illiberal feelings by which they were actuated." I wonder what the writer would have thought of the numerous charges of plagiarism which have been brought against Handel within the last quarter of a century.

The writer goes on to express admiration for Mozart, "who added to the original score full orchestral accompaniments, which greatly increase the effect of the choruses, and at the same time reflect the highest honour upon the liberality of that great composer." It may be mentioned, in passing, that the additions and alterations made by Mozart in the choruses were of quite subordinate importance, as compared with those which he made in the solo numbers. The mention of additional accompaniments to "The Messiah" recalls, of course, the names of J. Adam Hiller, Mozart, and Robert Franz. But an edition in M. Schoelcher's collection reminds us that there was yet another composer who attempted to improve the master's score. The title-page of this edition runs as follows: "Der Messias. Nach Mozarts und Schwenkes Bearbeitung für das Pianoforte zu vier Händen, eingerichtet von G. W. Marks. Aug. Cranz, Hamburg." This Schwencke (C. F. G.; b. 1767, d. 1822) was the successor of Carl Philipp Emanuel Bach at St. Catherine's Church, Hamburg. In the notice of him in Mendel's "Conversations-Lexikon" it is stated that he re-scored not only Handel's "Messiah," but also Bach's Mass in B minor.

There is a long and interesting preface to the edition of the Oratorio, arranged for organ or pianoforte by William Horsley, Mus. Bac., Oxon., and published by Cramer, Beale and Co. The adapter indulges in a little criticism. He tells us that the "author yielded too much to his love of imitation. With respect to 'The people that walked in darkness,' the Prophet intended in that passage to show the mental darkness—the darkness of heathenism which should prevail before the coming of the Saviour. Handel, overlooking the figurative expression, has given a movement descriptive of people walking in the dark!" Mr. Horsley might have had the courage of his criticism and informed his readers how "mental darkness" could be expressed in music. He complains, and, perhaps, with better reason, of Handel's treatment of the words "All we like sheep." This, he says, "is the language of deep contrition; but our author has mistaken the true import of the text, and has, therefore, given an improper expression to it." According to our critic, "the principal defects of the work consist of the almost numberless *divisions* with which it abounds."

Mr. Horsley, by the way, is one of the writers who repeated the error of the Rev. J. Mainwaring with regard to the first performance of "The Messiah." The latter stated that it was performed in London, April 12, 1741—*i.e.*, more than four months before it was written. In S. T. Purday's edition of "Handel's Sublime Oratorio, The Messiah, arranged for Organ, Pianoforte, or Seraphine by W. Carnaby," the date September 12, 1741, is given—still two days before, according to the autograph score its termination. It is curious that Mainwaring only gives the date; Hawkins, Horsley, and the writer of the Purday preface expressly state that it was given in Covent Garden Theatre.

Among the early editions of "The Messiah," I mentioned the one made by Randall, using the plates prepared by his predecessor, Walsh, for his edition of the "Songs in 'The Messiah.'" From those Walsh and Randall plates Mr. J. Alfred Novello printed his 1850 edition of the full score of "The Messiah." M. Victor Schoelcher, on the title-page of the last-named edition, calls attention to the fact that Coventry and Hollier's catalogue contains an edition of "The Messiah" (also of "Judas Maccabæus," "Acis and Galatea," "Coronation Anthem," and "Dettingen Te Deum") similar to that of Mr. J. A. Novello, and enters the following query:—"Est-ce eux (*i.e.*, Messrs. Coventry and Hollier) que l'on doit accuser d'un faux commis?" The veteran biographer of Handel lately joined the majority, and I know not whether he ever solved that query. For the sake, however, of any who may see it and desire a solution, it may be mentioned that the plates were bought from Messrs. Coventry and Hollier by Mr. J. A. Novello; each firm in turn, therefore, had perfect right to print from them.

J. S. S.

Mr. Asquith, who has never been hitherto regarded as anything but a serious politician, recently pronounced himself in favour of the introduction of an occasional musical hour at the House

of Commons. The suggestion, which is full of rich and strange possibilities, has elicited a good deal of comment, and we should not be in the least surprised if "tea on the terrace"—so popular a feature in recent sessions — were to have its attractions enhanced by vocal and instrumental performances by the members and their fair friends. One reforming senator, so we read in a leading contemporary, "has declared himself favourable to a kind of 'harmonic warning' being laid on in the lobby. On Scotch days a 'braw, Heeland laddie' might promenade the tiles wildly 'skirling' with a set of State bagpipes. The smokers, the chess-players, and the tea-sippers would then know what fate awaited them if they ventured within reach of the Speaker's vision. On purely English days—these would be only rare and far between—'The Roast Beef of Old England' could be played at the door of the dining-room by a foreign orchestra. British dining-rooms are never befittingly equipped unless musicians from the Continent provide the obbligato to the dish-clatter. On Welsh days a Cymric Bard might be entrusted with a harp, which he would play during the hours he was graciously permitted to live; and on Irish festivals the sounds of 'tumult within' would dispense with the need for outer admonitions." The "Concert of Europe" has so far proved a failure. Let us hope that the proposed Concerts at St. Stephen's may be more conducive to promote the amenity of political life.

The extraordinary prominence of the virtuoso—whether vocalist or instrumentalist—as compared with the composer has elicited some remarks in the *New York Times* which are not without their interest to Cis-Atlantic readers. "Once upon a time," says the writer, "great names in the operatic world were Rossini, Gounod, Verdi, and Wagner; but to this complexion have they come at last that they are mere makers of cloth for the De Reszkes, Melba, Nordica, and Calvé to cut into robes of glory for themselves. As for Schumann, Chopin, and Liszt, who are they but purveyors to his Imperial Majesty, Ignaz Paderewski? And Brahms, Dvorák, and Tschaikowsky?—mere peddlers of poor symphonies to make a Boston Symphony holiday. The composer is dethroned and the virtuoso reigns supreme. Who would not be a Calvé, to steal the laurel from Bizet; or a Melba, to stand, with the support of a flute, between the sun and Donizetti?" The situation is summed up in the cry: "Give us our great vocalists—no matter what the opera—or give us English burlesque." That the condition of affairs is forcing itself upon the attention of opera-goers is proved by a letter to another New York paper, in which the writer suggests that Messrs. Abbey and Grau should produce "The Bohemian Girl," with Melba as *Arline*, Calvé as *The Gipsy*, Jean de Reszke as *Thaddeus*, Edouard de Reszke as *Devilshoof*, and Plançon as *The Count!*

One of our contributors has sent us the following reminiscences of the late Sir Joseph Barnby: In the late sixties, St. Andrew's, Wells Street, was my Mecca and Barnby was my Prophet. Sunday afternoons at St. Andrew's were followed by Tuesday evenings in a dingy little hall off Oxford Street, where Barnby drilled his then newly-formed Oratorio Choir. The lessons in organ accompaniment and choir training which I, with others, learnt from Barnby at that time have been invaluable. Many years afterwards, I was an adjudicator with him at a choir competition at the Crystal Palace. After the contest we lunched together, and the conversation naturally turned to the old St. Andrew's days, when Mr. Edward Lloyd was the solo tenor in the choir of that musically famous church. "I'll tell you how I found Lloyd," said Barnby. "Mr. Hervey,* now of Sandringham, then an undergraduate at Cambridge, used frequently to come to St. Andrew's. He had often urged me to visit him at Cambridge. At last I went, and at a time when we were seeking a tenor for St. Andrew's. As we were walking in the College court, Hervey said to me: 'That man going along there is Lloyd, our tenor, of whom I have often spoken to you. He is going to sing "If with all your hearts" at King's this afternoon.' (Lloyd was then a lay clerk at King's and Trinity.) I went to King's," said Barnby, "and afterwards telegraphed to my vicar, Mr. Webb: 'Lloyd very good: shall I engage him?' The reply came: 'Use your own discretion.' The result of my visit to Cambridge was that Lloyd came to London. He was engaged to sing at St. Andrew's for three months on trial. Before the period of probation had expired, Mr. Webb said to me: 'I don't think so very much of your friend Mr. Lloyd. Do you think we should keep him beyond the three months?'"

Barnby's first organ appointment was at Mitcham Parish Church, where, strangely enough, Dr. E. J. Hopkins, like Barnby, in his teens, first officiated. "I lived at Westminster then," said Barnby, "and used to walk six miles to Mitcham and six miles back every Sunday. I couldn't afford to ride, even if there had been any suitable conveyance." His accounts of the service at St. Paul's Cathedral forty years ago were amusing. On one occasion Attwood's "They that go down" was the anthem. "There were no tenors or basses in the choir on that day, only trebles and two altos. One of the altos jumped about from his part to the tenor or bass as occasion required, the other man *sat down*!" It may not be generally known that Goss's expressive anthem, "O Saviour of the World," owes its origin to Barnby. "I was very much struck," he said, "with the beauty of those words in 'The Order for the visitation of the sick'—'O Saviour of the World.' One day I was sitting with Goss in the organ loft of the Chapel Royal, at which he was the official 'Composer.' I handed him the prayer-book, and, pointing to the passage, I said: 'I wish you would set these words to music.' Goss read them and replied, 'You try *your* hand.' 'No,' I said, 'words like these should be set by an older man than I, one who has had a deeper experience of life.'" Goss ultimately acceded to Barnby's request and, as we all know, composed the anthem, "and," said Barnby, with a little touch of pride, "he dedicated it to me." The original (folio) edition of "O Saviour of the World" bears the inscription, "To his friend, Joseph Barnby, Esq."

Barnby was a born disciplinarian, and his intense thoroughness was well known. An instance of this came out in his story of how he "found Docker," now Barnby's worthy successor at St. Andrew's, Wells Street. "I was rehearsing the boys," he said, "and they failed to take a diminished fifth down. I was determined that it should be done, so I took each boy separately. They each failed to sing the interval. Then I tried the probationers in the same way, but with the same result, till I came to the last little

* The Rev. Canon F. A. J. Hervey, M.A., Rector of Sandringham and Chaplain to the Queen.

chap. He sang it perfectly in tune. His name was Docker." I could continue these pleasant reminiscences—as, for instance, how, when he first read the lyric in Tennyson's "Princess," he received a direct inspiration for the melody of "Sweet and Low"—but space compels me to refrain from adding to the pleasant memories of the warm-hearted genial friend whose terribly sudden death has made poorer the cause of music in England.

Many musicians have recently been doing honour to the 125th anniversary of Beethoven's birthday, but it may with truth be said that no greater testimony to the genius who was born to the world in 1770 will be contributed this year than Sir George Grove's book, now on the eve of publication, on the Bonn master's Symphonies. As Dr. Hubert Parry said at one of his masterly Lectures at the Royal Institution upon "Realism and Idealism in Music," Beethoven "changed the attitude of men's minds towards the art. The ideality of Haydn and Mozart was broken down by the passionate humanity of Beethoven. From the first the element of human emotion was perceptible in his most characteristic work, and music became the expression of men's earthly hopes and fears." How this was done, with what infinitude of pains, of wrestlings and struggles for adequate expression is shown in Sir George Grove's volume, the perusal of which will assuredly enhance the enjoyment of intelligent listeners to the Symphonies which have long ago earned the right to be spoken of as "the immortal nine."

The forthcoming publication of Mr. F. G. Edwards's "History of Mendelssohn's Elijah" will form an important memento of the fiftieth anniversary of the production of the oratorio at Birmingham. Mr. Edwards is one of the most painstaking and reliable writers on musical matters of the past that we now possess, and in this instance he has had placed at his disposal documentary evidence of peculiar interest. Through the kindness of Miss Mounsey, the author has acquired the originals of fourteen letters on the subject of the English translation of "Elijah," which Mendelssohn wrote to her brother-in-law, the late Mr. William Bartholomew; and the same lady has given him access to a collection of MSS. that will appeal to all lovers of the oratorio. Mrs. Victor Benecke (Mendelssohn's elder daughter) has permitted the publication of several letters relating to "Elijah," which have hitherto been unknown, and has also allowed the portrait of her father, taken in 1835, to be published for the first time as the frontispiece of this book. Generous help has also been given by Mrs. Carson, Dr. Carl and Dr. Felix Klingemann, Dr. Julius Schubring, Mr. Felix Moscheles, Mr. William Moore, Mr. Andrew Deakin, and Mr. J. S. Shedlock. But enough has been said to indicate the artistic value of the volume, which will doubtless be widely read, for no composer is more appreciated in English homes than Mendelssohn.

The arrangements for the first Sheffield Festival have now so far taken definite form that the date and choice of works have been decided upon. The Festival will take place in the Albert Hall, Sheffield, on October 13 and 14 this year. Four Concerts will be given, the works to be performed including Mendelssohn's "Elijah," Sullivan's "Golden Legend," Parry's "Job," and Berlioz's "Faust," together with a number of orchestral and vocal pieces. It is proposed to secure the services of Mr. August Manns as the conductor of Sheffield's first Festival. Dr. Henry Coward, whose efforts in assisting to found the Festival deserve full acknowledgment, will undertake the preparation of the chorus. The Crystal Palace Orchestra is to be engaged, with a supplementary contingent of about twenty local instrumentalists. A guarantee fund has been started and is being generously responded to, the present Mayor of Sheffield (the Duke of Norfolk) heading the list with £500.

A new book of "Scales and Arpeggios," by Mr. Franklin Taylor, will shortly be added to Messrs. Novello, Ewer and Co.'s valuable series of "Primers." In addition to the usual combinations of scales, in similar and contrary motion, useful preparatory exercises are given, both for scales and arpeggios, which will assist the student in acquiring the necessary positions and movements of the fingers. In particular, the book should prove of service to candidates for examinations, as it will be found to contain the whole of the technical material required for the examinations of the Associated Board, &c.

The "Quartet?" contributed by Mendelssohn to the late Miss Eliza Wesley's album, and which we printed in our last Number (p. 89), has excited a good deal of interest. A solution of the query will be given in our April Number.

FACTS, RUMOURS, AND REMARKS.

A contemporary, referring to the representation of the "Daughter of the Regiment" at Daly's Theatre, correctly mentions Jenny Lind and Marie Marimon as having played the part of the heroine in London. With them should be associated Clara Louise Kellog, for whom the opera was revived by Mr. Mapleson at Her Majesty's Theatre, in, or about, 1866. The American *prima donna* had taken lessons on the side-drum, and was an expert performer. Upon this accomplishment she prided herself, and I well remember the emphasis with which she said to me, "My drum will be no dummy. I know how to make it speak." And she did.

"Strike, say you?" exclaims a transatlantic quietist to the members of the Musical Protective Union. "When it comes to our brass bands and wind instrument tortures striking, we beg you to keep it up. Boycott us, keep away from us yourselves, and prevent others from coming near us. We will pay our quota to support you in idleness if you will organise a perpetual strike and eternal boycott."

According to an American paper, Madame Melba has announced her conversion to Wagner. That settles it.

Musical critics should oppose any restriction of their already limited vocabulary, and especially guard the synonyms of "performed," "sang," "played," "rendered," "executed," &c.—they are not too many for the incessant use required, and this is why I comment upon a remark made by my esteemed colleague of the *Standard*. Noticing a Popular Concert, and Emanuel Bach's Sonata in C minor, the critic said: "From the wording of the analytical programme, it might be supposed that it had not been heard at these concerts before yesterday; but it was introduced at one of them in 1885." As the only "wording" in the analysis which bears upon

the matter consists of "The Sonata in C minor now to be introduced," it would appear that the writer in the *Standard* attaches, in this connection, but one meaning to "introduced"—viz., performed at the "Pops." for the first time. I turn to the testimony of the dictionaries, and find, in Webster, the following: "Introduce. 1. To lead or bring in; to conduct or usher into a place. 2. To conduct and make known; to bring to be acquainted. 3. To bring something new into notice or practice. 4. To bring in; to impart. 5. To produce, or cause to exist.—Locke. 6. To begin; to open to notice. 7. To bring before the public by writing or discourse." The word is thus seen to be capable of very comprehensive use, and applies as correctly to a performance of the "Hallelujah" Chorus as to the production of a piece hot from the press. It is, therefore, a precious word, and I shall go on employing it in all its seven significations as occasion may arise.

With reference to a paragraph in our last from *Winkler's Musical Miscellany*, of Kingston, Jamaica, Sir George Grove writes: "I do not recollect the name of 'Plumb Point,' and do not believe that it was in existence in 1841. The spot on which I erected the Iron Lighthouse, designed for the Commissioners by Mr. Alexander Gordon, of 22, Fludyer Street, Westminster, is the farthest East point of the Island, and was then known as 'Morant Point.' Morant Bay and Port Morant are ten or twelve miles to the West, on the South side of Jamaica."

The following anecdote is not untimely at the present moment. A certain vocalist complained, at a provincial musical festival, that her name appeared in smaller type than the name of Clara Novello. The more favoured singer said, when appeal was made to her on the matter: "Oh! very well; print the lady's name in large type and mine in small. It is of no consequence."

In Sir Arthur Sullivan's letter to the *Times*, pointing out that Lord Leighton broke through the traditions of the Academy banquet by inviting musicians to the table and toasting their art, the writer, without directly intending it, gave a sample of the ornate eloquence which, by its suggestion of artificiality, belied the President's unquestionable earnestness. The passage contains a description of music as "the divine art to which it is given at one moment to sweep the very inmost chords of human emotion and, at another, to light us out of and above our earthly selves into a region of rapt serenity which the din of life may reach only as the half-heard murmur of a distant sea." Probably the distinguished personages at the high table put all this down, with some wonder, as a necessity of the speaker's position.

I gather from an "inspired" communication that "Shamus O'Brien," now in rehearsal at the Opera Comique, is altogether an Irish work, subject, librettist, and composer alike being products of the Green Isle. Moreover, "several of our most popular Irish singers are in the cast." By all means, and I heartily cry "Erin-go-bragh."

Mr. Whately W. Ingall calls attention to a letter he has received from the Colonial Secretary, in which Mr. Chamberlain declares that "he does not see any objection to giving power to local authorities to contribute money for the purpose named (local orchestras)." Nor, I imagine, does anybody. By all means "make the bounds of freedom wider yet" in the matter of self-government. But we should then be no nearer the realisation of Mr. Ingall's amiable dream. The Joey Bagstocks of our parish, district, and county councils would become purple with indignation at the mere idea of taxing their neighbours and (especially) themselves for mere music.

The following has come to hand from the hon. secretary of the committee in charge of the musical arrangements for the national Eisteddfod at Llandudno: "My committee have completed engagements with the following artists for their Eisteddfod Concerts, June 30, July 1, 2, 3: Miss Macintyre, Miss Gertrude Hughes, Miss Maggie Davies, Mrs. Belle Cole, Miss Hannah Jones, Mr. Ben Davies, Mr. Lloyd Chandos, Mr. Hirwen Jones, Mr. David Hughes, Mr. Ffrangcon Davies. Band and chorus, 400. Conductor, Dr. Roland Rogers. Several new works will be performed for the first time: a new historical cantata, 'Cambria,' by Dr. Joseph Parry; a prize Cantata by Dr. Rogers, also a short choral ballad by Mr. G. H. Pugh, Mus. Bac. 'The Messiah' will also be performed."

The arrangements for Lenten music at Marylebone Parish Church include performances of Gounod's "Redemption" (Part 1), on the 4th and 18th inst. and April 1; also performances of Stainer's "Crucifixion," on the 11th and 25th inst. and on Good Friday. No tickets required.

The *Roman Times* is a journal published in (peculiar) English, and its musical criticisms read funnily to those who know the language "as she is spoke" in these islands. It would be unfair to the reader were a single word taken from the notice subjoined:

The Sala Dante was full of elegant people last Wednesday all were interested to hear the young artist of whom the public begins already to think and speak much. They say that Pecskai has already been in Italy two years ago, but as I have not heard him then I can not judge if already at that time he promised what he held. A mere boy yet, he masters his instrument with a "maestria" unknown to old musicians and what is still more incredulous he plays with so much feeling so much taste as if he was one of the renowned veterans of the art His violin sings and enraptures the hearers and than again the young artist executes with the greatest facility tecnical difficulties that seem impossible: as in the "Trille du diable" by Tartini or in the "Chaconne" by Bact where he literally plays two sounds at the same time or the "Csardas" by Hubay where he develops an incredible quikness of play.

We engage every friend of music to go to his last concert, Sunday morning, and the more so as half of the income will go to the wounded soldiers in Africa, so the public can do a good work in spending pleasantly his time.

The violinist as to whom the writer does not know whether, two years ago, he "promised what he held," and who "literally plays two sounds at the same time," is, in the English of the *Roman Times*, truly "incredulous."

I am in receipt of a word for Jullien from a veteran amateur, who claims that the English masses owe their education in classical music primarily to the inimitable "Mons." My correspondent asks: "Who has recognised the great merit of the work he commenced? Where is the Jullien scholarship as a memorial of his genius?" Echo answers: "Where?" and experience of life bids me say that

it is too late for monuments to Jullien. Save in exceptional cases, memorials of departed worth are chiefly promoted by "pushful" men for personal reasons, and there is nothing to be got out of poor Jullien now. All the same, it was he who began the education of the million in musical classics. Nothing can rob him of that distinction, whatever the rights of his claim to have written "Peter the Great."

I read in a contemporary: "According to a Milan correspondent of the *Berlin Courier*, the failure of the operas of Richard Wagner at Rome, Naples, and Turin is to be attributed less to Italian musical taste than to the rivalry between the publishing houses of Ricordi and Sonzogno." That is one way of saving Italian musical taste. Again I read: "Ricordi became possessor of the author's performing rights in Wagner's works in Italy by purchasing the business of Signora Lucca, not by the choice of Bayreuth. Ricordi was and is an opponent of Wagner." Surely this is very far-fetched! When I am told that a man of business, such as Mr. Ricordi is well known to be, spends a large sum on certain works and then endeavours to spoil his own market, I answer, with ample apology for an emphatic monosyllable, Fudge!

A private letter from Vienna informs me that the title of Goldmark's forthcoming opera is "Das Heimchen am Herd," the exact German equivalent of "The Cricket on the Hearth." At present, the composer is making some changes in his overture, but the preliminary rehearsals are going on. This work should have a special interest for English amateurs, especially those who, in despite of problem fiction and the unsavoury, retain their taste for Dickens.

A writer in the *Philadelphia Record* has started a curious, but, to my mind, not over-exact, parallel between Beethoven and Dr. Johnson. He says:

Beethoven was the Dr. Johnson of music. He lacked the Englishman's profound piety and curious superstition, just as Johnson lacked Beethoven's vast horse-humour and horse-play, visible even in his music. Johnson was ponderously eloquent, while Beethoven was seemingly spontaneously magnificent. But in their curious life-careers, their morbid disease and shocking personal slovenliness, their personal appearance, their eccentricities of manners and temper, each irresistibly suggests the other. Haydn once scornfully styled Beethoven "the Great Mogul of Music"; and was not Johnson christened "the Great Cham of Literature"?

The same writer states: "Beethoven admired the uncrowned Napoleon immensely, *was a frequent attendant upon his levées, and a certain intimacy, even, is said to have existed between them.*" The passage I have put in italics should have been supported by authorities.

A short leader appeared in a recent issue of the *Manchester Guardian* touching the appointment of Mr. Cowen as successor to Sir Charles Hallé. The writer, after speaking of Mr. Cowen as a prolific composer and an experienced conductor, observed: "Mr. Cowen's thorough competence as a musician and his remarkable business capacity are thus placed beyond dispute." Very good, but the sting of this article is in its tail. It questioned Mr. Cowen's fitness to follow Hallé, or, at any rate, said that fitness was a question. Why? For this reason: "The best of Mr. Cowen's compositions are characterised by technical accomplishment and by general musical facility rather than by any sort of artistic aim, while in most of his minor compositions, and especially in his countless songs, he has simply catered for the average taste of the public." What have Mr. Cowen's merits or demerits as a composer to do with the case? He has been engaged as a conductor to do the work of a conductor, in succession to a man who was not a composer at all.

Replying to the *Guardian*, Dr. Hiles does not neglect the obvious point just made, and concludes his observations thus: "Therefore the opinion of your new critic as to the merits of the Welsh Symphony has nothing to do with the question, and, were it ever so relevant, the value must be small which could attach to the verdict of a gentleman who asserts that the work is based upon national melodies and who finds a Symphony written in 1884 reminiscent of the devices of Dvorák."

JOSEPH BARNBY.

Home-coming ships into their haven glide,
Leaving no sign of passage o'er the deep,
Which, whether tempest-tossed or as asleep,
Fills up the keel-made furrow in the tide.
But tokens of their presence still abide
In far-off climes, where, 'neath some rocky steep,
Or where, o'er level sands, the waters creep,
Firm love-knots binding land to land are tied.

Strong Toiler, sudden called where labourers rest,
E'en should Time's stream, with never-ending flow,
Obscure thy name and mem'ry, still thou'rt blest;
For in the temple, once so poor and low,
Of England's music they have place confessed
Who raise its towers to meet the dawning glow.

Joseph Bennett.

AMBROISE THOMAS.

"The Shadow cloak'd from head to foot, Who keeps the keys of all the creeds," has been seen so often of late in the high places of art, that when news came of his visit to Ambroise Thomas the shock was one of sorrow rather than of surprise, for of eminent musicians deceased, scarce a dozen reached the age at which the composer of "Mignon" has passed away; and regret is, therefore, not embittered by thoughts of aspirations unfulfilled or activities brought to a sudden stop while in their plenitude. *This* musician, at least, died full of years, as well as full of honours. Charles Louis Ambroise Thomas was born at Metz, August 5, 1811, and was, therefore, half-way through his eighty-fifth year when he sank to rest, on the 12th ult. Both his parents were in the musical profession, and M. Pougin possesses a prospectus stating that "M. et Mme. Thomas ont l'honneur d'annoncer qu'ils viennent d'ouvrir une Ecole d'enseignement mutuel pour la musique à l'instar de celles de Paris et de plusieurs autres grandes villes, pour l'un et autre sexe." Little Ambroise became his father's pupil at the age of four, first as a vocalist, subsequently as a student of the violin and pianoforte. In 1828 he entered the Paris Conservatoire and, at the end of his first year, obtained the prize for pianoforte playing, his master in this branch having been Zimmermann. In 1830, under Dourlen, he won the first prize for harmony and accompaniment, and, two years later, as pupil of Lesueur, Kalkbrenner, and Barbereau, he won the "Prix de Rome" with a cantata, entitled "Hermann et Ketty," written by the Marquis de Pastoret. During the three probationary years in the Italian capital the young musician won the warm friendship of everyone by his personal qualities, his industry, and his pianistic gifts. The great painter, Ingres, then at the head of the school, became much attached to him, and, writing to a friend of the pleasure his young *protegé* had given him by his playing, spoke of him as "an excellent young man, who

has in his head and heart everything that Mozart, Beethoven, and Weber has written." Among Thomas's earliest compositions published at this time was an album of six songs, entitled "Souvenirs d'Italie," copies of which have now become exceedingly rare. His first operatic venture was a one-act comic opera, "La Double Echelle," which ran for 200 nights. It was produced at the Opéra Comique, August 23, 1837. This was succeeded by "Le Perruquier de la Regence," in three acts (1838). "La Gipsy," a ballet written in collaboration with Benoist and Marliani, was produced at the Opéra in 1839; and in the same year his "Le Panier Fleuri" was given at the Opéra Comique, his versatility being further proved by the composition of a Requiem. There followed in quick succession "Carline" (1840), "Le Comte de Carmagnole" (1841), "Le Guerillero" (1842), "Angelique et Medor" (1843), and "Mina" (1843). None of these were permanently successful, a fact which may be attributed to the speed of their production. "Le Caïd," given in 1849, rapidly became popular, and still figures in the *répertoire* of French opera companies. "Le Songe d'une Nuit d'Eté" (1851), a little masterpiece, was followed in the same year by "Raymond," the overture of which is well known in England. During the next ten years Thomas composed five works, not one of which has kept the stage. Then followed a time of inaction, which the composer utilised to such excellent purpose that, in 1866, he came forward with "Mignon," the work by which his name is most widely known. The original cast of the opera was as follows: *Mignon*, Madame Galli-Marié (who later created also the part of *Carmen* in Bizet's opera); *Philine*, Madame Cabel; *Wilhelm*, M. Achard; *Laertes*, M. Couderc; *Lothario*, M. Bataille. In 1868 another of Thomas's best-known works saw the light, at the Grand Opéra, "Hamlet," to wit, which had the good fortune to be interpreted, as regards the parts of *Ophelia* and the Prince, by Christine Nilsson and Faure. On the death of Auber, M. Thomas was appointed his successor as Director of the Paris Conservatoire, and from that time but few compositions emanated from his pen. Of these, the most important, "Françoise de Rimini," was produced in 1882. Ambroise Thomas died at his residence in Paris, on the 12th ult., of congestion of the lungs.

ROYAL CHORAL SOCIETY.

To see the ladies of the Albert Hall Choir without their becoming coloured sashes and with black gloves, and the male members of the force wearing black ties, was to recognise that some trouble had befallen, even without the knowledge that their beloved chieftain had suddenly and unexpectedly paid the debt of nature. The promised performance of "Judas Maccabæus" being very properly postponed, we have only now to speak briefly of the usual Ash Wednesday rendering of Gounod's "Redemption," on the 19th ult. This was conducted by Sir Alexander Mackenzie, who, it is understood, will retain the duties until the end of the present season. The executants were, of course, anxious to do their best on such an occasion, and the sacred trilogy of the French master has rarely been given with more impressive effect. We have nothing but praise for the principal vocalists, Mesdames Esther Palliser, Margaret Hoare, and Belle Cole, and Messrs. Charles Copland, Lloyd Chandos, and David Bispham, the last-named artist being especially earnest in the part of the *Redeemer*. Between the parts Sir Arthur Sullivan's "In Memoriam" Overture was played, the whole of the vast assemblage standing throughout the piece.

LONDON SYMPHONY CONCERTS.

At Mr. Henschel's sixth Beethoven Concert, on the 6th ult., St. James's Hall was again well filled. Excellent performances were given of the "Egmont" Overture, the "Pastoral" Symphony—will this work ever grow old, we wonder?—the Choral Fantasia, and Wagner's "Meistersinger" Overture. It is a happy thought this of putting one Wagner piece in each Beethoven programme. So many Wagner Concerts, of late years, have included one Beethoven number that it is only fair for the modern master to pay, so to speak, a "return visit" to his great predecessor. Between the "Egmont" Overture and the Symphony were placed *Clärchen's* songs from the incidental music to Goethe's drama. When we say that their exponent was Mrs. Henschel, every music-lover will understand that they were delivered with abundant charm of voice and style, and perfect comprehension of the composer's meaning. Mr. Leonard Borwick undertook the pianoforte part of the Choral Fantasia, the vocal soloists being Mrs. Henschel, Miss Gladys Wood, Miss de Dreux, and Messrs. Karlyle, Haydn Bailey, and Arthur Barlow. These were loyally supported by Mr. Henschel's Choir, and a capital rendering of the popular work was the result.

The Concert of the 20th ult. began with the seldom-played "Namensfeier" Overture (Op. 115), which was followed by the beautiful Elegiac Ode (Op. 118) for four voices and strings, sung with deep feeling and admirable delicacy by Mrs. Henschel, Miss Margarethe Boye, Mr. W. Shakespeare, and Mr. G. E. Holmes. A notable feature of the evening's music was the admirable performance of Beethoven's Violin Concerto, the solo part in which was interpreted with much nobility and purity by Mr. Maurice Sons. The exceptional heartiness of the applause which broke out at the close of the first movement showed that Mr. Sons' taste and skill had not been thrown away. The Symphony was the glorious No. 7, in A, of which a broad and spirited reading was given, and the Wagner excerpt consisted of the Overture to "Tannhäuser."

QUEEN'S HALL CHORAL SOCIETY.

This Society marked Ash Wednesday (the 19th ult.) by a meritorious performance of Mendelssohn's "Hymn of Praise," with Rossini's "Stabat Mater" as a supplement—a combination of opposite styles that is still exceedingly popular. The choir, now strengthened by a number of boys from the London Training School, exhibited exceptional efficiency and watchfulness. The majestic strains of the "Hymn of Praise"—particularly the first chorus, "All men, all things," and the choral, "Let all men praise the Lord"—were sung with the utmost solidity and excellent balance of tone, whilst due regard was paid to expression. The improvement characterising the choir under the control of Mr. Randegger could not have been more manifest. Equally satisfactory was the rendering of the choral portions of the well-known setting of the old Latin hymn. In both works Miss Alice Esty sang with taste as well as fervour, Madame Belle Cole gave sympathetically the music assigned to her, Mr. Ben Davies was quite at his ease with the "Watchman" solo and the "Cujus animam," and Mr. Watkin Mills delivered the "Pro peccatis" in an irreproachable manner. The instrumental introduction to Mendelssohn's Sinfonia-Cantata, like the subsequent accompaniments, was capitally played. Mr. Randegger once more proved his fitness as conductor.

CRYSTAL PALACE CONCERTS.

After the customary recess this valuable series was resumed on the 15th ult., when Herr Willy Burmester made his *début* before the Sydenham audience. The Hamburg virtuoso chose for his principal effort Spohr's Violin Concerto in E minor (No. 7), and although the dexterity of his *bravura* playing was perhaps the most prominent feature of his performance, he rendered ample justice to the suave *cantilena* of the slow movement. Later on in the afternoon he gave a familiar air from one of Bach's Suites and his own version of Paganini's Fantasia on "Nel cor più non mi sento," in which his command of transcendental gymnastics was displayed, to the delight of audience and orchestra. Owing to an alteration in Herr Burmester's selections, the Intermezzo from Reznicek's "Donna Diana"—introduced at a recent Mottl Concert—was postponed to a future occasion. Mrs. Katharine Fisk, appearing in place of Miss Ada Crossley, who was disabled by a cold, sang the air "My heart is weary," from Goring Thomas's "Nadeshda," and Leoncavallo's "Schwerer

Abschied," with considerable power and beauty of expression. The Symphony was Beethoven's No. 7, in which the Crystal Palace Band is always heard to the greatest advantage; and in honour of the anniversary of Wagner's death, which falls on February 13, the Overture to "Rienzi," the Vorspiel to "Parsifal," and the "Kaisermarsch" were included in the programme, the performance of the first-named piece being particularly effective. Mr. Manns, who conducted with all his wonted vivacity, was greeted with great cordiality on mounting the platform.

One of the chief attractions of the Concert given on the 22nd ult. was again Mr. Burmester, who, in Paganini's first Concerto, found exceptionally favourable opportunities for the display of his unique powers as a *virtuoso*. The ease with which he vanquished the difficulties of this work was nothing short of ridiculous—at least to those who realised the nature of the feats involved. In three short pieces by Bach he shone more conspicuously as an artist. The orchestral pieces were Mendelssohn's "Scotch" Symphony, Weber's "Oberon" and Dvorák's "Carnaval" Overtures, and the Prelude to Mr. D'Albert's opera "Der Rubin," given for the first time in England. The young Scottish composer's opera was produced at Carlsruhe in 1893, and the Prelude, therefore, represents his talent after more than ten years of German training. It is well scored, and shows a nice feeling for melody, but otherwise it utterly fails to realise the promise shown by its composer in 1881, when, under the influence of his training at South Kensington, he composed the Concerto which astonished even those to whom his gifts were best known. Mr. D'Albert is shortly to appear before us as a performer, in which capacity, no doubt, he will shine more brilliantly. The vocalist was Miss Kirkby Lunn, whose singing of songs by Gounod and Frances Allitsen was much appreciated.

MONDAY AND SATURDAY POPULAR CONCERTS.

So little has been done during the period now under remark at Mr. Arthur Chappell's performances, either in the way of novelties or the introduction of new artists, that brief record will suffice. On January 25, Brahms's String Sextet in G (Op. 36)—a much finer work, though not so popular as the earlier companion work in G (Op. 18)—beautifully played, with Lady Hallé as leader, and Schumann's Pianoforte Quartet in E flat (Op. 47) were the principal features in the programme. Miss Eibenschütz was very refined as the pianist, and the same remark will apply to Mr. Braxton Smith as the vocalist.

On the following Monday the scheme commenced with Smetana's Quartet in E minor, first introduced here on December 3, 1894, seventeen years after its original production. But, at any rate, the merits of the Bohemian composer are now beginning to meet with recognition, and this Quartet is one of his most characteristic works. Again Miss Eibenschütz was the pianist, and she gave a brilliant interpretation of Schumann's Etudes Symphoniques, though her *tempi* in some of the sections were surely too quick. Brahms's concise Pianoforte Trio in C minor (Op. 101) was included in the programme, and Mr. Hugo Heinz was the vocalist.

On Saturday afternoon, the 1st ult., the concerted works were Beethoven's Quartet in C (Op. 59, No. 3) and Mozart's Pianoforte Trio in G (No. 8). Miss Fanny Davies, who is one of our best interpreters of Schumann's pianoforte music, played, with the fullest expression, six numbers of the master's "Kreisleriana," and Miss Mary Thomas was extremely pleasing in vocal pieces by Stradella and Henry Smart.

Mozart's Quartet in G minor, erroneously headed "G major," was the first work on the following Monday, and was exquisitely rendered. Mr. Isidor Cohn gave a fairly intelligent performance of Schumann's Pianoforte Sonata in G minor (Op. 22), and the programme ended with Beethoven's Pianoforte Trio in E flat (Op. 1, No. 1). Miss Ada Crossley displayed her perfectly trained contralto voice in songs by Beethoven and Ambroise Thomas.

On Saturday, the 8th ult., Beethoven's very Mozart-like Quartet in G (Op. 18, No. 2) was associated with Brahms's frank and unlaboured, but certainly uninspired Trio in E flat (Op. 40), written for pianoforte, violin, and horn, and beautifully played on this occasion by Lady Hallé, and Messrs. Leonard Borwick and Paersch. The pianist's solos were some thoroughly characteristic pieces by the Russian composers, Arenski and Rachmaninoff, to which he did full justice. Mrs. Helen Trust may be warmly commended for her choice and execution of old English ditties by Arne and Shield.

The mere mention of the fact that the leading features of the scheme on Monday, the 10th ult., were Haydn's Quartet in E flat (Op. 71, No. 3) and Schumann's Pianoforte Trio in D minor (Op. 63), the latter being a work in which the composer's individuality is very strongly expressed, will suffice. Mr. Leonard Borwick played Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1), and Miss Ada Crossley's pure and well-trained contralto voice was heard in the song "L'Addio," erroneously attributed to Mozart, and in airs by Massenet and Chaminade.

Passing lightly over the following Saturday Concert, when Beethoven's "Kreutzer" Sonata was no doubt mainly instrumental in drawing a very full audience, Brahms's genial Quintet in G (Op. 111) being included in the programme, we come to the last performance we can notice at present—namely, that of Monday, the 17th ult., when Dr. Joachim made his re-appearance. That the unrivalled Hungarian violinist is still in the fullest possession of his powers was shown by his magnificent leadership in Beethoven's Quartet in E minor (Op. 59, No. 2) and the same composer's early but vigorous Trio in C minor for strings (Op. 9, No. 3). Dr. Joachim played as his solo the *Adagio* from Spohr's Violin Concerto in E minor (No. 11), and Miss Fanny Davies was admirable in three of Brahms's "Clavierstücke." Mr. Hugo Heinz sang with perfection of method Rubinstein's "Es blinkt der Thau" and Chaminade's "Toi."

HANDEL'S "HERCULES" AT THE PEOPLE'S PALACE.

By the performance of "Hercules" on the 8th ult., at the People's Palace, the Handel Society called attention to one of the master's fine works which has long been neglected; the last time the oratorio, or rather "musical drama, after the manner of an oratorio," was given in London took place, we believe, under the direction of the late Mr. Henry Leslie. The recent performance of the work at Mainz, under the superintendence of Dr. Chrysander, appears to have suggested the revival here. Of that Mainz performance a detailed notice was given in The Musical Times of last August; its special feature was an approximation to the conditions of its original production. A similar attempt was made at Mile End, only Dr. Chrysander's introduction of cadenzas for the vocalists was not imitated. Although there are no such cadenzas in the conducting score of "Hercules," such embellishments were inserted in other scores, so that, as the writer of the notice mentioned above observes, "objectors must be careful how they attack them as non-Handelian." It will be unnecessary to repeat here the peculiar composition of the orchestra; we merely endorse the statement of the Mainz "Special Correspondent" that the effect was both satisfactory and impressive. Much has been written about additional accompaniments, and the question of revising the scores of the old masters is indeed a vexed one. The attempt, however, to reproduce them as nearly as possible cannot reasonably be objected to. By so doing one obtains a clear idea of the master's method of grouping instruments and of obtaining striking contrasts. Such performances must not be looked upon merely as antiquarian curiosities.

The vocalists at the People's Palace were Miss K. Lunn (*Dejanira*), Miss M. Davies (*Iole*), Miss S. Bristow (*Lichas*), Mr. Francis Harford (*Hercules*), Mr. J. Probert (*Hyllus*), and Mr. A. Wells (*Priest of Jupiter*), all of whom deserve commendation. The chorus sang well. Professor Prout presided ably at the pianoforte, the modern representative of the old harpsichord; Mr. E. G. Croager rendered good service at the organ, and Mr. J. S. Liddle conducted with care and decision.

QUEEN'S HALL SUNDAY CONCERTS.

On the 2nd ult., in memory of Lord Leighton and Sir Joseph Barnby, Beethoven's "Eroica" Symphony headed the programme of the eighteenth Sunday Afternoon Orchestral Concert given this season, at Queen's Hall, under Mr. Randegger. On this occasion Liszt's Concerto in E flat was played by Madame Kisch-Schorr, and Miss Alice Esty sang *Elizabeth's* two songs from "Tannhäuser." At the following Concert, on the 9th ult., the programme included the "Tannhäuser" Overture and Haydn's delightful Symphony in D (No. 7 of the Salomon set), and violin pieces by Wilhelmj were played with great taste and skill by Miss Beatrice Langley. Mr. Lloyd Chandos sang Mendelssohn's "Be thou faithful" ("St. Paul"). A list of the works performed during the season, including fifteen symphonies (by Beethoven, Haydn, Mendelssohn, Mozart, Schubert, and Schumann), twenty-two overtures, twelve concertos for pianoforte or violin, and thirty pieces of various kinds, were given with each programme and the audience were invited to select one of each class for performance at the Concert of the 23rd ult. The voting resulted in the following selection: Beethoven's "Pastoral" Symphony (106 votes), "Tannhäuser" Overture (61), Mendelssohn's Violin Concerto (100), and Grieg's "Peer Gynt" Suite (77). This programme was accordingly performed on the 23rd ult., when, also, Mr. Sims Reeves sang.

The programme for the 16th ult. included Beethoven's Symphony in D, Saint-Saëns's Pianoforte Concerto in G minor, Weber's "Euryanthe" Overture, and other things. Miss Hilda Wilson was the vocalist, and the pianist was Mr. Leonard Borwick. Mr. Randegger is to be congratulated on the admirable performances, and the no less admirably drawn up programmes which have hitherto marked these Sunday orchestral performances, which may safely be spoken of as among the very best to be now heard in the metropolis. After the Concert of the 9th ult. Mr. Robert Newman, the popular manager of Queen's Hall, to whom the establishment of these Concerts is due, was called into the band-room, where Mr. Frye Parker, on behalf of the members of the orchestra, presented him with a silver punch bowl, in recognition of his services to music since the opening of Queen's Hall, two years ago. Everyone who knows anything about the subject will applaud this distinctly "happy thought," which shows that, besides being admirable artists, the members of the Queen's Hall orchestra are also men of tact and feeling.

MR. BISPHAM'S CONCERT.

There is much cause for satisfaction in the large audiences which have attended Mr. David Bispham's recent series of Concerts, the last of which took place on the 11th ult., at St. James's Hall. The performances have not only consisted of high-class music, but have comprised the best efforts of many generations of poets and composers, and not a few, therefore, who have listened to them must have gone away wiser and better, inasmuch as the highest in art appeals to the noblest in man. At the final Concert Mr. Bispham, as was meet, bore the burden of the afternoon, and sang several songs of more than usual interest. Of such was "Salomo," by Mr. Henschel, the conception and expression of the voice part and accompaniment of which most happily suggest the barbaric and languorous spirit of Heine's poem. Charming *naïvete* distinguished "Wie glänzt der helle Mond," by the Norwegian composer, Christian Sinding; pathetic intensity pervaded a setting by Tschaïkowsky of Goethe's "Nur, wer die Sehnsucht kennt" ("No one my grief can feel"); and modern realism was set forth in "Das Stell-dich-ein" ("The Rendezvous"), by Hans Sommer. Attention was also aroused and sustained in unusual degree by three songs sung by Mdlle. Landi. These were an early song entitled "Rossignols" ("The Nightingale"), by Rimsky-Korsakow, which is finished in a charmingly fresh and unexpected manner by a descent of the voice part from the seventh to the third of the scale; by "Attente," a clever and unconventional song by M. Camille Chevillard, one of the most promising composers of the modern French school; and by an excellent example of M. Saint-Saëns's lyrical skill named "La Brise." All these were interpreted in an ideal manner by Mdlle. Landi, to whose fine voice and dramatic perception they were admirably suited. Still further variety was provided by violoncello and pianoforte solos, respectively contributed by Signor Piatti and Miss Fanny Davies. The last-named artist played Schumann's accompaniment to "Schön Hedwig" ("Fair Hedwig") and to "The Fugitives," which were recited by Mr. Hermann Vezin. Concerning these works the annotator of the book of words, Mr. Edgar F. Jacques, had appended the following:—"On December 17, 1852, Schumann wrote to Van Bruck: 'I have written the music to another poem of Hebbel's, "Schön Hedwig"; I have not regularly set it to music, but made it more of a recitation with pianoforte accompaniment. In this way it makes quite a peculiar effect.' In another letter, dated May 8, 1853, the master wrote: 'As "Schön Hedwig" has just arrived, I hasten to send it, and will ask you to give the second copy to Herr Hebbel with my respectful compliments. It is a species of composition such as I don't think exists; and we are always indebted above all to the poets, who so often inspire us to try new ways in art.'" Since this was written this "way" has become very familiar to us. If "time is fleeting," as the poet sings, Art would seem of late years to be keeping pace pretty closely.

MR. CLINTON'S CONCERTS.

On the 21st ult. Mr. George A. Clinton, the well-known clarinettist, gave the first of a series of three Chamber Concerts at Queen's (Small) Hall. Mr. Clinton's programmes contain songs and solos, but their chief features consist of concerted pieces in which wind instruments play the principal part. Thus, for his next Concert, on the 20th inst., the works promised include Hummel's Septet in D, Brahms's Clarinet Quintet (Op. 115), Reinecke's Trio in A minor for oboe, horn, and pianoforte, and the Quartet-Caprice (Op. 74) for pianoforte, flute, oboe, and clarinet, by Saint-Saëns. At his first Concert Mr. Clinton introduced a Quintet, by E. E. Taubert, for flute, clarinet, horn, bassoon, and pianoforte. It is an "Op. 48" and need not therefore be judged solely as a work of promise, from which standpoint it might pass muster. As the production of a composer who has "arrived" it cannot be deemed satisfactory. The music flows along euphoniously enough, no doubt; but like *Gratiano*, Mr. Taubert "speaks an infinite deal of nothing." If this kind of music needs a hearing—which we deny—we can assure Mr. Clinton that he need not have gone to Germany for an example of it. The scheme included also Spohr's charming A minor Septet for violin, violoncello, flute, clarinet, horn, bassoon, and pianoforte, and Brahms's Sonata for clarinet and pianoforte (Op. 120), besides songs by Schumann and Henschel, sung with customary perfection of style and expression by Mrs. Henschel, and accompanied in his inimitable way by her husband. The artists concerned in the interpretation of the instrumental pieces were Messrs. A. W. Payne (violin), Clinton, Fransella, Ch. Clinton, Wotton, E. Howell, and Septimus Webbe—the last-named of whom also played a couple of pianoforte solos.

MUSICAL GUILD.

A most attractive programme opened the fourteenth series of these Concerts, on the 4th ult., at the Kensington Town Hall. Professor Stanford, most versatile of British composers, was represented by his stirring Cavalier Songs for baritone solo and male chorus and the very fine String Quartet in A minor (Op. 45), a work which, by virtue of its emotional qualities, its spontaneity, strength, and most excellent workmanship, can hold its own by the side of the best modern works of its class. We speak advisedly when we express a preference for this masterpiece of British music over a great deal of the contemporary chamber music in vogue at the present moment. Why is it so rarely heard? On the occasion under notice it was beautifully played by Messrs. Arthur Bent, Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig. Miss Isabella

Donkersley took Mr. Bent's place as leader in Mendelssohn's E flat String Quartet (Op. 44). Of this a spirited and expressive performance was given, though here and there the *ensemble* was not faultless, and suggested a lack of sufficient preparation. Mr. J. A. Fuller Maitland played Purcell's fine Suite in G, the same master's Ground in C minor, and Dr. Arne's Sonata in B flat on his famous double harpsichord, with which a modern "grand" could hardly compete as regards variety of tone-colour. Mr. John Sandbrook, besides singing the solos in the Cavalier Songs with all requisite dash and vigour, was also heard in Mr. Henschel's "Jung Dieterich," which, barring some peculiarities in his pronunciation of the German text, he sang very finely.

In consequence of the indisposition of several members of the Guild who had been announced as performers, the programme of the second Concert, on the 18th ult., had to undergo considerable changes. A Violin and Pianoforte Sonata by Mr. Alfred Wall had to be omitted altogether. Its place was taken by Mr. Algernon Ashton's bright Irish Dances for pianoforte duet, played by Mr. Herbert J. Sharpe and the composer. The latter also took part, with Miss Winifred Holiday and Mr. Tennyson Werge, in Beethoven's great B flat Pianoforte Trio (Op. 97), the other concerted piece being Tschaïkowsky's unsatisfactory String Quartet in D (Op. 11), of which a fair performance was given by Miss Holiday, Messrs. Wallace Sutcliffe, William Ackroyd, and T. Werge. Miss Lily Thatcher, who is gifted with a sympathetic light soprano voice, sang two of Dvorák's finest songs and Mr. Willem Coenen's "Lovely Spring" with much charm.

ROYAL COLLEGE OF MUSIC.

There was a surprise in store for those who attended the Chamber Concert given on the 5th ult. The programme announced as an extra number "There rolls the deep," from Tennyson's "In Memoriam," without naming the composer. Speculation was naturally rife as to the latter's identity, especially when the piece proved to be a very expressive, deeply-felt four-part setting of Tennyson's stanzas, which was received with such great and prolonged applause that an encore had to be granted—an unprecedented occurrence at these Concerts, we believe. Since then Dr. C. H. H. Parry has acknowledged it as his tribute to the memory of a recently-departed artist friend, and we feel great satisfaction in presenting it to our readers with this number as an extra supplement. That they will consider it a beautiful addition to the *répertoire* of our numerous choral societies we have no doubt. On the occasion under notice it was excellently sung by Misses Ruby Shaw and Morfydd Williams and Messrs. Norman Jones and Harry Dearth. Mr. Eli Hudson, a very able flautist, took part with Miss E. Gertrude King (pianoforte) in a finished performance of Bach's E minor Sonata for flute and pianoforte, and with Mr. Samuel Grimson and Mr. Edward Behr in Beethoven's long and tedious Serenade for flute, violin, and viola (Op. 25). Miss Marie Motto led Mozart's D minor String Quartet with much care and intelligence, her associates being Messrs. William Read, Edward Behr, and Miss Ethel Uhlhorn-Zillhardt. The choral class sang some of Brahms's lovely four-part songs for female voices (Op. 44), but there was a strange lack of freshness and spirit about the singing. Perhaps the German text hampered the young ladies' efforts, though they pronounced it remarkably well, forsooth.

The orchestra distinguished itself greatly at the Concert of the 14th ult., when Beethoven's "Eroica" Symphony received an unusually fine interpretation. The dignity, pathos, and grandeur of this masterpiece of emotional music were brought out in a surprising degree, while it was difficult to find fault on technical grounds. The other purely orchestral piece was M. Saint-Saëns's Symphonic poem "Phaëton," one of those very clever works in which the French school excels. A greater contrast to this than Brahms's Rhapsodie for contralto solo, male chorus, and orchestra, from Goethe's "Harzreise im Winter" (Op. 53), could not be imagined. The solo was expressively sung by Miss Morfydd Williams, but the young gentlemen forming the choir did not distinguish themselves. Surely the College can boast of more than two first tenors?—or do these young people consider it below their dignity to sing in a chorus? The programme was completed by "Hervé Riel," a ballad for baritone solo, chorus, and orchestra, by Mr. H. Walford Davies, an ex-scholar. It is one of the many works built after the model of Professor Stanford's "Revenge." Vigour, tunefulness, brightness, and clever descriptive writing for the orchestra are its chief characteristics. It cannot be said that Browning's rugged verse "yearns for musical expression," and to musically illustrate it might have puzzled a vastly more experienced composer than Mr. Davies. That he has done so well with such unpromising material, and produced such a spirited and, on the whole, effective piece, is an achievement of which he may justly be proud. Professor Stanford conducted.

ROYAL INSTITUTION.

Dr. Hubert Parry's Lectures on "Idealism and Realism in Music" attracted large audiences, on the first three Saturday afternoons of last month, to the Royal Institution. Idealism and Realism were, the lecturer said, so variously understood that the matter could best be tested by watching the instinct of artistic humanity while developing its resources unconsciously under the influence of its love for what was beautiful and what was consistent with the conditions which artistic instinct recognised as satisfactory in any particular form. The organisation of the material of art had proceeded for hundreds of years without the men who were organising it being the least conscious of what they were doing. No thought of artistic progress entered their heads; they acted on impulse, but the tendency of their efforts was always constant in its main direction, despite occasional aberrations and experimental deviations from the uniform course. They aimed at ideal art as a state in which all the resources which artists required should be perfectly developed and organised. Indeed, ideal art might be defined as that art which was perfectly organised to express the thought of the artist in terms which were most completely adapted to its conditions. From the very beginning of things to the present day there had been no pause in the endeavour to improve and enlarge the resources of art. We could trace the influence of the predisposition of different nations, giving rise to various schools of music—as in the leaning of the Italian towards beauty of sound, the inclination of the Netherlander towards subtleties of ingenious intellectual character, and the English proclivity towards breezy-spring-morning-like freshness of definition. With Mozart and Haydn the study of design became predominant. The energy with which they devoted themselves to the interest of absolute music—the music of the sonata, the symphony, the quartet—led them farther and farther away from the neighbourhood in which the possibility of any realistic influence could come to them. Beethoven, with his passionate humanity, changed men's attitude, even towards pure instrumental music. From the first the element of emotion was perceptible in his most characteristic work. On the heels of this new influence followed the desire to identify the particular phase of thought, and very soon the formula of dramatic music began to make its appearance in abstract instrumental works. Passages of passionate recitative were introduced into pianoforte sonatas, and imitations of human utterances were attempted, such as sighs, sobs, and the like. To the susceptible poetic temperament, the romantic period of music would seem, of all others, the most ideal; and no doubt it was a period in which *ideas* were very much insisted upon. Pieces provided with a programme and a name excited the interest of people whose knowledge of, and sympathy with the art seemed to be too limited for it to give them pleasure, however beautiful the composer's work might be in itself. Reviewing the mass of music that had been written during two hundred years, it might well be asked how it was that generation after generation of men should have expended this portentous amount of ingenuity upon an art so evanescent as music, and what it was that prompted men to devote the little span of life allotted to them to the thankless task of endeavouring to promote the progress of art. The truth was that the

born poet and the born artist, worship as they might the achievements of their artistic heroes, felt that even the greatest giant had not covered all the ground, and that there was some beauty, some thought, which had yet to be expressed. The reverent critic hesitated to couple the names of Bach, Mozart, and Beethoven with the possibility of imperfection; but there were moments when the great ones talked prose, and such moments were the opportunities of the aspiring poet. Apart from this there were gaps left by the greatest writers which the lesser geniuses might justly feel impelled to fill. Chopin was not great in the same sense as Beethoven, but he did work which Beethoven could not have done if he had tried, and it was work that was eminently worth doing. This was as much as to say that even Beethoven had not completed the circuit of musical art, but had left something over for lesser men to achieve, and that they could yet develop art in particular branches.. It had frequently happened that the composer's knowledge or his instinct had been at fault, which had led him to devise realism in order to hide his helplessness from the listener by an appeal to his associations. This, of course, was not the invariable origin of realistic experiments, for realism was as variable in degree and in kind as the nature of a composer. There was the realism which tried to produce the counterpart of direct vocal expression in musical terms, such as a howl, shriek, sob, or sigh. Even the contour of a melodic phrase might be admitted into the category of modified realism and sometimes had produced admirable and convincing effects. But there was a borderland in realism where it was as difficult to draw the line as between the animal and vegetable kingdom. Some of the familiar progressions found in Beethoven's and Wagner's music might be regarded as a kind of realism. So might be also classed the Rossinian *crescendi*, which went on whirling for several pages with no more musical sense than the gallop of a horse or the rhythmic thud of a steam engine, but which, by persistency and increasing loudness, engendered a sort of mad frenzy in the unsophisticated mind. All these things partook of realism, but in most of these cases the realism was so far in the background that the hearer was scarcely conscious of it. A stage nearer recognisable realism was attained when the music had undoubted relevancy to the text or programme. A composer could hardly write anything now which referred to the sea without suggesting the rolling of the waves pictorially on the paper as well as to the ear. Instances of other accepted realistic forms made use of by Handel, Beethoven, and Wagner would occur to every lover of music. Such devices were very helpful to the composer who, by their means, was left more free to express what he desired to say. In all these devices the musical expression, however, was of the ideal order. The higher qualities of melody, harmony, and modulation fulfilled their due functions, the realistic element merely suffused them with a sort of flavour which called up associations in the mind of the hearer. That was to say, the musical word and its artistic presentment were primary, and of sufficient artistic and æsthetic value to justify the employment of realism as a pure extra or matter of supererogation. Realistic aids came as an afterthought to those who knew how to use them for ideal ends, but as an immature thought to those who did not. The early masters of the choral epoch sought out their improvements in the desire to attain more and more beautiful or more interesting effects for voices in combination. These composers began with the most innocent intentions conceivable, and in almost absolute belief in mere declamation supported by unadorned succession of chords; when they began to develop, which they did very rapidly, their sole desire was to intensify dramatic expression and not to develop realism. In their endeavours to secure dramatic intensity they were often led into extravagance and absurdity. Their artistic resources being inadequate to the realisation of their ambition, they were ultimately driven to realism to fill up the deficiencies of their craftsmanship. Purcell in such respect was a splendid sinner. He tried to fix the thought of the moment by a decisive type of figure which resembled the thing referred to by the words. Purcell was, however, by no means limited to such devices for conveying his meaning. His mastery of harmony was much greater than that of any other composer of his century, and he often resorted to ways of impressing his point which were in the highest degree appropriate to his art and truly idealistic.

The lecturer's remarks were admirably illustrated by a number of examples, which were sung by the Countess Valda Gleichen, the Misses Morfydd Williams and A. Fraser Shaw, and Mr. Emlyn Davies, who were accompanied by the lecturer. The excerpts comprised the opening scene from Peri's "Euridice," performed in 1600 at the famous wedding festivities of Henry IV.; the opening of the first oratorio, "The Soul and the Body," by Cavaliere; a song from Caccini's "Nuove Musiche"; "The Lament of Ariadne," by Monteverde; an excerpt from Cavalli's "Il Giasone"; another from Schütz's "Resurrectione"; the quarrel scene between the two women in Cesti's (or perhaps Carissimi's) "Solomon," and Purcell's "Twice two hundred deities."

Want of space necessitates the report of the remaining Lectures being held over until next month.

GRESHAM LECTURES.

Professor Bridge concluded, on January 31, his winter series of Lectures in connection with Gresham College, in the great Hall of the City of London School. At the first of the series the Professor took for his subject the "Early life and organ music of J. S. Bach." In a previous Lecture the career of this master had been traced to his acceptance of the important position of organist to St. Blasius Church at Mühlhausen. After staying a year at Mühlhausen, Bach was appointed Chamber Musician to the Grand Duke of Saxe-Weimar. Bach's move to Weimar marked one of the most important periods of his life. He was in a more settled position and he gained wider experience from his duties as court musician. The Grand Duke was a man of very striking personality, of very strong religious tendencies, but also, what was rare in those days, of liberal views. There was an impression that the eight little Preludes and Fugues were amongst the earliest works of the great master; but although they contained but few technical difficulties, their writing showed advanced knowledge of form. Two interesting evidences pointed to their having been written during the early Weimar period; one was that they retained the influence of the northern masters, and the other was the entry of the pedal merely to fill up the harmony, and not to bring in some portion of the fugue proper, which Bach never did after his first years at Weimar. The Toccata in D minor also bore the stamp of the northern school, and particularly that branch of it represented by the man Bach so much honoured, Buxtehude. The Prelude and Fugue in D had been described by Spitta as "one of the most dazzlingly beautiful of all the organ works." This also showed the influence of Buxtehude, particularly of that composer's Fugue in F major. Bach, however, by no means confined his studies to the music of the great northern masters, but was also thoroughly acquainted with the works of the chief Italian writers, especially those of Frescobaldi. The fugue form in Italy had grown out of the Canzona, and Bach's fine Canzona in D minor was an interesting evidence of the thoroughness of his Italian studies. Several of the works above-mentioned were excellently rendered by Mr. W. G. Alcock on the organ in the North gallery of the hall.

The following Lecture appealed to antiquaries, its title being "Musical Archives of Westminster Abbey." It appeared that Mr. Scott, of the MS. department of the British Museum, had been engaged in exploring and classifying the contents of the muniment room of the Abbey for the Dean and Chapter. Such an opportunity for research was not to be lost, and the Professor confessed to have spent during the last few months some delightful hours amidst the relics of the past. An interesting description was given of the muniment room, which is situated on the western side of the South transept, and is gained by a turret stairway from the cloisters. It is approached by an ante-room, which bore traces of having been at one time occupied, and might, the Professor said, have been a secret chamber of the Jacobite Atterbury. Then came a screen, on which figured a hart, the crest of

Richard II., and behind this were the muniments of the Abbey. Amongst the many priceless documents was a memorandum book of Caxton, containing his autograph, and several receipts of organ-builders, hitherto unknown. There were two bills from John Howe for "mending and tuning the organs" in the Abbey in the first year of Queen Elizabeth's reign. One of these organs had previously stood in Henry VII.'s Chapel, where, doubtless, in the reign of Queen Mary, it had been used for the celebration of the Mass. Another bill, dated March 3, 1605, was signed by John Pendleton, and was for tuning and repairing the organ for the funeral of the daughter of James I. Three generations of Dallams seem to have been employed on behalf of the organ. Thomas Dallam was the organ-builder who took out an instrument to the Sultan of Turkey as a present from Queen Elizabeth. There was a receipt from one Burwood, concerning whom a letter had been found from Orlando Gibbons in which the latter said: "I know this bill to be very reasonable, for I have already cut him off ten shillings." As the whole amount was only twenty shillings and sixpence, it would seem that Gibbons must have been a keen man of business. A very interesting point was raised by a document dated 1645, containing the names of those of the choir who had "continued in town and taken the covenant." Several receipts had also been discovered from which it would appear that certain members of the choir had continued to draw their salaries during the Commonwealth, and as they would hardly have been paid for doing nothing, it would seem that the choir had not been disbanded during this period, as commonly supposed. The Professor had written to Professor Gardener on this matter, but the latter had been unable to throw any light on the subject, as he knew of no instance in which singing men had been retained in a Presbyterian church, as the Abbey was in 1645. Another curious paper was an account sent in, in 1704, by one Giles Jones, for £5 13s. 4d. for ringing the bells on certain national events. Several of Marlborough's victories were mentioned. The scale of remuneration appeared to have been measured by the importance of the victory. Amongst the entries was "For ringing for the taking of Gibraltar, 6s. 8d." The name of Roger Purcell had been found on two bills, once for work done in 1626, and again as the name of the bailiff of a farmer named Giles, in Huntingdonshire, who leased Abbey lands. This might possibly point to the origin of the connection of the Purcells with the Abbey. Receipts from sackbut and cornet players in the Abbey services had also been discovered. The sackbut was a sliding trumpet, a sort of trombone, and the old cornet was a plain wooden instrument, something like a primitive clarinet, but with a cup-shaped mouthpiece.

The illustrations at this Lecture included a solo played by Mr. W. H. Blandford on the last-named instrument, the tone of which was more distinctive than pleasing. Two songs by Purcell were also sung, one by an Abbey choirboy and the other by Mr. Fell. Some organ pieces were also played by Mr. W. J. Winter.

The two concluding Lectures were devoted to Franz Schubert, his instrumental works being considered at the first and his songs at the second. The Professor also had much to say concerning the character and surroundings of this composer. A graphic picture was drawn of the young musician's early struggles, of his duties as schoolmaster, and his uncontrollable impulse to compose on every possible occasion. Pleasing reference was also made to his lovable nature and the faithfulness of friends, such as Spaun, the Grob family, and Franz von Schober, to all of whom Schubert was much indebted. In one sense, the Professor said, it was unfortunate that the young composer in his early years had not been subjected to more searching criticisms than that of his companions and music-master. The Professor yielded to none in admiration for his marvellous powers of imagination; but it was an undoubted fact that Schubert's instrumental works lacked conciseness of design. Amongst his most noteworthy characteristics was his wonderful use of modulation as a means of expression. This feature pervaded all his compositions, but was most effectively employed in his songs. In his accompaniments Schubert was absolutely unsurpassable. Some of them were very elaborate and demanded considerable technical ability on the part of the pianist, but their elaboration was never mere ornamentation. Whenever it was not demanded by the text the accompaniment was immediately subordinated to the voice part. Schubert's music was only half appreciated in England—we were contented to listen to a few of his compositions and to take the others on trust; but to any who might be encouraged by these remarks to make a real study of his works, the Professor promised a most liberal reward; for as Sir George Grove had truly said: "No one ever rose from hearing a piece by Schubert without being benefited."

Much interest was attached to the illustrations, which at the first of the Schubert Lectures comprised the String Quartet in A minor, effectively rendered by Miss Zoë Pyne, Miss Lilian Wright, Mr. P. Kearne, and Mr. T. Werge; and some pianoforte pieces, including the Rondeau Brillante in B minor, which were excellently played by Miss A. D. Spiller. At the final Lecture an admirable selection of the composer's songs was most expressively sung by Miss Elvira Gambogi and Mr. Daniel Price.

MUSICAL ASSOCIATION.

An unusually large audience assembled at the monthly meeting of the Musical Association, held on the 11th ult., when Mr. F. Cunningham Woods read a paper of great antiquarian interest, entitled "A brief survey of the dances popular in England during the eighteenth century." The lecturer had gone to the best of all sources for the material of his discourse, by study and comparison of the numerous volumes of dances published in the seventeenth and eighteenth centuries. In this he had been materially assisted by Mr. Taphouse, who, on this occasion, had lent a remarkable, and it may be said unique, collection of these dance books, and also many fine specimens of some of the instruments upon which the measures were commonly played. The lecturer started from the restoration of the Stuarts, when dancing became the popular amusement of every class. The majority of the dance tunes were traditional airs which had been handed down by itinerant players who earned their living at country fairs, maypole dances, &c. The titles of some of these dances referred to a certain locality or county; but in other instances some of the titles were difficult to account for, such as "The penitent Nun," "The maid peeped out of the window; or, the Fryer in the well," "The shaking of sheets." Other titles, such as "The Buttock of Beef," "Rattling roaring Willie," "Shake her well," and "The Devil's dead," indicated that mirth and jollity were insisted upon where wisdom and sobriety might possibly be absent. The fashionable dances, such as those specially arranged by Mr. Isaac to Mr. Paisible's tunes, and published by Wright, were in many cases named after some titled person or memorable occasion. In all early "Dancing Masters" the treble part only was given, in some later editions the bass was also found; but an inner part in any printed edition was very rarely met with. Most of the engravings, however, represented the dances being played by several musicians. The interesting question therefore arose, were the rest of the band playing from memory or were they extemporising? Great variety was evidently practised in the different dances, and some of the directions which were appended as foot-notes to the dances were very quaint. In a country dance called "The green garden," after bidding the couples "to set and turn," we read as follows: "The first man, shake his own woman by the hand, then the second, then the third by one hand, then by the other, kiss her twice and turn her. Shake her by the hand, then the other, kiss her twice and turn her; this as before," &c. The Rigadoon, Passepied, Jigg, and Bourrée took the place of the Pavane, Sarabande, and Courante of a previous age, and these dances in their turn gave way to the Minuet, which towards the close of the century appeared to have become the most fashionable dance. To the musician it was interesting to notice how the development of the minuet increased in importance: they became longer and more melodious. It was also noticeable in the later books that the minuet had rivals in dance music of quicker *tempo*. Thus Wright's "Compleat Selection of Celebrated Country

Dances," which appeared about 1730, contained a "Hornpipe," "Rant," "Maggot," "The new Dutch Skipper," and a "Reel," which were evidently taking the place of the French Minuet. It might be inferred that the Scotch element was firmly established in favour towards the latter part of the eighteenth century, from the fact that Walsh published no less than nine books of Caledonian dances in the year 1765. Comparison of Wright's edition of about 1730 with that of Walsh in 1765 indicated that at the latter period dancing rather than posturing of the various couples was insisted upon. The lecturer thought that the dance tunes had greatly influenced the songs of the period—that when a dance tune had become popular it was utilised by song-writers. Mr. W. H. Cummings, however, who occupied the chair in the unavoidable absence of Dr. Hubert Parry, thought otherwise—that the tunes of popular songs, as a rule, were turned into dances, although, of course, in some instances the reverse had been the case. With regard to the harmonisation of the dances, Mr. Cummings considered that they were commonly extemporised by the players, which, considering the simple character of the tunes, would not be difficult to do. Several other interesting points were also discussed. The musical illustrations were given by Miss Taphouse on the pianoforte, and by Mr. J. Finn on the flute and on a very fine ivory recorder.

THE PLAIN SONG AND MEDIÆVAL SOCIETY.

At a meeting of the Plain Song and Mediæval Society, held on January 24 in the Chapter House of St. Paul's Cathedral, the Rev. Howard Frere discoursed pleasantly for the best part of an hour on the origin and development of Psalmody. Mr. Frere is one of those men who delight to endow the past with the interest of the present, to revivify fossilised remains, and above all things to show us their origin. No nation, Mr. Frere said, but the English seemed to be able to endure the hideous roar commonly heard in the majority of our churches. Thus the early Christians, according to Mr. Frere, adopted a note on which to speak their responses. To get this note the voice would have to rise or fall as the case might be until it was pitched, then an effort would be made to hold it, and finally the desire to accentuate certain words and the end of sentences would cause deviation from the note spoken on. Thus the origin of monotone and inflections was explained, and, it must be admitted, with some degree of plausibility. Certain it is that a large part of the services of the early Church was in simply inflected monotone. We have the authority of St. Augustine, who said that "in the time of St. Athanasius the Psalms were rendered in a fashion more like reading than singing." From the monotone grew a responsical form in which the priest was answered by trained men and boys, and a short refrain or chorus was allotted to the congregation. This method became very popular, until it was desired to shorten the services, when the chorus portions were excised. Another development of the monotone was in the direction of ornamental figures; there being no harmonised choir-singing or organs; embellishment of the vocal part was, in fact, all that could be done. But before much progress had taken place, melody, as distinct from monotone, had invaded the Church. For a time the two streams, one having its source within and the other without the Church, ran side by side, but gradually they fraternised; the Psalm tones adapted themselves to the Antiphones, and the Antiphones fitted themselves to the Psalm tones. The efforts of St. Ambrose and others were well known, and the Psalms in consequence became generally rendered antiphonally. Mr. Frere was very hard upon the methods pursued in some churches to-day with regard to the responses, which were sung, he averred, in an elaborate manner, inconsistent with their character. On this question much doubtless could be said, but the examples of the responses of the early Church, as sung on this occasion by members of the choir of St. Paul's Cathedral, had a ring of sincerity in their simple progressions which made them very impressive. A remarkably dignified setting of the "Alma Redemptoris" was finely sung by Mr. R. E. Miles, and a "Salve Regina," rendered by Mr. Vernon Taylor, was an interesting specimen of early Church music. Other excerpts, in which Mr. George Stubbs and Mr. Howell as soloists took part with the choir, showed the gradual development of Church music, or, it might be said, the invasion of plain song by the art of the musician.

SOCIETY FOR THE ENCOURAGEMENT OF FINE ARTS.

Mr. Henry F. Frost delivered a comprehensive discourse on "The Art Work of Richard Wagner," before a large gathering of the members and friends of the Society for the Encouragement of the Fine Arts, at a meeting held on the 6th ult., at 9, Conduit Street. Mr. Edgar F. Jacques, who occupied the chair, reminded the audience that at one time music was not classed as one of the fine arts, and that, even now, it would seem to be regarded in some journals as occupying a position by itself. Such a foolish distinction had never been recognised by this Society, and no subject could be more appropriate there than the art work of Wagner, for he, above all others, had recognised the intimate and vital connection between the Arts, tonal, poetical, and plastic.

Mr. Frost said he had been asked to speak upon Wagner and his works because he was told he had the subject at his finger-ends. This he admitted to be true, but such also could scarcely fail to be the case with many of the cultured audience before him. If such were the case, however, the lecturer imparted much interest to his extemporaneous remarks by detailing the reasons which, some quarter of a century ago, had led him to espouse the cause of Wagner at a time when the large majority of critics were dipping their pens in vinegar and gall. He exemplified how dangerous it was to prophesy unless you knew by quoting the opinion expressed by friends and foes alike in 1876, when the Bayreuth Theatre was opened, that "Der Ring des Nibelungen" could only be performed at Bayreuth and that the music was utterly unsuited to the concert-room. The essential differences between the old opera form and music-drama were clearly described, as were also the principles upon which Wagner worked. The underlying idea of redemption by self-sacrifice which pervaded all Wagner's riper works was shown by terse and masterly epitomes of his later dramatic productions. Incidentally the mistake into which many had fallen in supposing that Wagner attributed any supernatural power to the love potion in "Tristan und Isolde" was exposed by quotation of *Isolde's* own words in the second act; and the erroneous conclusion confuted that *Isolde* was married to *King Mark* when she made the appointment to meet *Tristan* in the second act, for in the last act *King Mark* said he had come "to mate *Isolde* with the man whom most I loved." Mr. Frost combated the idea that Wagner was an atheist, a free-thinker, or a disciple of Schopenhauer, as had been alleged. No atheist would speak of "*Our* Lord" as Wagner had done in his description of the Prelude to "Lohengrin," and still stronger evidence of Wagner being religious at heart was adduced by quotations from Hans von Wolzogen's "Recollections of Wagner." The discourse, which was pleasantly interspersed by vocal excerpts effectively sung by Miss Frost and Mr. G. R. Betjemann, and pianoforte illustrations by Mr. J. S. Shedlock, was concluded by some valuable hints to those who meditated making the pilgrimage for the first time to the Wagnerian Meeca.

FUNERAL SERVICE OF SIR JOSEPH BARNBY.

It was meet that the art to which Sir Joseph Barnby had devoted his life should speak with its utmost eloquence at his obsequies, and if true music begins where speech fails, then assuredly were expressions of deepest regret and appreciative testimony poured forth in generous abundance on the 4th ult., in St. Paul's Cathedral. The congregation was a remarkably representative one. The Queen was represented by Mr. Raglan G. Somerset, the Duke of Saxe-Coburg-Gotha (president of the Royal Choral Society) by Mr. G. F. Bambridge, his secretary, and the Lord Mayor by Sir Simeon Stuart, the City Marshal.

Representatives also attended from the Royal Choral

Society, the Royal Society of Musicians, the Philharmonic Society, the Incorporated Society of Musicians, the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music, the London Academy of Music, the Royal Military College of Music, Kneller Hall, the Royal College of Organists, Trinity College, the London Organ School, the Highbury Philharmonic Society, the Tonic Sol-fa College, the Association of North London Choirs, the Sunday Philharmonic Union, the Sunday Society, the Dulwich Choral Society, the Peckham Tonic Sol-fa Choir, the Holloway College of Music, Beckenham Choral Society, Yorkshiremen in London, the Royal Amateur Orchestral Society, the Stock Exchange Amateur Orchestral Society, the Strolling Players' Amateur Society, the Cardiff Musical Festival Committee, Wolverhampton Festival Choral Society, the Cardiff Musical Society, Bradford Old Choral Society, Bedford Musical Society, Bournemouth Festival Committee, Liverpool Central College of Music, Cheltenham Festival Society, the Wolverhampton Stave Club, and the Wolverhampton Quaver Club. The deputation from Eton College consisted of sixteen gentlemen headed by the Provost and Dr. C. Harford Lloyd (the Precentor). The representation from the Guildhall School of Music comprised twenty-five professors. Sir John Stainer was represented by his son, Mr. J. F. R. Stainer, and Mr. Santley, also prevented from attending, was represented by his son. Mr. Frederic H. Cowen was unable to attend owing to enforced absence from town. The pall-bearers were the Provost of Eton (Dr. Hornby), the Earl of Kilmorey (representing the Royal Choral Society), Sir Arthur Sullivan, Sir A. C. Mackenzie, Mr. T. Brooke Hitching (chairman of the Music Committee of the Corporation), Professor J. F. Bridge, Mr. Alfred H. Littleton, and Mr. Hilton Carter (secretary of the Guildhall School of Music). The mourners present were Lady Barnby, Miss Muriel Barnby, Masters Laurence and Charles Barnby, Colonel Silverthorne, Miss Silverthorne, Mrs. Dawson (sister), Miss Hilda Barnby, Miss Enid Barnby (nieces), Mrs. Buckley, Mr. W. Simpson, Mr. J. B. Morgan, Dr. F. Pierce, Dr. Austin, Mr. J. Berwick Orgill, Mr. Crawshay, Mr. and Mrs. Visetti, Mr. James Barnby (brother), Mr. Sydney Barnby (nephew), Mrs. Sydney Barnby, Mr. W. H. Holmes, Mr. T. R. Barnby, Mr. W. J. Barnby, Mr. Harry Barnby, and Mr. H. T. Barnby (nephews).

The North transept and a portion of the nave were reserved for 1,250 students of the Guildhall School of Music, and the South transept for the choir and orchestra of the Royal Choral Society. As the solemn strains of Chopin's Funeral March, played by Dr. Martin, died away, the officiating clergy and choir moved down to the great West door and met the funeral procession, which was conducted to the chancel while the opening sentences of the Burial Service were chanted to music by Dr. Croft. The 90th Psalm was sung to a chant by the Rev. F. A. J. Hervey, rector of Sandringham, and the reading of the lesson was followed by Dr. Dykes's setting of the well-known hymn "Now the labourer's task is o'er." The anthem was "Happy and blest," from Mendelssohn's "St. Paul," which was chosen because Sir Joseph had once said, speaking to his celebrated choir at an Albert Hall rehearsal, "This is what I should like to be sung over me when I die. Sing it as well, and I shall be happy"—words that must have come back with vivid significance to the members of the choir who were present and to whom they had been addressed. The most touching portion of the service, however, was the singing of "Sleep thy last sleep," from a series of "Original Tunes to Popular Hymns for Use in Church and Home," composed by the deceased musician. This setting is a fine example of the composer's peculiar power of expression by subtle changes of harmony, and on this occasion it was sung with an intensity of feeling that brought tears to "the eyes of bearded men." Then the procession was re-formed, and passed out from amongst the silent multitude while Handel's Dead March in "Saul" was played on the organ. No music was heard at the grave at Norwood Cemetery, but hundreds of wreaths and thousands of spectators bore silent testimony to the wide esteem the musician's life-work had excited.

REVIEWS.

The Communion Service. Set to music in the key of A major. By George C. Martin, Organist of St. Paul's Cathedral. [Novello, Ewer and Co.]

Church music at the present day is in great demand; this we see from the number of services and anthems which are constantly being published. Dr. Martin's music is clever; it is also thoroughly modern in character—*i.e.*, the chromatic element enters largely into it; and it is full of devout feeling. This Service may, indeed, be regarded as of exceptional merit. Already the short "Kyrie," with its calm, plaintive strains, creates interest and expectation. Throughout the "Credo," and, indeed, throughout the Service, the organ part is one of striking independence and importance. It not only colours the words, but occasionally reveals more fully their meaning: the bold phrase in the opening Symphony, in reference to the "Credo in unum Deum," is heard at the words "one Lord Jesus Christ," and once again when reference is made to the Holy Ghost; the mystery of the Trinity is thus expounded in tones, and, further, unity of musical feeling thereby promoted. There are many points worthy of mention in this "Credo": the clever and often striking harmonies, the vivid dynamic contrasts, and various touches of realism with point and yet no exaggeration. The "Sanctus" is dignified, especially the opening and closing sections; the opening phrase seems related, though, perhaps, only distantly, to subject-matter in the previous number. The "Benedictus," for solo voice and chorus, is smooth and flowing; and in the "Agnus Dei" excellent results are obtained by very simple means. The "Gloria in Excelsis" begins in vigorous and characteristic fashion; there is great variety of rhythm in this impressive number. The fine passage for bass solo deserves particular notice; also the "Have mercy" section which follows, and in which points of imitation are introduced with little show, yet great effect. The latter part is fugal, and brings the Service to an effective close.

Ten Short and Melodious Studies for the Pianoforte. Op. 30. *Twelve Poetical Studies for the Pianoforte.* Op. 31. By Graham P. Moore. [Robert Cocks and Co.]

The ten Studies are "composed specially for the development of touch and phrasing" and are excellently designed to achieve their purpose. Athough termed Studies, several of them would make bright and effective little pieces for the drawing-room.

In a brief preface to the twelve Studies the author says: "The object of this work is not so much to further general technical facility as to provide a means of acquiring a tasteful and artistic style in the performance of melody combined with varied forms of accompaniment." This laudable aim has been kept well in view, and there are few amateur pianists but will derive benefit and enjoyment from playing over Mr. Moore's tasteful and clever sketches.

Albumblatt. Reigen. For the Pianoforte. By Maughan Barnett. [Edwin Ashdown.]

The composer of these bright little pieces has something to say and moreover expresses it in workmanlike and effective manner. The "Albumblatt," in particular, possesses a piquant individuality that renders it very attractive. The "Reigen" would form a good exercise for neat fingering.

Melody in E flat. For the Pianoforte. By Edward German. [Edwin Ashdown.]

An expressive and graceful melody is here treated in Mozart-like fashion. Although easy to play, it calls for the artistic musician to do it justice.

Mass in E flat. Op. 55. By Henry J. Wood. [Charles Tuckwood.]

This is a devotional setting of the Mass, evidently designed and admirably suitable for ordinary use in Roman Catholic churches. The music is highly melodious, of a broad and dignified character, and will present no difficulties to a fairly capable choir.

The Musical Educator. A library of Musical Instruction by eminent Specialists. Edited by John Greig, Mus. Doc., Oxon. [Edinburgh: T. C. and E. C. Jack.]

This work, now in course of publication, will be completed in five volumes or seventeen parts. It is designed on the plan of the well-known "Popular Educator" of Messrs. Cassell and Co.—that is to say, several subjects are begun in the earlier volumes or parts and completed in succeeding ones. In the case of a publication issued weekly or monthly this method may have advantages, inasmuch as the learner is supplied each time with just enough for one lesson in each subject; but, when completed, such works are far less convenient than those in which each department has a volume to itself. This, however, is a matter of taste. With regard to the manner in which the plan in question has been carried out in the first two volumes—the only ones yet issued—hearty praise must be awarded to all concerned. The complete work will include courses of lessons in twenty subjects, and of these twelve are begun in the two volumes under notice. These deal respectively with voice culture, the pianoforte, violin, organ, harmonium, orchestral instruments, musical history, rudiments, harmony and counterpoint, form and analysis, choir training and conducting, and musical terms. The authors are Messrs. J. Sneddon, W. Townsend, W. Daly, J. S. Anderson, J. C. Grieve, F. Laubach, W. Daly, jun., J. Robertson, and H. Hartley. All these gentlemen write clearly, convey correct information, and arrange their materials in conformity with modern lines of thought. Photogravures of musical celebrities and numerous engravings in the text form attractive and helpful features of the volumes, which are well printed on excellent paper and strongly bound. Among the articles still to come we are promised one "On the Characteristics of National Music"—author's name not stated. If this be well carried out it should be extremely valuable.

Organ Arrangements. Nos. 37 and 38. Edited by George C. Martin. [Novello, Ewer and Co.]

Both these numbers are important additions to this excellent series. The first is an arrangement for the modern organ, by Mr. W. Alcock, of Purcell's "Voluntary for double organ" in D minor, which was played and greatly admired on several occasions during the bi-centenary celebrations in November last, and notably at the memorable service in Westminster Abbey. It is true organ music, highly effective, without presenting any special difficulties, and should certainly be in the repertory of every patriotic organist. No. 38 makes greater demands on the executant. It is an arrangement, by Mr. Charles Macpherson, of the *Finale* from Tschaïkowsky's sixth Symphony, one of the most deeply impressive pieces of orchestral writing of modern times. The endeavour to reproduce on the organ the orchestral effects peculiar to the modern Russian school of music is a difficult task, and one which from its nature can, at the best, be but partially successful. Mr. Macpherson has, however, much knowledge and experience, and his work bears the stamp of earnestness and sound musicianship. Its success in execution will be proportionate to the dramatic perception and abilities of the organist and the resources of his instrument.

Novello's School Songs. Books 57 and 58. [Novello, Ewer and Co.]

Book 57 of this excellent series will doubtless meet with wide acceptance. It is unnecessary to say more than that it consists of the following songs: "Hear thou my weeping" ("Laschia ch' io pianga"), Handel; "My mother bids me bind my hair," Haydn; "To Chloe in sickness," W. S. Bennett; "Come, happy Spring" ("Caro mio ben"), Giordani: "Autumn Song," Mendelssohn; and "The Mermaid's Song," Haydn. Book 58 includes ten unison songs (Nos. 274 to 283), several of which are of a humorous character and are intended for younger singers than the examples forming Book 57. The composers are A. Scott Gatty, Thomas Murby, Arthur Richards, and Seymour Smith, all of whom have set the vivacious text in a melodious and simple manner. It should be added that each song can be had separately, and is furnished with the Tonic Sol-fa as well as the Staff notation.

FOREIGN NOTES.

Absam (Tyrol).—A committee has formed itself here charged with the collection of the necessary funds for the erection over the grave of Jacob Stainer, the "father of German violin makers," of a worthy memorial in place of the existing dilapidated stone slab. Stainer, who was born at Absam in 1621, died here, demented and in poverty, in 1683, and for many years past visitors to the grave have found it almost impossible to discover its whereabouts.

Bayreuth.—The importance as a musical centre which this little Bavarian town has acquired, since the existence here of the Festspielhaus, has been substantially recognised in the bequest by one of its leading citizens, Commerzien-Rath Roese, of the sum of 150,000 marks, to be expended in the erection here of a large concert hall. Plans by several eminent architects have already been received by the Municipality, and the building will be proceeded with at once.——The villa inhabited by the poet-composer during the earlier part of his sojourn here, and where he wrote the greater part of the score of "Götterdämmerung," has been bought by a wealthy German amateur, and will, with its adjoining park, be thrown open to the public during the Festspiele.

Berlin.—Under the title of "Hugo Wolf-Verein," a Society has been started here with the object of introducing to wider circles the songs by that composer, which, by their charm and originality, have already found many admirers here and elsewhere. Herr Wolf has just completed an opera, "Der Corregidor," which is to be brought out at the Royal Theatre.——At the sixth Symphony Concert of the Royal Orchestra last month, under Herr Weingartner's direction, Smetana's symphonic poem "Aus Böhmen's Hain und Flur," the first of a series of similar works published under the general title of "My Fatherland," obtained a first hearing. The truly poetic contents of the work, its clever polyphonic treatment of national themes and masterly handling of the orchestral resources, secured for it the warm appreciation of the audience. The same Concert included a new orchestral version of Weber's "Aufforderung zum Tanz," by Herr Weingartner, wherein the familiar themes have been paraphrased, subjected to certain contrapuntal devices and combinations, and the piece otherwise added to. The audience were delighted, and the performance had to be repeated. The composer, on the other hand, to whom the eminent conductor had thus extended the charity of his latter-day erudition, could he have been present, would scarcely have shared the delight.

Buda-Pesth.—The Philharmonic Society here will give a series of eight festival Concerts, in connection with the forthcoming "Millennium" Exhibition, to be conducted by eminent musicians. Six out of the series will be devoted exclusively to composers of Hungarian nationality.——A young artist, Bruno Granichstaedten, has recently attracted the attention of music-lovers both here and in Vienna to a considerable degree as the composer of a symphonic poem. "The Song of the Sea," a pianoforte quintet, and other compositions, and as a pianist. He is only sixteen years of age, and a pupil at the Vienna Conservatorium.

Cologne.—An important novelty at the Gürzenich Concert of January 28 was the performance of the symphony-oratorio "Christus," by the veteran Belgian composer, M. Adolphe Samuel, first produced about twelve months since at Ghent, where M. Samuel is Director of the Conservatoire. The work is divided into five parts, the first and second being purely orchestral, while in the remaining three the chorus takes an important share. Manifestly conceived under the influence of "Parsifal," with the subject of which it presents many points of contact, M. Samuel's "Christus" possesses nevertheless considerable independent merit, as was acknowledged both by the highly appreciatory attitude of a crowded audience and in the criticisms of the leading press organs. The performance, under Dr. Wüllner, was an excellent one, amongst those present being the Archbishop of Cologne, Cardinal Krementz, the composer himself (now in his seventy-third year), and M. Ysaye, who is preparing a performance of the work for one of his Brussels Concerts.

Copenhagen.—A new opera, entitled "Aucassin and Nicolette," by August Enna, the successful composer of

"The Witch" and "Cleopatra," was brought out at the Royal Theatre on the 2nd ult., and received with much favour.

Dresden.—The Royal Conservatorium celebrated, on January 28, the fortieth anniversary of its foundation. The Institution was opened in 1856, under the direction of Ferdinand Tröstler, and occupies an honoured position amongst similar German establishments, its present director being Professor Eugen Krantz, with a staff of 102 professors, the number of its pupils exceeding nine hundred. The interesting anniversary was marked by a special Concert performance, in which professors and pupils took part, decorations being bestowed on some of the former by the King of Saxony, and a superb concert grand was presented to the Institution by Herr Blüthner, of Leipzig.——A young Norwegian vocalist, Fräulein Lalla Wiborg, gave a Recital here recently, and gained much favour with a variety of German and Norwegian *Lieder*, the latter including two songs by Grieg, expressly orchestrated for the singer by the Norwegian master.

Hanover.—The fourth of a series of grand Concerts, given in the Royal Opera House during the winter, took place here, on the 1st ult., in the presence of an overflowing audience. It included the performance by the orchestra (one of the best in Germany) of Berlioz's "Corsair" Overture and Beethoven's Seventh Symphony. Concert-meister Riller was the solo violinist, and played with exquisite taste and feeling Bruch's Concerto in G minor and other pieces, in all of which he obtained hearty and well earned applause.

Leipzig.—The excellent Leipziger Gesangverein, under the direction of Capellmeister Hans Sitt, signalised the twentieth anniversary of its foundation with a special Concert on the 9th ult., when Heinrich Zöllner's "Helden Requiem," an important work of mingled patriotic and deeply religious sentiment, obtained an excellent first hearing. The programme also included a choral work for male voices, "Hakon Jarl," by Dr. Carl Reinecke, the veteran composer conducting his own work, and also playing the solo part in Mozart's Pianoforte Concerto in B flat major, a specialty of his, in which he aroused the enthusiasm of his audience.——The Berlin Philharmonic Orchestra, under Herr Weingartner's direction, gave two Concerts at the Albert Halle, on the 11th and 12th ult., with immense success. This was the first appearance here of the Berlin artists, and is looked upon as an important event in the musical annals of the town.

Liegnitz.—A Musical Festival is to be held here for the first time, from the 24th to the 26th inst., under the direction of Herr Heidingsfeld, when Tinel's "Franciscus" is to be given twice; other numbers in the programme being Bruch's "Normannen Zug," portions of Cherubini's Missa Solemnis, and Beethoven's Fifth Symphony. The Festival is to be of annual occurrence.

Madrid.—Herr Gustav Kogel, the able director of the Museum Concerts in Frankfort-on-Main, has been engaged to conduct a series of Concerts of the Sociedad de Conciertos in this capital during the present month.——The Royal Opera has been obliged, in the middle of the season, to close its doors on account of the financial difficulties of its director. A new director is, however, about to be appointed, with probably an increase in the amount of the government subvention.

Marienbad.—Out of a number of 160 candidates, the vacant conductorship of the excellent "Cur-Orchester" at this cosmopolitan resort has been conferred upon Herr Adalbert Schreyer, of Linz. He is a son of the late organist of Olmütz Cathedral, is an excellent pianist, and for the last thirteen years has rendered distinguished service in the capacity of Director of the Musik-Verein at Linz.

Mayence.—A new Symphony in B flat major, by Professor Friedrich Gernsheim, of Berlin, was produced here for the first time recently by the Municipal Orchestra, under the composer's direction, and most favourably received.

Meiningen.—The first Subscription Concert of the season, given by the Court Orchestra last month, included a new (manuscript) Symphony, with chorus, from the pen of Herr Hans von Bronsart. The work is chiefly of the descriptive order, bearing the suggestive title "In the Alps," and proved not unworthy of its theme, both as regards poetic sentiment and skilful orchestral painting. It met with an enthusiastic reception.

Milan.—Baron Alberto Franchetti, the composer of "Asrael," is just now engaged upon a new operatic score, "Maria Egiziaca," the libretto by Signor Fontana, which is to be brought out here next season.

Moscow.—M. Alexandre Glazounoff, one of the most gifted of the younger school of Russian musicians, has been officially charged with the composition of a festal cantata, to be performed here in May next in connection with the coronation of the Czar.

Munich.—Herr Hermann Gura, son of the eminent baritone of the Royal Opera, has made a most successful *début* here in some of the lighter parts associated with his father's repertory, and has been forthwith engaged for a period of three years. Both vocally and histrionically, the young artist gives the highest promise.

Nuremberg.—A one-act music-drama, by Herr F. von Woyrsch, entitled "Wikingerfahrt," met with very good success on its first performance here, on January 26. The composer has drawn the interesting subject of his libretto from the old Icelandic Gunnlang-Saga, and his score is both melodious and dramatically effective.

Prague.—A young vocalist, Mdlle. Otilie Dvorák, made her *début* here recently as *Elisabeth* in "Tannhäuser," *Elsa* in "Lohengrin," and *Tatjana* in Tschaïkowsky's "Eugène Onégin," with complete success. The lady is in possession of a well-trained and most sympathetic soprano voice, and, having regard to her youth, a remarkable knowledge of the stage. She has been definitely engaged at the National Opera.——Zdenko Fibich's latest operatic work, "Hedy," the libretto of which is founded upon an episode in Byron's "Don Juan," was brought out at the National Theatre, on the 12th ult., under the direction of Herr A. Czech, with much success.——Antonin Dvorák has recently completed a violoncello concerto, which is about to be published.

Schwerin.—A monument is to be erected in the market-place here to Friedrich von Flotow, the composer of "Martha."——A one-act music-drama, entitled "Helge's Erwachen," by Herr Alfred Lorenz, met with considerable success on its first performance at the Court Theatre on the 5th ult.

Turin.—A professorship for musical history and æsthetics has been instituted at the Liceo Musicale in this town, the first occupant of the chair being Signor Villanis, a lawyer by profession, and well known as a musical critic.——Puccini's new opera, "La Bohème," was brought out at the Teatro Regio on the 1st ult., and very well received. The music, by no means deficient in merit, is, however, hampered by an ineffective libretto; Murger's "La vie de Bohème," upon which it is founded, being in fact hardly suitable for the book of an opera.——In view of the recent success of "Götterdämmerung" at the Regio, the undergraduates of the University here are about to perform a parody of this, the final part of the Tetralogy. Delicately handled, the affair should prove very funny.

Vienna.—A committee has constituted itself here, with branches in Berlin and Paris, having for its object the performance on purely artistic—*i.e.*, non-commercial—lines of the lyrical drama "Gœa," by the composer of "The seven cardinal sins," Adalbert von Goldschmidt, a work described as combining, in a special manner, the art of music with the sister arts, and the performance of which, in the ordinary way, "the present condition of the stage does not permit." An appeal has been published for aid in the undertaking, bearing the signatures of thirty-eight representative artists, literary men, and *dilettanti*, including those of Sudermann, Zola, Alphonse Daudet, Maeterlinck, Begas, Tilgner, Lamoureux, Moszkowski, Johann Strauss, and Leoncavallo. Shares of five hundred florins apiece are being issued by the committee, and, according to the *Neue Freie Presse*, representations of "Gœa" are to be given throughout Germany, commencing with Berlin.——An interesting Concert was announced to be given, on the 21st ult., under the direction of Herren Hans Richter and W. Jahn, by the Haydn Society, to signalise the 125th anniversary of the existence of that Institution. It was founded in 1771 by Florian Gassmann, under the style of "Tonkünstler Societät," its performances being given in aid of widows and orphans of Viennese musicians, and in 1862 it adopted the name of "Haydn." The programme

of the Concert in question consisted of works by that master (for thirty years a member of the Society) and of an overture written by the founder, M. van Dyck being amongst the solo vocalists.

Worms.—This town, famous of old for its association with the heroes of the Nibelungen Lied, and many an historical association besides, has hitherto enjoyed the additional distinction of being the only German town of any importance where "Lohengrin" had never yet been performed, the one of all Wagner's works which has enjoyed enormous popularity in the fatherland for the last thirty years at least. However, the chivalrous *Knight of the Swan* made his appearance at length on the boards of the Stadt-Theater last month, and if the town has thus forfeited a questionable distinction, its music-loving inhabitants are the gainers thereby.

MUSIC IN BELFAST.

(From our own Correspondent.)

On January 25 the Ulster Hall was crowded in every part, the Concert being under the patronage of Lord and Lady Arthur Hill, who were present. More than ordinary interest was attached to the Concert from the announcement that the first half of the programme would be devoted to selections from the compositions of Lady Arthur Hill. Many of her prettiest songs and duets were sung by Madame Louis Mantell, Miss Leila Varsittart, Mr. Louis Mantell, and Mr. Dilworth Buxton. Lady Arthur Hill's delightful anthem "O Perfect Love" came in for a perfect storm of applause and had to be repeated. The second part of the programme was miscellaneous, and the same artists were assisted by Miss Lucie Agnese Gallagher, Mr. Edmund Lee, and Mr. Thomas Ely. Mr. Allan F. Parker presided at the pianoforte with taste and judgment.

The Philharmonic Society gave its third Subscription Concert on the 13th ult. In consequence of the performance, on the 20th inst., of Berlioz's "Damnation de Faust," the members of the Society took little part in the Concert under notice, merely singing the chorus from "Samson" ("Fixed in his everlasting seat") and Eaton Faning's part-song "The Vikings." The feature of this Concert was the fine glee singing of the Meister Glee Singers. Madame Clara Samuell was the only lady vocalist, Miss Pauline Sant Angelo (solo pianist), and Mons. Hans Brousil (solo violoncello). Mr. F. Koeller conducted, as usual.

On the 14th ult. a Concert was given in the Ulster Hall in which the band of the North Staffordshire Regiment took part. In addition to the orchestral selections, the part-singing of the men was loudly encored. It is almost a pity that the study of male part-songs in regimental bands throughout the country is not more general, the facilities for practising them being so great. At this Concert Miss M. E. Williams, a young Welsh vocalist, created a most favourable impression by her singing.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Messrs. Harrison's third Concert of the season, like its predecessors, proved a complete success in every way. Years of experience have shown our local *impresarii* that their programmes must be framed on cosmopolitan and liberal lines in order to please all tastes, and that the artistic *personnel* they introduce must be of the highest standing. Herein we find the true key-note of their uninterrupted successful enterprises. The principals at the third Concert were Miss Evangeline Florence, Madame Alice Gomez, Mr. Ben Davies, the Royal Welsh Ladies' Choir, Miss Ethel Barns (violin), Mdlle. Ten Have (pianoforte), and Mr. Speaight (accompanist).

Two Pianoforte Recitals were given by Mr. de Greef, the eminent Belgian pianist. The first only drew a small audience, but the second was crowded, completely filling the Masonic Hall, in which the Recitals were given. The programmes were models of artistic worth, and included examples by Bach, Mozart, Handel, Beethoven, Schumann, Scarlatti, Daquin, Chopin, Liszt, &c. Mr. De Greef's interpretation of Beethoven is much in the manner of the late Dr. Hans von Bülow, full of character and ideal conception. One of his best efforts was the magnificent rendering of Chopin's First Scherzo in B minor (Op. 20). The French have given it the title of "Le Banquet Infernal," and I must confess that Mr. de Greef fully realised that meaning.

An excellent Concert was given in the Town Hall in aid of the Railway Servants' Orphanage, Derby. Part of the orchestra was occupied by one hundred children from the Orphanage, who contributed several part-songs, given in a very effective manner under their master, Mr. Charles Rowley. Railway guardsmen, foremen, and officials in uniform acted as stewards, presenting quite an unusual sight in our large hall. Madame Marie Duma was the *prima donna*, whose vocal efforts were greatly appreciated and applauded by the crowded assembly. The other artists included Miss Janetta Frazier, Madame Hooton, Mr. Edward Branscombe, and Mr. William Evans. The Birmingham Flute Quartet contributed several concerted pieces, and Mr. George Halliley acted as accompanist.

The Midland Musical Society's fifty-second Artisans' Concert, under the direction of Mr. H. M. Stevenson, was well attended, and proved one of the best the Society has given. Gaul's sacred cantata "The Holy City" formed the principal piece in the programme, which was followed by Locke's incidental music to "Macbeth."

The third of the present series of Mr. Stockley's Orchestral Concerts was of special interest to local audiences. It served to introduce Mr. William Henley as a solo violinist at an important Concert on completion of his studies with Mr. August Wilhelmj, whose pupil he had been for some time past. Mr. Wilhelmj honoured Mr. Henley's *début* by his presence, and his visit was further utilised by asking him to conduct his own work, entitled "Ungarische Rhapsodie," a characteristic composition of pronounced national individuality, which was received with the greatest enthusiasm and was superbly rendered by the orchestra. Mr. Henley played two charming compositions by his master, "In memoriam" (in remembrance of Vieuxtemps) and a "Polonaise de Concert," both with orchestral accompaniments given under Mr. Stockley's beat. The purely orchestral pieces consisted of Mendelssohn's "Hebrides" Overture, Bizet's "Suite Arlesienne," and Wagner's "Huldigungs" March. Mr. David Bispham was the only vocalist.

The Festival Choral Society gave a magnificent performance of Berlioz's "Faust," which attracted the largest audience of the season. Dr. C. Swinnerton Heap again showed himself a masterly conductor and an accomplished chorusmaster. Unstinted praise is due to the chorus for their admirable precision and their intelligent interpretation of the difficult choruses. A beautifully delicate *pianissimo* was attained by the choristers at the close of the scene "On the Banks of the Elbe." The solo parts were taken by Miss Evangeline Florence, Mr. Hedmondt, Mr. William Evans, and Mr. Watkin Mills with excellent results.

Mr. John Dunn appeared at Mr. Randell's annual Concert in the Town Hall, and met with an enthusiastic reception. His playing is certainly very fine.

The Birmingham Amateur Harmonic Association will give a performance of Schumann's "Manfred" music in April. Mr. Charles Fry has been specially engaged to recite selections from the play. It is long since this music has been given in complete form, and the performance will no doubt be of special interest.

MUSIC IN BRISTOL.

(From our own Correspondent.)

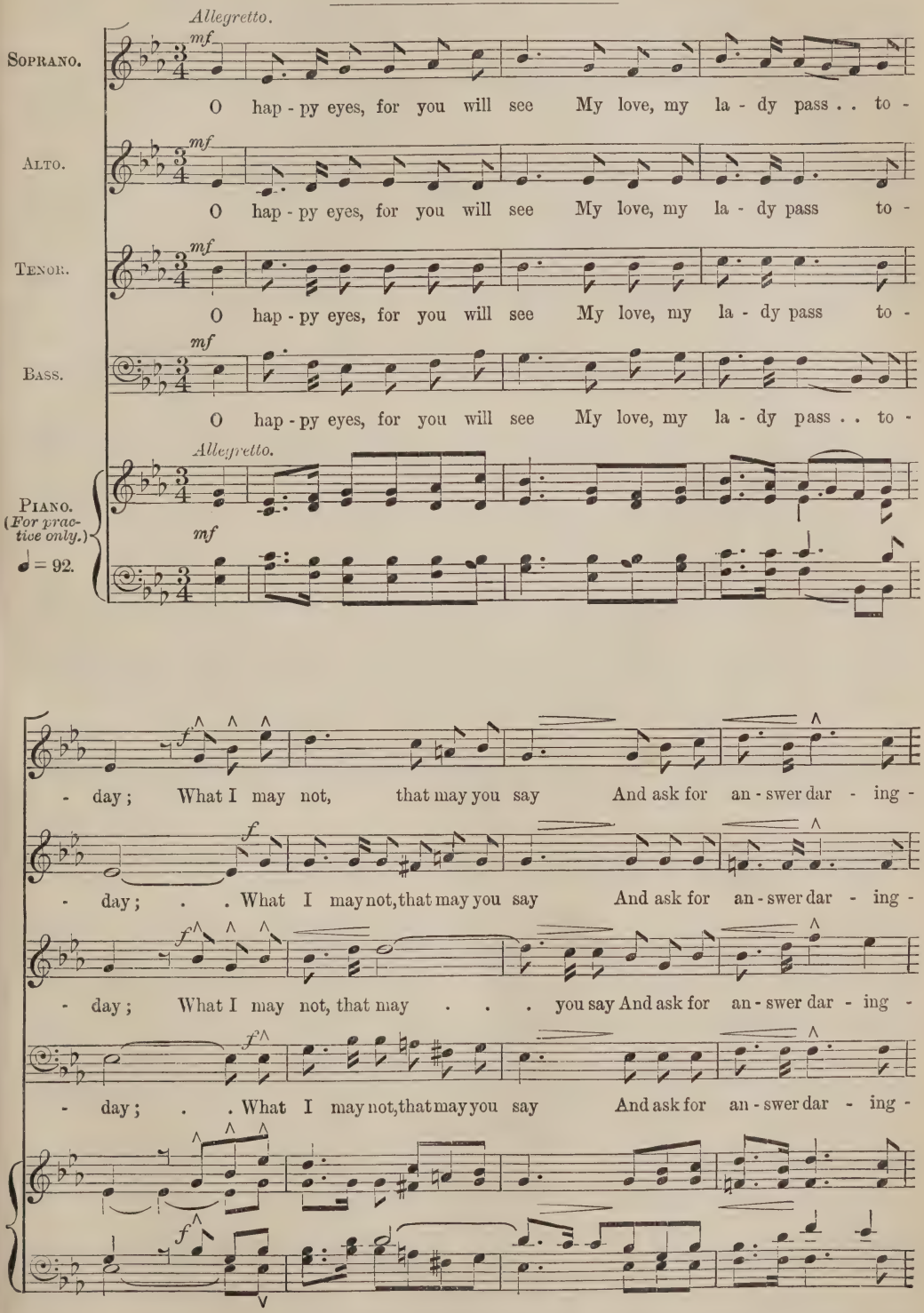
In the long record of gratifying successes of which the Bristol Orpheus Glee Society are justly proud, no event, perhaps, in the city of its birth and nurture may hereafter be more marked than the annual Concert of 1896, when, on the 13th ult., a crowded assemblage gathered to hear the singers give voice to the pieces which constituted the programme prepared for the Queen and sung by the members of the Society at Windsor on December 3.

O happy Eyes.

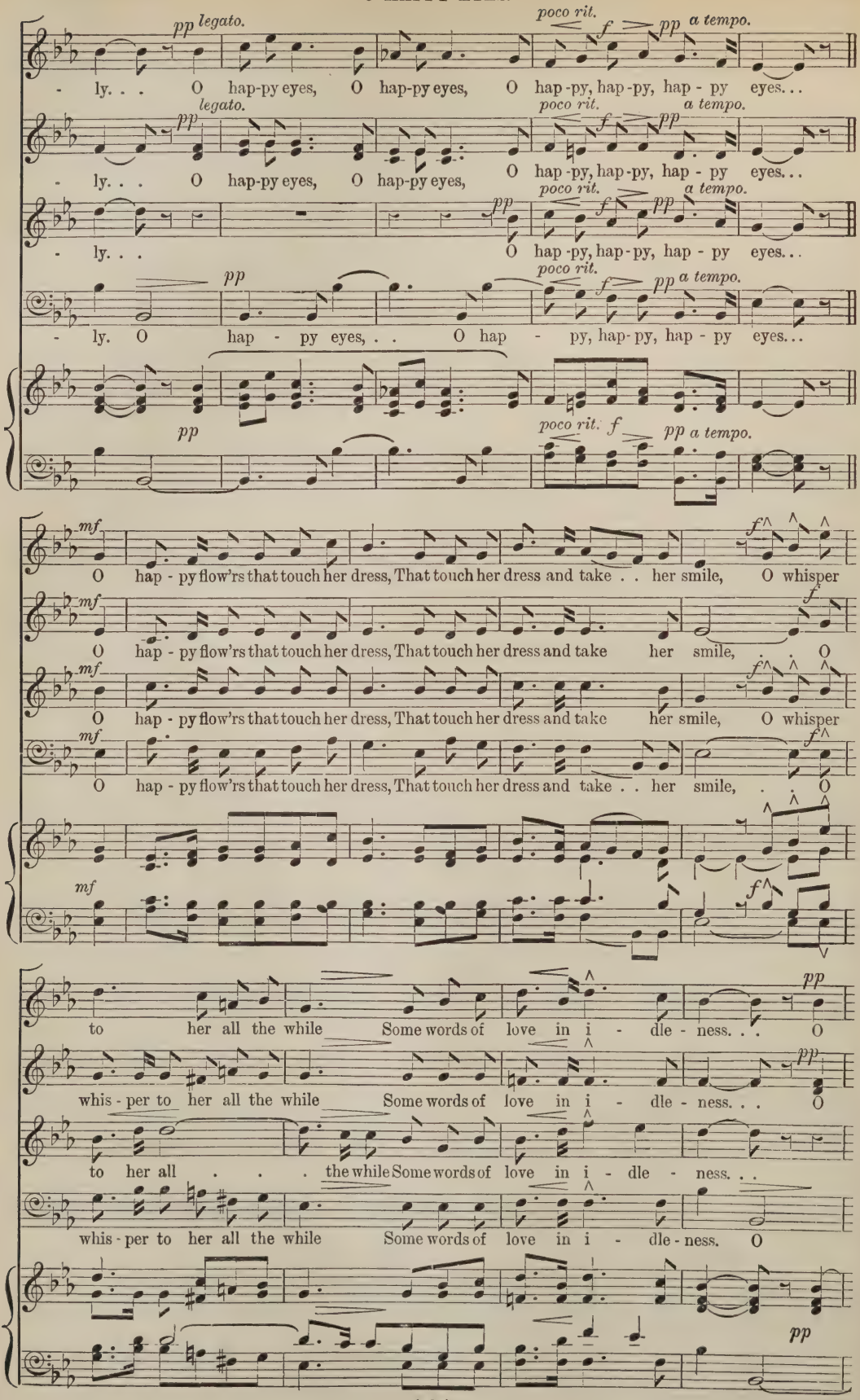
FOUR-PART SONG.

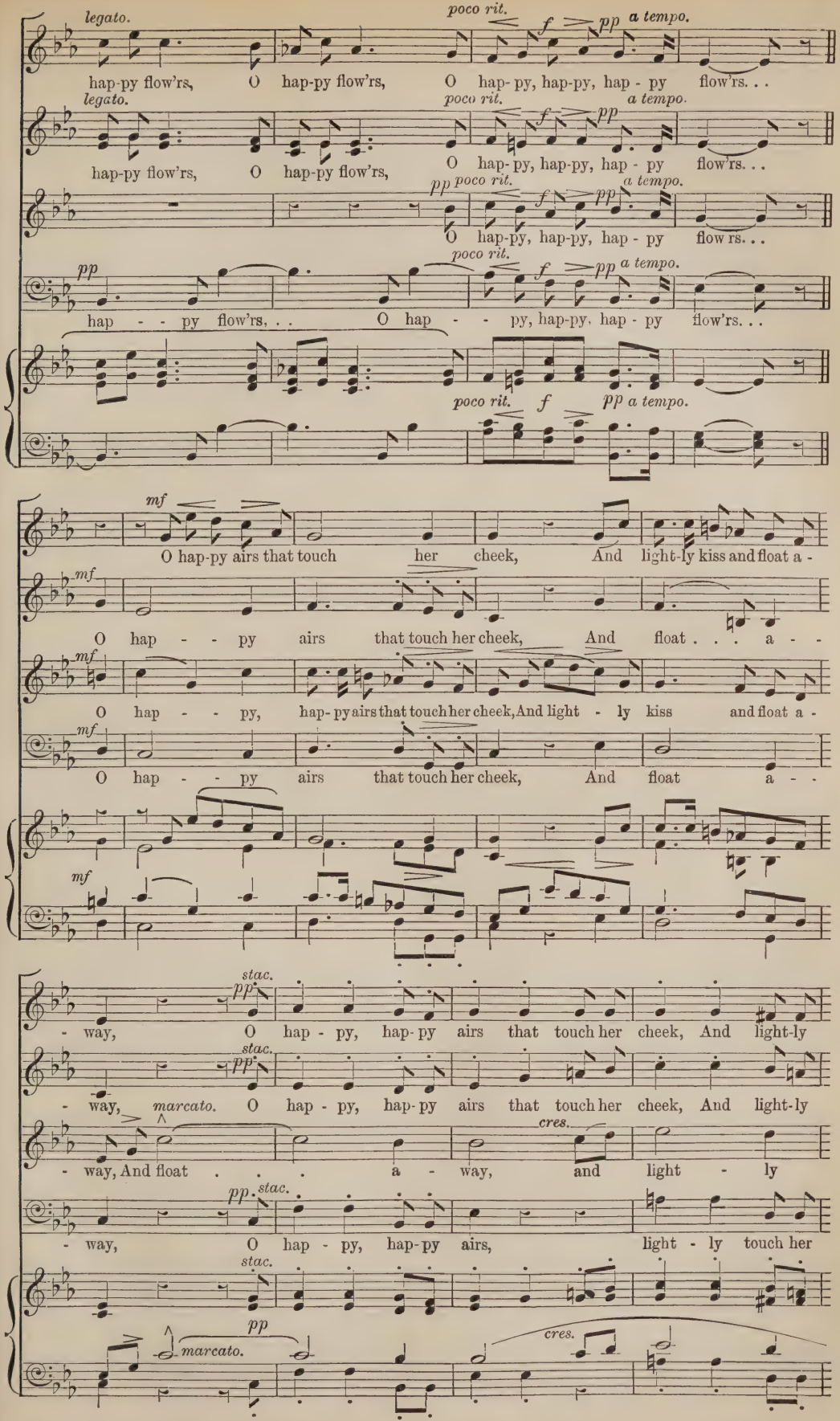
Words by C. Alice Elgar. Composed by Edward Elgar (Op. 18).

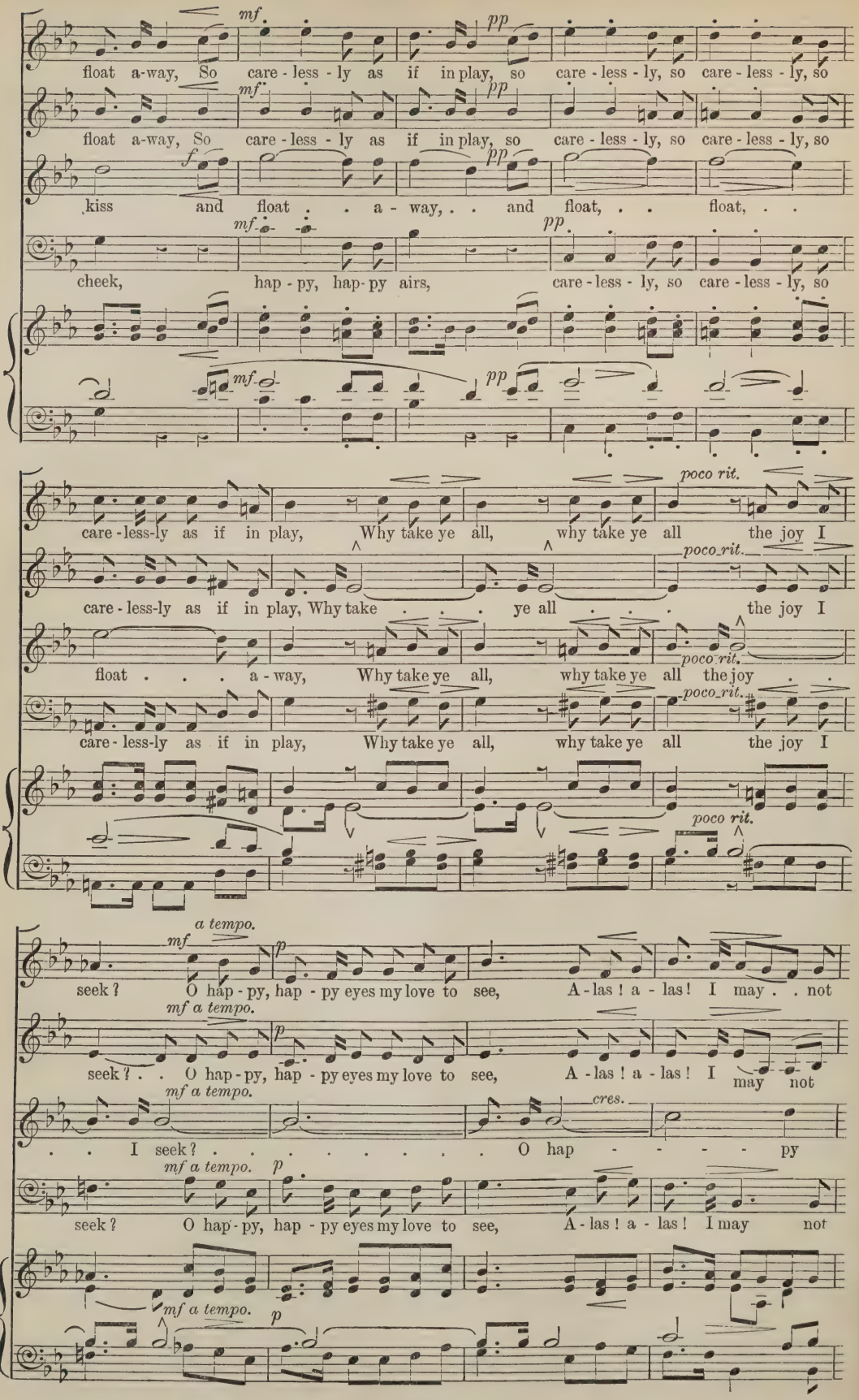
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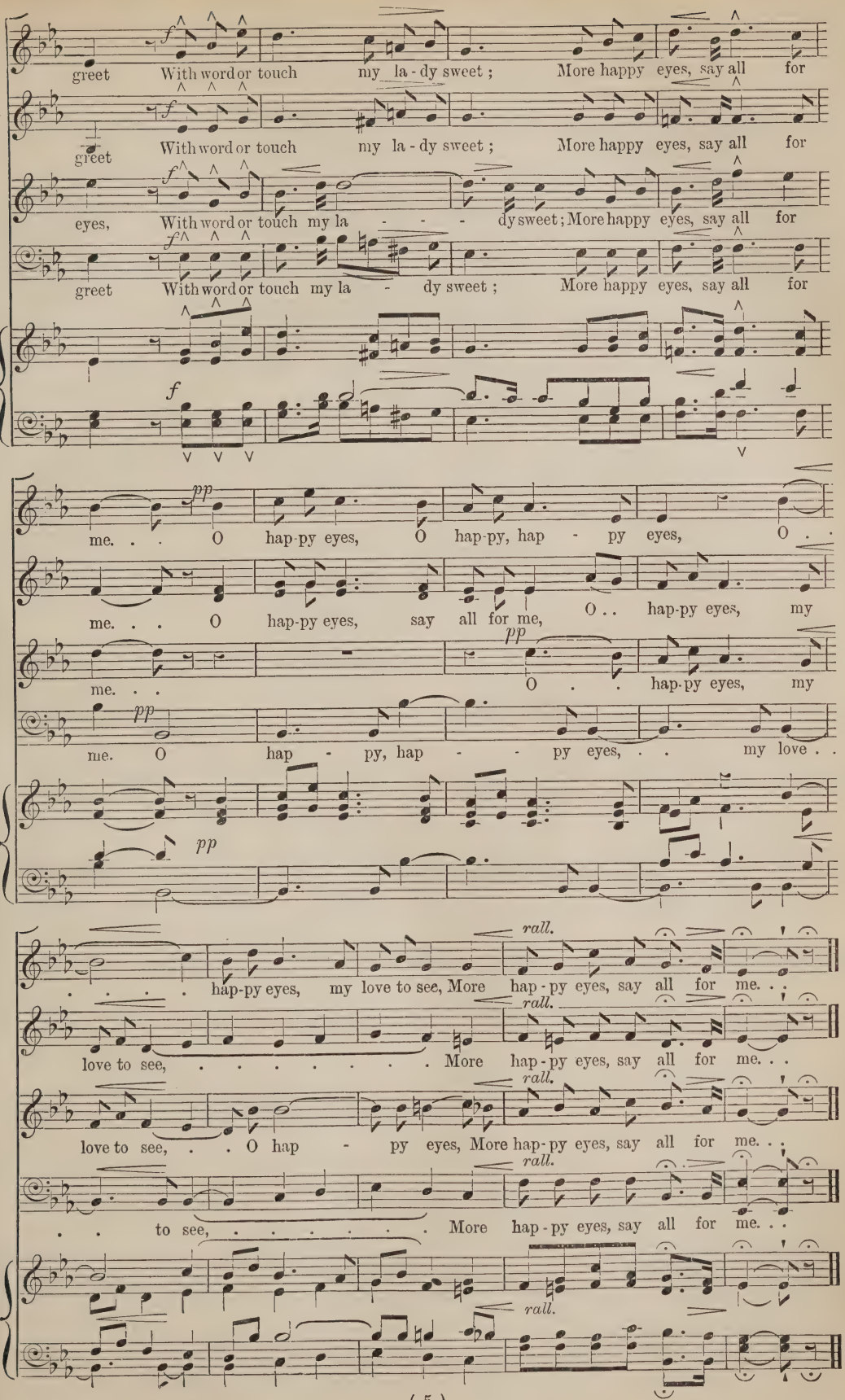


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pp legato.
poco rit. f pp a tempo.
- ly. . . O hap-py eyes, O hap-py eyes, O hap - py, hap - py, hap - py eyes. . .
- ly. . . O hap - py, hap - py, hap - py eyes. . .
- ly. O hap - py eyes, . . O hap - py, hap - py, hap - py eyes. . .
mf
O hap - py flow'rs that touch her dress, That touch her dress and take . . her smile, O whisper
O hap - py flow'rs that touch her dress, That touch her dress and take her smile, O
O hap - py flow'rs that touch her dress, That touch her dress and take her smile, O whisper
O hap - py flow'rs that touch her dress, That touch her dress and take . . her smile, . O
to her all the while Some words of love in i - dle - ness. . . O
whis - per to her all the while Some words of love in i - dle - ness. . . O
to her all . . . the while Some words of love in i - dle - ness. . .
whis - per to her all the while Some words of love in i - dle - ness. O


legato.
poco rit.
f
pp
a tempo.
hap-py flow'rs, O hap-py flow'rs, O hap- py, hap-py, hap - py flow'rs. . .
legato.
poco rit.
f
pp
a tempo.
hap-py flow'rs, O hap-py flow'rs, O hap- py, hap-py, hap - py flow'rs. . .
pp
poco rit.
f
pp
a tempo.
O hap-py, hap-py, hap - py flow rs. . .
pp
poco rit.
f
pp
a tempo.
hap - - py flow'rs, . . O hap - - py, hap-py, hap - py flow'rs. . .
poco rit.
f
pp
a tempo.
mf
O hap-py airs that touch her cheek, And light-ly kiss and float a -
mf
O hap - - py airs that touch her cheek, And float . . . a - -
mf
O hap - - py, hap- py airs that touch her cheek, And light - ly kiss and float a -
mf
O hap - - py airs that touch her cheek, And float a - -
mf
stac.
pp
- way, O hap - py, hap- py airs that touch her cheek, And light-ly
stac.
pp
- way, marcato. O hap - py, hap- py airs that touch her cheek, And light-ly
cres.
- way, And float . . . a - way, and light - ly
pp
stac.
- way, O hap - py, hap- py airs, light - ly touch her
stac.
pp
marcato.
cres.


mf
pp
float a-way, So care - less - ly as if in play, so care - less - ly, so care - less - ly, so
float a-way, So care - less - ly as if in play, so care - less - ly, so care - less - ly, so
f
kiss and float . . a - way, . . and float, . . float, . .
cheek, hap - py, hap - py airs, care - less - ly, so care - less - ly, so
poco rit.
care - less-ly as if in play, Why take ye all, why take ye all the joy I
care - less-ly as if in play, Why take . . . ye all . . . the joy I
float . . . a - way, Why take ye all, why take ye all the joy . .
care - less-ly as if in play, Why take ye all, why take ye all the joy I
a tempo.
seek? O hap - py, hap - py eyes my love to see, A - las! a - las! I may . . not
seek? . . O hap - py, hap - py eyes my love to see, A - las! a - las! I may not
cres.
. . I seek? . . . . . O hap - - - - py
seek? O hap - py, hap - py eyes my love to see, A - las! a - las! I may not


greet With word or touch my la - dy sweet ; More happy eyes, say all for
greet With word or touch my la - dy sweet ; More happy eyes, say all for
eyes, With word or touch my la - - - dy sweet ; More happy eyes, say all for
greet With word or touch my la - dy sweet ; More happy eyes, say all for
me. . . O hap-py eyes, O hap-py, hap - py eyes, O . .
me. . . O hap-py eyes, say all for me, O . . hap-py eyes, my
me. . O . . hap-py eyes, my
me. O hap - py, hap - - py eyes, . . my love . .
. . . . . hap-py eyes, my love to see, More hap - py eyes, say all for me. . .
love to see, ... More hap - py eyes, say all for me. . .
love to see, . . O hap - py eyes, More hap-py eyes, say all for me. . .
. . to see, ... More hap - py eyes, say all for me. . .

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

601.	As it began to dawn	Myles B. Foster.
603.	Crossing the bar	H. H. Woodward.
605.	Seek ye the Lord	Charles Bradley.
606.	O God, who is like unto Thee	Myles B. Foster.
609.	There were shepherds	,,
612.	Now is Christ risen	John E. West.
614.	Lord, I call upon Thee	Arnold D. Culley.
617.	Jesu, priceless treasure	J. Varley Roberts.
618.	Thou crownest the year	Josiah Booth.
621	With all Thy hosts	John E. West.
622.	There was silence in Bethlehem's fields	John Stainer.
624.	O saving Victim	F. Kœnig.
625.	Hearken unto me	Myles B. Foster.
628.	I will sing unto the Lord	H. Purcell.
629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
634.	Thou wilt keep him	A. D Culley.
636.	Worthy is the Lamb	J. Francis Barnett.

Price Three-Halfpence each.

THE MUSICAL TIMES (Secular).

607.	Two Cupids	A. Wellesley Batson.
608.	A lover's counsel	Frederic H. Cowen.
610.	In a drear-nighted December	G. A. Macfarren.
611.	Soldier, rest! thy warfare o'er	Hamish MacCunn.
	I love my Jean	George J. Bennett.
613.	It was a lover and his lass (Morley)	J. F. Bridge.
615.	Blow, ye gentle breezes, blow	J. Christopher Marks, Junr.
616.	O'er the woodland chace	Herbert W. Wareing.
619.	Ballad of Earl Haldan's daughter	Robin H. Legge.
620.	Softly the moonlight	F. Iliffe.
623.	Spring	Frederic H. Cowen.
626.	The shades of night	J. Varley Roberts.
627.	Now the wearied sun declining	R. F. Lloyd.
630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
632.	A Shadow	Jacques Blumenthal.
635.	To Sylvia	Schubert-West.
636.	O happy eyes	E. Elgar.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

519.	I will open rivers in high places	E. Pettman	3d.
520.	O give thanks unto the Lord	Bruce Steane	3d.
521.	Praise, my soul, the King of Heaven	E. V. Hall	3d.
522.	Hear, O Thou Shepherd	T. A. Walmisley	4d.
523.	Remember, O Lord	,, ,,	4d.
524.	Behold, the days come	H. H. Woodward	4d.
525.	Sing unto God, O ye kingdoms	Henry Purcell	2d.
526.	The Lord hath commanded	Mendelssohn	4d.
527.	Mercy and truth are met together	J. Stainer	3d.
528.	Lead, kindly Light	C. L. Naylor	4d.
529.	While shepherds watched	J. Barnby	4d
531.	The Story of the Cross	A. Somervell	3d.
57.*	Pwy yw y rhai hyn (What are these)	J. Stainer	3d.
533.	Christ is risen	J. Varley Roberts	3d.
534.	The first day of the week	Bruce Steane	3d.

To be continued.

NOVELLO'S PART-SONG BOOK.

735.	Soft, soft wind	J. R. Dear	2d.
736.	Lie down, poor heart	F. C. Woods	3d.
737.	How sweet the moonlight sleeps	D. Emlyn Evans	1½d.
738.	A red, red rose	J. Varley Roberts	2d.
739.	I prithee send me back my heart	,, ,,	3d.
740.	Evening Hymn	Jacques Blumenthal	3d.
741.	Gather ye rosebuds	,, ,,	4d.
742.	The loyal Lover	,, ,,	3d.
743.	The Butterfly	,, ,,	4d.
744.	Good-night	R. O. Morgan	3d.
745.	The Song of Victory (King Arthur)	Henry Purcell	4d.
747.	Upon my lap my soveraigne sits	Martin Peerson	2d.
748.	The Widow Bird	Charles Wood	2d.
749.	Evening Breezes	G. R. Vicars	2d.
750.	There rolls the deep	C. H. H. Parry	2d.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

251.	Nicene Creed	John Stainer	2d.
253.	Magnificat and Nunc dimittis in D	J. T. Field	3d.
254.	Benedictus in A	Sir John Goss	3d.
255.	Te Deum laudamus (4th Series). (Greg. Tones)	J. Stainer	3d.
257.	Hymn, "Through the day Thy love has spared us"	J. Tilleard	2d.
258.	Magnificat and Nunc dimittis in E	Sir George Elvey	6d.
259.	Magnificat and Nunc dimittis	A. H. Littleton	3d.
260.	Magnificat and Nunc dimittis (1st Series). (Greg. Tones)	J. Stainer	3d.
262.	Te Deum in G	M. J. Monk	4d.
263.	The Office of the Holy Communion in G	L. G. Haine	6d.
264.	Vesper Hymn	A. L. Vingoe	1d.
270.	Processional Hymn and Offertory Sentence	C. Warwick Jordan	3d.
271.	Magnificat and Nunc dimittis. 2nd Series (Greg. Tones)	J. Stainer	2d.

To be continued.

THE ORPHEUS (New Series).

279.	Bacchanalian Song	Hamilton Clarke	4d.
280.	Cradle Song	Arthur Stenz	2d.
281.	To Phœbe	J. Frederick Bridge	3d.
282.	One by one	Marie Wurm	2d.
283.	Not a drum was heard	A. M. Goodhart	6d.
284.	At that dread hour (Faith)	S. S. Wesley	6d.
285.	The Ivy	C. Lee Williams	3d.
286.	A red, red rose	J. Varley Roberts	2d.
288.	I prithee send me back my heart	,, ,,	4d.
289.	What care I how fair she be	Jacques Blumenthal	4d.
290.	While my lady sleepeth	Percy Pitt	3d.
291.	A Cavalier's Song	,,	3d.
292.	The Flirt	J. F. Bridge	3d.
293.	The leaves to one another say	C. H. Döring	3d.
294.	The moon looks down	,, ,,	2d.
295.	Far down the green valley	,, ,,	2d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

46.	Jesu, Who from Thy Father's Throne	F. C. Woods	3d.
47.	Have mercy upon me, O God	F. White	1½d.
48.	Jesu, word of God (Ave Verum)	,,	1½d.
49.	Shew me Thy ways, O Lord	J. V. Roberts	3d.
50.	The Lord opened the doors of Heaven	F. C. Woods	1½d.
51.	Watch ye and pray	G. R. Vicars	2d.
52.	The path of the just	J. V. Roberts	1½d.
53.	O Lord, correct me	James Coward	1½d.
54.	I will arise	Charles Wood	1½d.
55.	The Angel of the Lord	Alan Gray	1½d.
56.	Jesu, Saviour, I am Thine	Bruce Steane	1½d.
57.	O Lord, Who hast taught us	A. G. Iggulden	1½d.
58.	Almighty and Everlasting God	John Stafford Smith	1½d.
59.	Come, let us worship	Palestrina	1½d.
61.	Lead me, Lord	S. S. Wesley	1½d.

To be continued.

NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c. FOR FEMALE VOICES.

296.	Hymn to nature	L. Streabbog	3d.
297.	Dickory, dickory, dock	Herbert W. Schartau	3d.
298	Whither away?	C. Villiers Stanford	8d.
299.	Summer	Hamilton Clarke	4d.
300.	To the woods	,, ,,	4d.
301.	Noble be thy life	Beethoven	3d.
302.	So the world goes round	Marie Wurm	2d.
303.	Softly the moonlight	F. Iliffe	3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	4d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	,,	6d.
308.	To-day and to-morrow	Hamilton Clarke	4d.

To be continued.

Such was the demand for tickets that all were disposed of two or three weeks before the date of the "ladies' night." Variety was secured in the arrangement of the compositions, as may be seen by those acquainted with them. The National Anthem stood at the head of the list, and it was followed by T. Cooke's spirited "Strike the Lyre," Sir Arthur Sullivan's soothing "The long day closes," Cooke's fine battle piece "Hohenlinden," a suave effusion, entitled "Peace," and a humorous trifle, "The Pedlar's Song," both by Mr. C. Lee Williams, Sir John Goss's broadly written "Ossian's Hymn to the Sun," Viotta's pathetic "The Dying Child," L. de Rille's military work, "The Retreat," and Cruickshank's melodious "Stars of the Summer Night." These pieces, all in the programme of the Royal Concert, made up the first part of the scheme on the 13th ult., the two extra ones—J. L. Hatton's "Absence" and W. Macfarren's "Highland War Song"—called for by her Majesty being placed with "As a garland" (Martin), "The Martyrs of the Arena" (L. de Rille), "Bold Turpin" (J. F. Bridge), "Evening" (Billeter), and "When evening casts" (Clowes Bayley) in the second part. Better singing by the Society has never been heard. The voices were perfectly balanced, the members were in remarkably good form, and so perfectly and artistically was everything done that scarcely a flaw could be detected throughout the whole performance. Mr. Riseley, who conducted with his customary inspiriting manner, used the *bâton* which the Queen gave him as a memento of the Society's visit to the Royal borough.

Exceptionally good representations of a couple of operas of Sullivan have been given by two different Associations. On the 6th ult. and two following days, the Bristol Amateur Operatic Society brought forward "The Mikado," in which the chief characters were taken by Miss Ethel Miller, Miss Marion Harris, Miss Nellie Brock, Mrs. Bruce Bedells; Messrs. Percy W. Rootham, H. Davies, J. Boddy, A. Young, and R. Culverwell. These ladies and gentlemen brought intelligence as well as a high degree of culture to bear in their acting and singing, and the members of the chorus also discharged their duties with commendable results. On the 14th, 15th, and 17th ult. the Clifton Amateur Operetta Society performed "The Pirates of Penzance" with a degree of excellence which in many respects would have done credit to a body of professionals. Mrs. L. M. Day, Mrs. A. Harvey, Mrs. G. Perrin, Miss K. Collins, Miss M. Hobbs, Dr. J. Swain, Dr. J. Dacre, Mr. A. S. Tratman, Mr. W. B. Cumberland, and Mr. J. M. Guttridge were entrusted with the leading characters, which they portrayed in a way that called forth warm approbation. The delightful choral portions of the work were sung with precision and effect, and the band, led by Mr. Theo. Carrington, did well. Mr. L. M. Day was a painstaking conductor.

When the March number of The Musical Times is in the hands of its readers, the question whether or not the Bristol Musical Festival of 1896 shall be held will probably be decided; but as the date of the meeting of the committee to settle the matter was the 3rd inst., the verdict will come too late to be inserted in the present issue. Much difficulty has been experienced in raising a guarantee fund of £4,000, owing, probably, to the reluctance of many people who have had to pay calls to continue their responsibility; but until the sum is assured the committee feel they can not go forward. If the guarantee is forthcoming active preparations will be made for the Triennial Meeting in October, with Mr. Riseley as conductor, and sanguine folk are firm in their belief that should it be held it will be an artistic success, and that the financial loss, if any, will be small.

MUSIC IN DUBLIN.

(From our own Correspondent.)

On the 15th ult. the Rousbey Opera Company concluded an eight weeks' engagement at the Leinster Hall, during which the works presented included a new opera, "Mercedes," by Signor Pellegrini, based on Longfellow's "Spanish Student."

Very marked is the improvement in the standard of this now excellent company since the engagement of Mr. E. Goosens, jun., as conductor. Public appreciation of this fact was testified to by overflowing audiences crowding the house at every performance, and by the presentation of a handsome *bâton* to the conductor at the termination of the engagement.

The Chamber Music Recitals are continued on Monday afternoons at the Royal Dublin Society. On the 3rd ult. the programme comprised Schubert's String Quartet in D minor, Saint-Saëns's Sonata in C minor for violoncello and pianoforte, and Beethoven's Trio in D major (Op. 70, No. 1) for pianoforte, violin, and violoncello. The executants were Messrs. Papini, Darley, Grisard, and Bast, with Signor Esposito at the pianoforte.

The opening of the new organ at the Pro-Cathedral, Marlborough Street, was celebrated, on the 9th ult., by an evening performance of Haydn's "Imperial" Mass with orchestra, preceded and followed by a miscellaneous Concert of sacred music. The choir was assisted by the principals of Rousbey's Opera Company. The conductor was Mr. Percy Rogers and the organist Mr. Brendan Rogers, who concluded the performance with some of his own compositions.

Mrs. Scott-Ffennell's annual Concert took place at the Antient Concert Rooms, on January 24, and Madame Jeannie Rosse's Benefit Concert in the same *locale* on the 15th ult. At the latter, Miss Charlotte Russell, late of Mr. Hedmont's Opera Company, was heard with great acceptance; and a cantata, "The Ice Queen," was performed by Madame Rosse's pupils.

Three Pianoforte Recitals by Mr. de Greef took place at the Leinster Hall, under the direction of Mr. E. Liebmann, on the 18th, 20th, and 22nd ult. At the first Recital the programme included the "Moonlight" Sonata, some exquisitely delicate interpretations of Schumann and Chopin, and Brassin's transcription of Wagner's "Valkyrie's Ride."

MUSIC IN DUNDEE.

(From our own Correspondent.)

At the third Scottish Orchestral Concert, held on the 5th ult., the programme was almost entirely devoted to two novelties—viz., "The Death of Cuthullin," a dramatic cantata for soprano, tenor, and bass soli, chorus, and orchestra, by W. Augustus Barratt, and Sinding's Symphony in D minor. The former was conducted by Mr. Carl D. Hamilton, the soloists being Miss Jeanie Edmonds, Mr. Herbert Grover (whose artistic singing must be greatly praised), and Mr. T. H. Kennedy. The choral parts were very well sung by the Dundee Amateur Choral Union. Sinding's Symphony, an interesting and powerful work, was excellently played, under the direction of Mr. Kes. The only other piece in the programme was Liszt's Rhapsody (No. 4).

On January 29 the third Harrison-Simpson Concert was given with the following artists: Miss Evangeline Florence, Madame Alice Gomez, Mr. Andrew Black, Mdlle. Madeleine Ten Have, Miss Ethel Barns, The Royal Welsh Ladies' Choir, and Mr. Joseph Speaight.

The fifth meeting of the Dundee Society of Musicians, which took the form of a Pianoforte Recital by Miss Fanny Davies, was naturally one of unusual interest. Miss Davies was accorded a most enthusiastic reception and was elected a Hon. Member of the Society.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norwich "Gate House" Choir has entered its twenty-fifth season, and on the 7th ult. gave its forty-ninth Concert to an audience which completely filled Noverre's Room. Having been present at forty-eight of the Concerts given by this Society, I venture to affirm that Mr. Kingston Rudd, its painstaking conductor, has never had a finer lot of voices under his control than now respond to his beat. The parts are evenly balanced, the words are clearly enunciated, and light and shade are properly noticed. The Choir was heard in Benedict's "Home," Schubert's "To Sylvia," arranged for four voices by John E. West, and in two scenes from Purcell's "King Arthur." Solos were also

sung in good style by members of the choir. The committee usually engage some noted instrumentalist to vary the programmes, and on this occasion the choice happily fell on Mr. Leonard Borwick, who made his first appearance in Norwich. His programme, which took the form of a Recital, embraced compositions from the following masters: Bach, Scarlatti, Beethoven, Schumann, Rachmaninoff, and Liszt.

The common course of nature appears to be reversed in the case of the Norwich Philharmonic Society, for instead of age bringing decrepitude and weakness, it increases its vigour. The band grows larger and certainly more efficient, and its ninetieth Concert, on the 10th ult., compared very favourably with any preceding one. The long service of Dr. Horace Hill, as conductor, and Mr. F. W. B. Noverre, as leader, has no doubt something to do with the steady improvement shown by the members. The principal instrumental pieces were Haydn's Symphony in E flat (Salomon, No. 10), Schubert's "Unfinished" in B minor, Overture to "Anacreon," and the Coronation March from "Le Prophète." Songs were contributed by Mrs. Robin Gray and the Rev. A. E. Black.

The Diss Choral Society was sufficiently ambitious to give a performance of Mendelssohn's "Elijah," in the Corn Hall, on the evening of January 28, with a result which fully justified the step. The local band and chorus were strengthened by amateur help from London and Norwich, so that the choruses and accompaniments fared better than could be reasonably expected. The quartet of principals comprised Miss A. Muller, Miss H. Saunders, Mr. Harry Stubbs, and Mr. George Stubbs; while the minor parts in the double quartet were filled by members of the Society. The solos were rendered with commendable care and finish, but the most enjoyable features were the concerted numbers, which were sung with great taste. Mr. T. M. Pullen conducted, and great credit is due to him for the way in which he has trained the material at his command; Mr. T. E. Gatehouse led the band, and Mr. Hemstock did useful service at the organ.

A highly creditable performance of Haydn's "Creation" took place in the Public Hall, Ipswich, on the 18th ult., conducted by Mr. E. Minshall. The principal vocalists were Miss Emily Davies, Mr. Allen C. Orriss (a local tenor) and Mr. Musgrove Tufnail, who did full justice to their share of the work. The chorus consisted of the Nonconformist Choirs of the town, and the members gave a spirited rendering of the fine choruses which stud the "Creation." The band, led by Mr. Luther Hooper, proved of better quality than is usually heard in Ipswich, arising from the fact that military bandsmen formed the wind contingent.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

One of the most important events in our musical season was the first visit to Edinburgh of Mr. Arnold Dolmetsch and his party with their ancient instruments. Their first appearance was at the fourth of Professor Niecks's interesting series of University Concerts (January 29). The programme, which was drawn from works of the sixteenth, seventeenth, and eighteenth centuries, was comprehensive, varied, and thoroughly representative. The important part played by England before the eighteenth century was agreeably shown by the number and the beauty of the pieces by English composers. Henry Purcell was represented by a Toccata and a "Ground" for the harpsichord, and by a song from "The Indian Queen"; Thomas Morley, by "Fantazies for two viols"; Christopher Simpson, by "Divisions on a Ground" for the viol da gamba with harpsichord accompaniment; and three particularly charming pieces for two viols and harpsichord, by an anonymous English composer, were striking proofs of the careless exuberance of England's Golden Age.

The other numbers were mostly by Italian composers—Caroso's "Il Ballerino" for the viol and lute; a "Follia" for the violin, gamba, and harpsichord, by Corelli; and Sonatas for the harpsichord, by D. Scarlatti, in many ways the most important works on the programme, as they were of course the most advanced in form. French composers were represented by a very elaborate Suite for gamba and harpsichord, by Marais; three charming pieces for harpsichord, by Couperin; and Rameau's "Deuxième Concert" for the harpsichord, viol d'amore, and viol da gamba. Germany was represented only by Handel (a gamba and harpsichord Sonata). Songs by Purcell, Caccini, Legrenzi, and Lotti were well sung by Miss May Gibb.

The Edinburgh Bach Society took advantage of the opportunity to arrange a Concert where the public might hear some of the master's compositions on the instruments for which they were originally written. A well-chosen programme was rewarded, on January 30, by an audience which filled the Freemasons' Hall in every part, very few seats being unoccupied. The programme included a Sonata for gamba and harpsichord, which was received with great favour; the important D minor Concerto (particularly well played by Madame Dolmetsch), and a Sonata for viol d'amore, flute, and harpsichord. The songs included "Patron, das macht der Wind," with its peculiarly effective obbligati, and "Komm, süsses Kreuz," with the lovely gamba obbligato, most artistically played by Miss Dolmetsch. At both of these Concerts the interest of the conditions was heightened and the beauties of the compositions well brought out by the thorough sympathy of the artists with their work and the complete command they showed over their quaint and beautiful instruments. Mr. Dolmetsch himself played the violin, viol d'amore, and lute, as well as the harpsichord (accompaniments); Madame Dolmetsch the harpsichord; Miss Hélène Dolmetsch the viol da gamba; Mr. Mathison, second violin; Mr. Frank Laubach, viola; and Signor Barretta, flute. Miss May Gibb and Mr. T. H. Kennedy were equally successful in the vocal numbers.

The ninth and tenth of Messrs. Paterson's Orchestral Concerts were given on the 3rd and 17th ult. On the 3rd, Herr Burmester made his first appearance in Edinburgh, and roused enormous enthusiasm by his phenomenal playing. The Symphony was an interesting composition by Sinding. The programme also included the Introduction to the third Act of "Lohengrin" (well played and loudly encored) and the Rákoczy March. At the last Concert Mrs. Katharine Fisk was the vocalist.

Messrs. Paterson have reason to congratulate themselves on the enthusiastic support they have been able to command throughout their nine seasons of Orchestral Concerts; and the last three winters have abundantly shown that a larger hall would greatly increase the audiences and consequently the staying power of the Edinburgh part of the scheme.

MUSIC IN GLASGOW.

(From our own Correspondent.)

A model programme was submitted at the eleventh Classical Concert of the Choral and Orchestral Union, and, pleasing to relate, the audience was one of the largest of the season. Singular enthusiasm prevailed, moreover, throughout the evening, and more particularly at the close of the performance of Schubert's "Unfinished" Symphony. It is safe to say that under Mr. Kes's *bâton* the work has never been heard to finer advantage on the banks of the Clyde. Then Mr. Leonard Borwick once more showed his claims to first rank as a pianist, fairly revelling in the intricacies of Saint-Saëns's Concerto (No. 2) in G minor. Miss Ada Crossley again found high favour as a rising contralto, and her career will, doubtless, be watched with much interest by the numerous friends she has made this season in Glasgow.

On the 1st ult. the Scottish Orchestra renewed acquaintance with a City Hall audience, thanks to the enterprise of Mr. James Airlie, and on the 4th ult. Mr. Willy Burmester made his first appearance in Glasgow. His greeting was cordial in the extreme, the new-comer securing an easy series of triumphs, alike as regards his brilliant technique in the Paganini variations, and, in what is to more purpose, his artistic reading of the beautiful slow movement in Spohr's Violin Concerto (No. 7), as also the Bach air. Sinding's Symphony in D minor did not create much interest, and it may be doubted if further hearings would show that the work is even worthy of the young Scandinavian school. Miss Lydia Leburn, another new-comer, sang one or two

songs with pleasing effect. At the Popular Orchestral Concert, on the 8th ult., Madame Clara Samuell achieved, as she always does, an artistic success. Again Saint-Saëns was drawn upon, and if during the season we have had just more than enough of the clever Frenchman's compositions, it would be wrong to quarrel with many excellent bits of workmanship in his "Suite Algerienne." A "Handel Concert" formed the programme on the 11th ult., lengthy enough in all conscience, but embodying many examples of the composer of "The Messiah" at his best. The various choral numbers were exceptionally well rendered—in several instances the Choral Union sang, indeed, with ample vocal power, showing also the skilful training of Mr. Joseph Bradley, a conductor of musicianlike attainments. The soloists were Madame Samuell, Miss Clara Butt—whose remarkable voice created a great impression—Mr. Henry Piercy, and Mr. Douglas Powell; while Mr. Berry did admirable work at the organ. The annual Festival of the Choral Union took place after the Concert, when Sir Donald Matheson, an old and highly esteemed friend of the Union, presided over a large gathering.

Considerable interest centred in the programme drawn up for the last Classical Concert of the series, on the 18th ult. Mr. Mark Hambourg essayed Schumann's Concerto for pianoforte and orchestra with a fair amount of success. He has yet a good deal to learn, but nature has apparently endowed him with the "spark." The orchestral pieces in the programme included fine performances of Brahms's Symphony in D (No. 2), the Prelude to "Lohengrin," and Beethoven's "Leonora" Overture (No. 3). At the close of the last-named work Mr. Kes had a cordial recall on his last appearance at a Classical Concert. The vocalist was Mrs. Katharine Fisk.

The *plebiscite* Concert was announced to take place on Saturday evening, the 22nd ult., when the following, amongst other pieces, showed the results of the voting: Schubert's "Unfinished" Symphony, "Tannhäuser" Overture, Delibes's "Sylvia," and "Introduction to the Third Act of Lohengrin." But the whole selections show, indeed, the "people's will" on perfectly familiar lines, and one may well ask is it worth renewing an oft-told experience? On this occasion the orchestra made its last appearance for the season.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The appointment of Mr. F. H. Cowen to the conductorship of the Philharmonic Society has been received in all quarters with unalloyed satisfaction. The extreme probability of his accession to the post was foreshadowed in our Liverpool letter a couple of months ago as the result of that "wish" which was "father to the thought" in the minds alike of the band, chorus, and auditors who regularly attend these Concerts. As has been stated in the daily papers, Mr. Cowen also succeeds to the conductorship of the Hallé Concerts in Manchester, and thus the one orchestra which has for so many years past done duty in the two great Lancashire cities will be kept together, to the great advantage of both. Outside the special circle affected by the Concerts which he will be called upon to conduct, the advent of Mr. Cowen to these parts will be greeted with the heartiest welcome. As President of the Liverpool Musical Club during the period of its greatest vitality and before it became practically absorbed in the Incorporated Society of Musicians, the new-comer had been the friend of all the local professional men of his own calling. His repeated presence, and the production of his operas at the Court Theatre by the Royal Carl Rosa Company, had brought him into the happiest touch with another large section of the public, and his expected partial residence in this district will be as essentially good for the cause of art as it will be popular with all classes of musical people.

The two Concerts given by the Philharmonic Society during the past month included in their respective programmes the "Choral" Symphony of Beethoven and that by Tschaïkowsky in E minor (No. 5). The performance of the first-named work, though it revealed the weak spots in the chorus, and notably among the sopranos thereof, proved in all other respects a triumph for all concerned; and that of the modern composer was, because of its purely self-contained orchestral character, even better. The appearance of Mr. Cowen for the first time as permanent conductor took place on the 18th ult., and was marked by an ovation. The whole of the chorus and the occupants of the galleries, together with the greater part of the usually undemonstrative holders of private boxes and stalls, rose and applauded the new-comer in the heartiest manner, and again was enthusiasm manifested at the close of the Symphony and an excerpt from the familiar "Language of Flowers." Two more Concerts remain of the present season, one at least of which the late Sir Joseph Barnby had been engaged to direct while the appointment of conductor was still only placed in commission.

Much comment and not a little regret has attended the recent disposal of the Royal Court Theatre to other management. For many years past the building has been regarded not only as the most valuable asset, but as the home and headquarters of the Carl Rosa Company, and its ultimate destination is not unnaturally regarded with extreme interest and at least an equal amount of anxiety. It is stated, however, that the theatre will be conducted in future on similar lines to those hitherto followed, and that the public may rely upon being treated to the best of everything. It is to be hoped that all these promises will be carried out, and with the high-class management now promised, such is pretty sure to be the case; but it is regarded as an ominous sign that pantomime is again to take the place of grand opera next Christmas. In the meantime the regular Carl Rosa season, postponed from its customary place at the end of December, is now running its course—though the latter is limited to only about half its previous length—and an assurance is given that in future, as in the past, opera will form an important part of every year's engagements.

The Orchestral Society under Mr. A. E. Rodewald gave at its third regular Concert of the season Beethoven's Symphony (No. 8) in F, with very excellent effect, and the same fine body of performers is announced for other Concerts at the Philharmonic Hall later on. One of these is in connection with the winter evenings entertainments and the other for a charitable object. The Società Armonica, with Mr. W. C. Cafferata again in the conductor's seat, on the 11th ult. essayed Schubert's Symphony in C major. At the Sunday Concerts the orchestra, augmented for both occasions to the number of ninety, gave, on the 2nd and 9th ult., under Mr. W. I. Argent, Berlioz's "Fantastic" Symphony and a good selection from the works of Wagner.

The members of the Schiever Quartet have been more than usually successful this season, and their most recent appearance, on the 15th ult., placed once more in evidence the high condition of excellence reached by them and which, indeed, reminds the older race of Concert-goers of that wonderful organisation, consisting of Joachim, Vieuxtemps, Webb, Ries, Paque, Piatti, and others, from whom were recruited the Quartets of the Monday "Pops." at St. James's Hall nearly half-a-century ago. Mr. Theodore Lawson gave an excellent Chamber Concert on the 24th ult., the Quartet engaged being equal to all requirements. At Dreapers' Rooms the customary *Matinées* have been in progress, under the direction of Mr. S. Vickers, who is now the manager in residence. Recitals have been given during the past month by Messrs. de Greef, Stavenhagen, and Saunders.

Messrs. Harrison have given another of their Concerts, with quite a host of vocal and instrumental notabilities, whose individual performances, as usual, formed the chief attraction; and on similar lines the Saturday evenings of Mr. T. Shaw have been running their course.

The Music School, which for four years had pursued its work under disastrous conditions, owing to its outgrowing the building in which it was first established, has entered upon a new lease of life at the premises of the late Art Club, which time-honoured Institution last year unfortunately had to be wound up. The building in question is one of the best of its kind for the purposes to which it is now put that could be found in the kingdom. It possesses a very fine concert-room as well as every other accommodation, and is in the most important residential part of the city.

During the past month Organ Recitals at St. George's Hall have been given by Mr. Claude Ridley and Mr. E. T. Driffield, of Liverpool; Mr. H. W. Watson, of the Crystal Palace; Mr. J. H. England, of Leeds; and Mr. A. D. Currie, of Stirling. It is to be regretted that Mr. W. T. Best is lying most dangerously ill at his residence at Broad Green, near Liverpool.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The appointment of Mr. F. H. Cowen to succeed Sir Charles Hallé as director of the orchestra which has played so large a part in the remarkable development of a taste for high-class instrumental music in this part of the country, has given the greatest satisfaction to all those who were beginning to realise the necessity to re-establish that uniformity of control which, during nearly forty years under one conductor, had brought the *corps* into such a high state of efficiency. Our new chief has already shown that there is no danger of his allowing any carelessness among his forces, or of suffering us to yearn for that blending of effects and balance of tone to which we have been accustomed. The last Concert in January was remarkable not only for an absolutely perfect rendering of the *Scherzo* from Mendelssohn's "Midsummer Night's Dream" (which, strangely, had been kept out of hearing for some seventeen years) and of the "Egmont" and "Tannhäuser" Overtures, but through the introduction of the "Welsh" Symphony of the conductor, which, having been written in 1884, was very curiously charged by a confused local critic as being "reminiscent of some of Dvorák's devices," as well as being "based upon national melodies." If the lovely second subject in the opening *Allegro* is a national tune, the principality is even richer in the possession of musical gems than most people imagine it to be.

The performance of the "Francis" of Edgar Tinel, at the fifteenth Concert, was eagerly looked forward to as the one important choral novelty; and it is a pity that the performance suffered so greatly from many unforeseen circumstances as to cause a wonder how at any one of our provincial festivals four or five works could be undertaken in one week. The outline and scope of "Francis" were fairly discussed in The Musical Times of last October, so that it is unnecessary to enter into any detailed description of the plot. That M. Tinel has talent, industry, and ambition is evident; and he succeeds in impressing us with such an admiration for his earnestness and zeal as to kindle a hope that the time may come when, with far more moderate labour, he may be able to produce immensely higher results.

The sixteenth Concert of the series was rendered specially attractive by the re-appearance of Mr. Willy Hess, who played, in masterly fashion, Spohr's D minor Concerto and other pieces; and by the pianoforte performance of Madame Frickenhaus. Fortunately, Madame Alice Lamb was at hand ready to fill the gap caused by the indisposition of the expected vocalist, and to display a voice of somewhat limited compass, but of excellent quality, and such refinement of taste as led her to select Cowen's little gem, "Snowflakes," and Lassen's equally charming "All Soul's Day," and to interpret both with the requisite simplicity and delicacy. Mr. Brodsky conducted with energy and watchfulness, securing for Tschaïkowsky's Fantasie-Overture "Romeo et Juliette" quite as good a presentation as it deserved.

It certainly was disappointing that M. Tafanel was unable to come over from Paris to conduct the Concert on the 20th ult., but with M. Brodsky at hand no difficulty could possibly be felt; and the "Jupiter" Symphony, with Weber's Overture, "Der Freischütz," were very happily rendered; while the re-appearance of Dr. Joachim was sufficient to crown the evening with glory. In no work is the veteran violinist heard to greater advantage than in the Concerto of Beethoven, for the greater portion of which his massive breadth of style eminently fits him. Miss Sarah Berry is rapidly advancing in the public estimation; but she still has a passive style of singing which might, with gain, be occasionally shaken off.

For their third Subscription Concert, Messrs. Harrison, in conjunction with Messrs. Hime and Addison of this city, depended mainly upon the attractiveness of Mr. Ben Davies and Mr. Andrew Black, although other soloists and the Royal Welsh Ladies' Choir assisted. The third programme of Dr. Watson's choir was rich in that class of concerted music in which the "Vocal Society" delights; and a pleasant tribute was paid to Dr. Hiles by the excellent singing of his prize glee, "Hushed in Death."

In spite of the rivalry of the many pianists of unquestionable ability now competing for public favour, Mr. de Greef is establishing himself in the esteem of those able to appreciate the versatility of talent which he displays, combined with adequate executive dexterity and with considerable depth and fervour of expression. We are also grateful to him for avoiding many pieces which have of late appeared in almost every programme with tiresome persistence. He has *not* played here the "Carnival" or the "Papillons" of Schumann, and he has touched the rhapsodical effusions of Liszt as lightly as is possible in these days.

Of Chamber Concerts we have had two peculiarly interesting—that of Dr. Carl Fuchs at the Schiller Anstalt, with an admirable quartet party, giving the C sharp Minor (Op. 131) of Beethoven, and with Mr. Bispham as vocalist; and that of Mr. Edward Sachs, at the Concert Hall. The Manchester Philharmonic Society, of which Mr. G. W. Lane is conductor, announces that at its annual *fête*, July 4, held, as usual, in the Botanical Gardens, Dr. Hiles will have to adjudicate at a contest of male-voice as well as of mixed-voice choirs.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

So successful was the performance of "Israel in Egypt" given by the Gateshead Choral Society in December that the committee resolved to give the work a second performance, of a popular character, and this took place in the Town Hall, Newcastle-on-Tyne, on the 5th ult. A uniform price of one shilling was charged for admission, with the result that the large hall was crowded in every part and many people were unable to obtain admission.

The great success of this Concert suggests that there is a good opening for popular performances of standard choral works in large provincial towns. In Newcastle-on-Tyne there have been comparatively few opportunities in recent years of hearing important works for voices and orchestra, and it has been generally thought that the taste for such works has been gradually declining. It would appear, however, that the masses are ready and eager to show their appreciation for such works if they can be brought within their reach pecuniarily.

A Popular Concert was given in the Town Hall, Newcastle, on the 8th ult. The artists were Madame Goddard, Madame Burelli, and the Westminster Singers: Messrs. Walter Coward, Charles Ackerman, Harper Kearton, and W. H. Brereton. Miss Kate Liddle presided at the pianoforte.

At the Harrison Concert in Sunderland, on the 3rd ult., the Royal Welsh Ladies' Choir, under Madame Clara Novello Davies, created much enthusiasm. The other artists were Madame Gomez, Mr. Ben Davies, Mr. Andrew Black, Miss Ethel Barns (violin), Miss Ten Have (pianoforte), and Mr. Speaight (accompanist), all of whom were eminently successful in their efforts.

A performance of Haydn's "Creation" was given in Tower Hill Church, Wooler, on the 21st ult., by the newly-formed Wooler Choral Society, under the conductorship of Mr. C. Stanley Wise. The principals were Madame Strathearn, Mr. E. Kemp, and Mr. D. Harrison. The assistance of the Alnwick Orchestral Society was secured for the occasion, and the performance passed off very successfully.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

Burslem—the mother town of the Potteries—(thanks to Messrs. Basil Stuart and M. Hall) now possesses a theatre, and on January 27 the Mayor and Corporation

attended the opening performances by the Neilson Opera Company. The crowded audiences heard some excellent singing by principals and chorus. The venture has been a financial success.

Mr. D'Oyly Carte's Company occupied Hanley Theatre Royal for fourteen nights last month, and the "Vicar of Bray" was performed for the first time in this district.

On the 6th ult. "Judas Maccabæus" was performed, by orchestra and chorus of 150 performers, at Tunstall Jubilee Chapel. Mr. R. A. Binnall conducted, and the principals were Madame Conway, Miss Eardley, Mr. Hamlyn Crimp, and Mr. C. Meir. The chapel was crowded on the occasion.

A new choral organisation—the Wolstanton Choral Society—made its public appearance on the 13th ult., selecting Macfarren's "May Day." Although numerically small, evidence of sound and skilful training was given, and Mr. Blaikie (conductor) is to be complimented upon the success.

The Meakin Concert authorities engaged the Royal Artillery Band for their fifth Concert, on the 10th ult., at the Victoria Hall. The performance of this famous band (under Cavalier L. Zavertal) was an "object lesson" to the numerous bands of this district. Miss Hannah Jones and Master Ford rendered the vocal pieces of the programme. Mr. Sherratt accompanied.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

Mr. E. H. Moberly is a tower of strength to the cause of high-class music in Wilts and Hants, and the Concerts of the Test Valley Musical Society, under his conductorship, are always amongst the most important events of the season. The Concerts given on the 10th and 11th ult., at Salisbury and Winchester, were not less interesting in their way than any which had preceded them. No great choral work had been selected for performance, but the fine choir of the Society had ample opportunities for the display of its powers in the opening chorus of Brahms's Requiem, and in the Hymn of the Spirits of Arimanes, from Schumann's "Manfred." Part-songs by Leslie, Stanford, and others were also rendered to perfection. The string orchestra, a special feature of these Concerts, was heard to great advantage in Handel's Concerto Grosso (No. 7), an Elegie by Tschaïkowsky, and Grimm's Suite in canon form (Op. 10). The tone of the strings was admirable, and the attention to light and shade quite remarkable. Miss Montagu was the solo vocalist at each Concert, and Mr. Moberly conducted with his usual ability and judgment.

The Sarum Choral Society's Concert, on January 28—too late for detailed notice last month—was successful enough to justify reference to it now. A well-chosen selection of Handel's choruses, chiefly from "The Messiah," interspersed with vocal solos from the same master's oratorios, made up an interesting programme. The choral singing was very good throughout, and the solo vocalists, Miss Kate Cherry and Mr. Walter Foreman, acquitted themselves in a thoroughly satisfactory manner. A capable orchestra was led by Mr. F. L. Bartlett, Miss Aylward presiding at the pianoforte and Mr. E. W. Naylor doing good service at the organ. Pianoforte solos by Purcell and Scarlatti were also played by Mr. Naylor. Mr. W. T. Bowey conducted.

Cowen's cantata "St. John's Eve" and Van Bree's "St. Cecilia's Day" were performed by the Marlborough Choral Society, on the 17th ult., in the Town Hall. The chorus, consisting of about fifty voices, did full justice to its share of each work, and the solos were well sung by Miss Katie Thomas, Miss Beatrice Chambers, Mr. Ralph Peyton, and Mr. Arthur Shillito. Miss Greenland officiated as accompanist, and Mr. W. S. Bambridge was the conductor. Handel's "Samson" has been chosen as the next work to be put into rehearsal by the Society.

At Swindon the Harmonic Society, under the conductorship of Mr. George Whitehead, gave an excellent performance of Cowen's "Rose Maiden," on the 12th ult., in the Corn Exchange.

The appearance of the Hungerford Choral Society on the 5th ult. was a very satisfactory one, upon which the conductor, Mr. T. Webb, is to be complimented. Macfarren's cantata "May Day" and Jensen's "Feast of Adonis" formed the chief features of the programme, and the manner of their performance reflected great credit on all concerned, Miss Wells and Miss Dolton undertook the solos, the part-song in "May Day" being sung by Miss Wells, Mrs. Stuart Higgs, Mr. Hawkens, and Mr. Camp. Mr. J. S. Liddle played a violin solo, and a small but capable orchestra added considerably to the success of the Concert.

The Calne Musical Society gave a Concert in the Town Hall, on the 18th ult., when Gaul's "Holy City" and Cowen's "Rose Maiden" constituted the programme. The principal vocalists were Miss Monk, Miss Holbrook, Mr. A. Castings, and Mr. Jackson, and Mr. W. R. Pullein conducted.

The Westbury Philharmonic Society gave a miscellaneous Concert on the 4th ult., at the Laverton Institute. Gounod's "By Babylon's Wave," in the first part, and Dr. C. H. Lloyd's choral ballad, "Allan-a-dale," and Eaton Faning's "Song of the Vikings" in the second part, were admirably sung; and the orchestral numbers, including the *Andante* from Haydn's Symphony in D, were not less satisfactorily given. Miss Ada Potter and Mr. Alfred Wetten were the solo vocalists, and Miss Roe presided at the pianoforte. Mr. Alfred Foley conducted.

Romberg's "Lay of the Bell" was selected by the Melksham Choral Society for performance at the Concert which took place on January 30, under the conductorship of Mr. E. Nunn. The principals were Miss Eva Stratton, Mr. A. Marston, and Mr. Fritz Marston, and the band and chorus numbered about seventy performers. The Society has already set to work upon "The Revenge," which is to be performed at the next Concert.

The final arrangements for the Bournemouth Musical Festival, which is to take place this month, have been made, and the following vocalists have been engaged: Miss Gertrude Izard, Miss Greta Williams, Mr. Charles Chilley, and Mr. Henry Bailey. Mr. Charles Fletcher will lead the orchestra, and Mr. Cowen and Dr. Bridge will conduct their own works. The members of St. John's Choral Society gave a performance of Gaul's cantata "Israel in the Wilderness," in St. John's Church, Bournemouth, on the 4th ult. The solos were taken by Mrs. Robbins, Mr. Williams, and Mr. Robbins; the accompaniments were played on the organ by Mr. H. Holloway, and Mr. W. Lee conducted. The Boscombe Philharmonic Society, which has for its conductor Dr. W. E. Thomas, is in a flourishing condition, and the Concert, which took place on January 29, furnished unmistakable evidence of the fact. The programme was made up of selections from "The Messiah," twenty-five of the best-known numbers of the oratorio being given. On the part of the chorus, which numbered about eighty, there was a precision of attack and a confidence which told plainly of much conscientious study and careful rehearsal. The orchestra was a strong and efficient one, and did full justice to the Overture and Pastoral Symphony, as well as to the accompaniments. Miss Buckley, Miss Annie Wilson, Mr. Lloyd Chandos, and Mr. Tufnail were the principal vocalists.

The Southbourne Musical Society, of which Mr. Macklin is conductor, made its appearance on the 10th ult., with a miscellaneous programme, including Dr. Vincent's vocal fantasia on National Airs, and part-songs by Mendelssohn, Macirone, and Barnby. A small orchestra was led by Mr. Payn, and some excellent songs and violin solos were given by ladies and gentlemen of the locality. The Concert given by the Poole Musical Association, under the conductorship of Mr. Gerald Lee, on the 14th ult., was of a miscellaneous character, a prominent feature being Hamish MacCunn's choral ballad "Lord Ullin's Daughter," and a selection of part-songs and madrigals. Mrs. Gerald Lee, Miss Charlotte Dickens, Mr. Herbert Sims Reeves and Mr. Arthur Thorne also contributed to the programme.

A Concert was given in the Abbey Hall, Romsey, on the 11th ult., by the members of the Abbey Congregational Choir, augmented for the occasion. Sir Joseph Barnby's cantata "Rebekah" formed the first part of the programme,

the solos being taken by Miss Jessie Scullard, Mr. S. M. Boyle, and Mr. James Read. The work was well rendered and highly appreciated. The accompaniments were played by Mrs. G. C. Ely and Miss Maynard. Mr. W. Summers conducted.

The Lymington Choral Society gave a good performance of T. Mee Pattison's cantata "The Ancient Mariner," on the 11th ult., to a large audience. The solo vocalists were Madame Newling, Miss Edith Bower, Mr. F. H. Noyes, and Mr. W. G. Snook; and the accompaniments were played by Miss Edith Elliott and Mr. C. A. Frecknall. The conductor, Mr. H. G. Frecknall, is to be congratulated upon the complete success of the Concert.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

So far as quantity goes, Leeds has not been badly supplied with music during the past month. Of some nine or ten Concerts that have to be chronicled, however, more than half the number were no more than popular musical entertainments, of but little artistic importance. One of the most interesting events has been the twenty-fifth anniversary Concert of the Leeds Philharmonic Society, an institution which has done much for choral music in the town, producing many important works, in addition to the stock pieces that are necessary to the existence of such a society. Unfortunately, however, it has fallen upon evil days, entering upon the present season under a load of debt, and with the disadvantage of beginning work under a new conductor, whose appointment has been the subject of much adverse comment on the part of resident native musicians. Their patriotic instincts revolted at the introduction of a foreigner into the town. And now a rival Society, under the conductorship of a local musician, the organist of the Parish Church, has been formed, and is about to begin operations. Though any spirit of opposition is earnestly disclaimed by its promoters, it remains to be seen whether a town that has barely maintained one society will be able to support two. A programme, interesting to both the general public and the musician, attracted a large audience to the Concert on January 22. In Sullivan's "Golden Legend" Miss Emily Davies, Miss Hilda Wilson, Mr. Lloyd Chandos, and Mr. Watkin Mills were the soloists, and a work so familiar to all concerned in its performance went with the zest and spirit that might be expected. The first half of the programme was given up to a Purcell celebration—rather tardy, but not the less welcome. A much abbreviated version of his "St. Cecilia" Ode of 1692, in which the contralto solo, "The Fife," was taken by a member of the chorus, Miss H. M. Atkinson, was followed by some really interesting solos. Mr. Watkin Mills gave the fine air "Arise, ye subterranean winds," which he sang most forcibly; Miss Emily Davies chose a wonderfully expressive soprano air from "Dido and Æneas," and Mr. Chandos the popular "Come, if you dare." Mr. Beyschlag conducted with much ability, entering into the spirit of the music more thoroughly than on the other two occasions since his appointment. Within a fortnight during the past month two of the Subscription Concerts have fallen. On January 29 the string quartet of which Mr. Gompertz is leader showed the perfection of their *ensemble* in a Quartet by Smetana ("Aus meinem Leben," in E minor), and, together with Mr. Borwick, in Schumann's popular Pianoforte Quintet. Mr. Borwick's playing of solos by Chopin, Rachmaninoff, and Liszt was very fine, and marked by a warmth of expression not always noticeable in his performances. Mr. Bispham was, as vocalist, emphatically the right man in the right place. On the 12th ult. the brilliant virtuosity of Mr. Burmester and Mr. Frederick Dawson, tempered by the reticent singing of Miss Sarah Berry, were the leading characteristics of the Concert. Mr. Burmester gave a fine reading of the Seventh Concerto of Spohr, playing the slow movement with remarkable warmth of expression. An enterprise of importance to Leeds was begun on the 8th ult., when the Leeds Permanent Orchestra gave its first Concert. An institution more valuable to the town can hardly be imagined than a body of permanent professional musicians, who, constantly playing together, should soon be able to surpass the best manned "scratch" bands. Under Mr. Benton's conductorship a programme of fairly familiar music, of which the "Tannhäuser" Overture was perhaps the most exacting piece, was very satisfactorily performed. Mr. G. W. Buckley played two movements of Mendelssohn's Violin Concerto, and Miss Edna Thornton and Mr. William Thornton were the vocalists. On the 10th ult. Mr. Gordon Heller, a local teacher of singing, gave a Concert, at which the excellence of his teaching was demonstrated by the efforts of seventeen pupils, whilst the severity of his taste was shown in the high character of their songs. Miss K. Brigstocke was the pianist, and played pieces by Schumann and Chopin with good taste. On the 14th ult. Miss Cover gave an interesting Concert in aid of charity. A choir, got together for the occasion, took part in Mendelssohn's "Lorelei" and Gade's "Spring Message"; Miss Emily Shinner was the solo violinist and Miss Cover the solo pianist. At Mr. Whitelock's Subscription Concert, on the 17th ult., Madame Fanny Moody, Mr. Charles Manners, and Mr. Wills Page were the vocalists, and Mr. Christensen was the pianist, in a programme that calls for no criticism. Nor could the "Musical Evening" of the Messrs. Haddock, on the following day, be regarded as of any special moment, save that it introduced in Mr. Calamani an accomplished young violinist new to Leeds. The vocalists were Miss Rosa Travis, Miss Alice McFarlane, Messrs. John Child and Stanley Cook; and Mr. Arthur Ayres played pianoforte solos by Chopin and Liszt in artistic style.

At Bradford the Permanent Orchestra has given two more Concerts. On January 25 Mr. Dunn's masterly playing of the Beethoven Violin Concerto was the chief feature of the programme, which also included the "Tannhäuser" Overture, now in danger of becoming hackneyed, and Mr. Hamish MacCunn's graceful Overture "Land of the Mountain and the Flood." Miss Maggie Purvis was the vocalist. On the 7th ult. Mr. Burmester appeared at the fifth Subscription Concert. Not even his phenomenal playing could make Paganini's First Concerto other than tedious, and the best thing in the programme was Tschaïkowsky's F minor Symphony, a fine performance of which was given by the Hallé band, under Dr. Stanford's able conductorship. Wagner's "Faust" Overture, too, came by way of a novelty, and was, therefore, the more welcome. Miss Janson was the vocalist. The Bradford Harmony Society, whose business is the cultivation of chamber music, gave a Concert on the 3rd ult. Smetana's Pianoforte Trio (Op. 15) and Brahms's Violin and Pianoforte Sonata in G (Op. 78) were the principal things in the programme, the players being Messrs. Müller (violin), Giessing (violoncello), and Oppenheim (pianoforte).

Of two Subscription Concerts at Huddersfield, one might be more appropriately styled an entertainment, the entertainer being Mr. George Grossmith. On the 11th ult., however, an Orchestral Concert was given by the Hallé band, under Dr. J. C. Bridge's conductorship. Dr. Bridge's "Chester" Symphony, written for the Chester Festival of 1894, was capitally played, and Mr. Brodsky gave an exceptionally fine reading of the Mendelssohn Violin Concerto. The rest of the programme does not call for detailed notice, but mention must be made of the able singing of Mr. John Browning. Lady Hallé and Mr. Leonard Borwick's admirable playing was the feature of the third of the Halifax Subscription Concerts, on the 5th ult.; Max Bruch's beautiful G minor Concerto was superbly played by Lady Hallé, and Mr. Borwick gave a most sympathetic reading of the Etudes Symphoniques of Schumann. On January 28 the Wakefield Chamber Concerts were resumed. The Gompertz Quartet gave a remarkably fine performance of Tschaïkowsky's Quartet in D (Op. 11), and were also heard in Schumann's Quartet in A (Op. 41, No. 3) and the *Scherzo* from Cherubini's in E flat. Messrs. Gompertz, Kreuz, and Ould contributed solos for their respective instruments, and Miss Edith Miller sang with much dramatic feeling and intelligence. The time has hardly come for the rush of choral performances, but a couple of early ones have to be chronicled. On the 17th ult. the Bramley Choral Society, under Mr. Alfred Benton, gave Mendelssohn's "Hymn of Praise," Miss Sellars, Miss

Thornton, and Mr. Tom Childs being the soloists. And on the same evening the St. Cecilia Society, of Harrogate, also gave Mendelssohn's popular Symphony Cantata, coupled with Professor Stanford's "Revenge." Mr. J. S. Jones was the conductor, and the solos were sung by Miss Wilby, Mrs. Holgate, and Mr. Charles Ellison. The programme also included movements from Symphonies by Beethoven and Schubert, and a Suite for orchestra by Mr. Guy S. Jones, composed specially for the Society.

MUSIC IN PARIS.

(From our own Correspondent.)

At the Opéra here it is the familiar old works which are most frequently performed. On the 3rd ult. Donizetti's "La Favorita" was revived, with Madame Deschamp-Jehin and MM. Alvarez and Renaud in the principal parts. Although considerably faded now-a-days, this class of music still has its admirers among a section of the public.

The Opéra Comique treated us to a *reprise* of Rossini's "Il Barbiere" on January 25, and on the 10th ult. we had the *début* of Mdlle. Marie Garnier in "Lakmé." Her voice, although a little thin, told well in the more tender passages. The first performance here of "Le Chevalier d'Harmenthal," by Messager, has been delayed, as the work has had to undergo revision.

As regards the Lamoureux Concerts, and those of M. Colonne, the interest attaching to first performances of new works has recently been wanting here, the two eminent conductors having confined themselves to repeated performances of Berlioz's "La Damnation de Faust," which work continues to attract crowded audiences, and the success of which appears to be incapable of becoming exhausted. The Lamoureux Concert of January 19, however, included a first hearing of a poème lyrique by M. Henri Luty, entitled "Stella," set to verses by Victor Hugo, and sung by Mdlle. Passama; a somewhat monotonous composition. At an extra Concert, given on the 13th ult., M. Lamoureux, for the first time, relinquished his conducting *bâton* in favour of M. Safonoff, the director of the Moscow Conservatoire, who conducted the Fifth Concerto in E flat of Rubinstein, in which M. Lhévinne, a pianist of very great talent, played the solo part. From this circumstance it has been surmised that, after his visit to London, M. Lamoureux would probably go to Russia with his entire orchestra—a conclusion which is at least as premature as such an undertaking would be difficult of realisation.

The Concert of January 19, at the Opéra, was devoted to the young, the very young, musicians, and the general impression was that an artistic enterprise of such importance should be placed at the service of talent of somewhat more pronounced maturity. M. Büsser, in a suite superscribed "à la villa Médicis," and M. Hirschmann, in an orchestral suite, gave proof of talent and of a happy flow of melody. M. Bachelet showed himself a rather more experienced musician in his "Songe de la Sulamite," some portions of which are decidedly interesting. A great success was achieved by the "Prologue" to "Françoise de Rimini," to which the composer, M. Ambroise Thomas, was listening in one of the boxes, receiving an ovation on the part of the audience, which proved to be the last in his long career. At the Opéra Concert of the 9th ult. the programme included M. Lefebvre's "La Sainte Cecile," a very estimable work, no doubt, but somewhat deficient in individuality; the "Poème Carnavalesque" of M. Silver, which seemed to lack the proper spirit; the fine "Rhapsodie Cambodgienne" of M. Bourgault-Ducoudray, which produced an excellent effect; "La Belle au Bois dormant" of M. G. Hue, which contains some very fine parts, one of them, "l'oiseau bleu," being encored; and, finally, a march, with chorus, by Madame de Grandval.

M. d'Harcourt has abandoned the Concert undertaking which he has carried on during the last four years, on account of differences between himself and his orchestra. He is a Society man, very wealthy, and passionately fond of music, which latter taste led him to the building of a Concert-room where he might himself conduct his own orchestra. Finding the enterprise to cause him rather more unpleasantness than pleasure, he withdraws from it, as he has an undoubted right to do.

The Concerts of chamber music here occupy an important place; their number is very great, and they are *all* interesting! We may instance those of M. Lefort, where Brahms's "Sérénade inutile" was recently greatly applauded; of M. Philippe, where a first performance of the Sonata for pianoforte and violoncello by Bernard has just been given; of M. Parent (Trio by Le Borne); of M. Nadaud (first performance of a "Quintet Fantasie" by Alary); of the Société pour instruments à cordes et à vent (Nonetto, by Naumann, and Ottet, with pianoforte, by Rubinstein). Then there are the Concerts of M. Lederer, solo violinist of the Lamoureux Concerts; those of M. Feesch, a very gifted young violin player; of M. Mendels, with his Concerts intended for students, &c.

As for the pianists, they would, could they be mustered together, form an imposing *corps d'armée*. Amongst their number we will mention M. Stefanski (American), M. Scriabine (Russian), M. Lockwood (American), M. Schousboe (Danish), M. Litta, M. Lhévinne (Russian), M. Livon (from Marseilles)—all have won the favour of the public, all are applauded, all attract full houses. Particularly interesting, on account of its specialty, was the Concert devoted to compositions for two pianofortes given by M. Paul Brand; as was also that given by Mdlle. Pollack, a young pianist, pupil of Madame Hainl-Poitevin, who may henceforth be ranked amongst our best performers on that instrument.

M. Vidal has been appointed *chef d'orchestre* at the Opéra, in the room of M. Malier de Montjan, who has resigned.

M. Fissot, whose death has recently occurred, will be replaced in the pianoforte professorship he held at the Conservatoire by M. Pugno, who, on his part, will be succeeded by M. X. Leroux in the class for harmony. The death of Ambroise Thomas is noticed at length in another column.

MUSIC IN AUSTRALIA.

(From a Correspondent.)

Music is making good progress in Melbourne. On December 17 Sterndale Bennett's cantata "The Woman of Samaria" was performed in the School Hall, by the combined choirs of the South Yarra Presbyterian Church and the South Yarra Musical Society, under their conductor, Mr. Thomas J. Hammond. The solo work was entrusted to Miss Alice King, Miss Marion Porritt, Mr. E. G. Maddocks, and Mr. Thomas Watson; and the accompaniments, arranged for pianoforte and harmonium, were efficiently played by Miss Charlotte Stokes and Mr. Romanis. The second part of the programme contained, among other pieces, Heller's "La Truite," pianoforte solo, played by Miss H. Thompson; Mozart's cavatina, "Porgi amor," artistically sung by Miss Alice King; and the Bridal Chorus from Wagner's "Lohengrin."

The performance in the Cathedral, on December 20, of Spohr's "Last Judgment" attracted a very large congregation. The choir was augmented for the occasion and sang with accuracy, precision, and intelligent expression. The solos were entrusted to Masters Elcoate and Daniell, Messrs. W. F. Wyatt, F. Clutsam, and H. Rofe. No little of the success of the interpretation was due to the skill displayed by Mr. Ernest Wood at the organ. The Cathedral was again crowded on Christmas Eve, when, in addition to excerpts from Handel's "Messiah," several carols were sung, which doubtless revived in the listeners many pleasant memories of the "Old Country." Mr. Wood again proved himself a master of his instrument by his performance of organ solos by Best and Guilmant.

The annual Christmas Concert by the Royal Metropolitan Liedertafel took place on December 23, in the Athenæum, in the presence of a highly appreciative audience. Carols formed a considerable portion of the programme. Solos were admirably sung by Messrs. Rendall, Rofe, and W. A. Chamberlin. Herr Hattenbach contributed violoncello solos, and the renderings by the St. Paul's Cathedral Vocal Quartet Party were deservedly much applauded. Mr. E. Ward conducted with his usual skill, and shared, with Mr. G. B. Fentum, the duties of accompanist.

The Malvern Choral Society, Victoria, eclipsed all its previous efforts at the Concert given on December 20, at which Cowen's "St. John's Eve" was performed, assisted by an orchestra, with Mr. S. A. Ralph as principal. The solo parts of the cantata were sung by Miss Stirling, Miss Catomore, Mr. S. Hall, and Dr. H. Murray, all of whom acquitted themselves with great credit. The choral portions of the work were excellently rendered, and the prolonged applause at the conclusion testified to the satisfaction the performance had given. Mr. J. Hasler conducted.

MUSIC IN AMERICA.

(From our own Correspondent.)

The week within which this letter is written will be the last of the regular season at the Metropolitan Opera House, and the list of works to be given will fittingly close a season which, in spite of some defects heretofore alluded to, has no doubt fulfilled all anticipations. The final week began on Sunday evening, the 9th ult., with a performance of Berlioz's "Damnation of Faust," which was considerably the best attempt at oratorio given at the Metropolitan this winter, with the solo parts allotted to Madame Nordica and Messrs. Lubert, Castelmary, and Plançon. "Die Meistersinger" (in Italian), "Les Huguenots," "Faust," and "Carmen" will follow, and then the rather jaded and pampered opera-going public of New York will have a short period of rest preparatory to the opening of the Damrosch Company (now in Boston) with a season of German opera early in March. This latter season will include "Tristan und Isolde," "Siegfried," "Götterdämmerung," "Tannhäuser," "Lohengrin," "Meistersinger," "Fidelio," and Mr. Damrosch's "Scarlet Letter."

In orchestral work probably the most important of recent events was the last Concert of the Philharmonic Society, when Tschaïkowsky's first Symphony received a most able and enthusiastic rendering for the first time in New York. The Boston Symphony Orchestra has continued its visits, and the Kneisel and Dannreuther Quartets have had the field of chamber music pretty much to themselves, the latter giving at its last Concert, some three weeks ago, Rubinstein's C minor Quartet, a Prelude and Minuet by Andreoli, and a Quartet by Richard Strauss for pianoforte, violin, viola, and violoncello, with Mr. Paolo Gallico at the pianoforte. Mr. Josef Kovarik, the new second violin of this Quartet, is ably filling the place of his predecessor, Mr. Thiele, though quite a young player. The playing of Mr. Sauret does not seem to have awakened the enthusiasm which it deserves. The fact is, he has made the mistake of visiting America at a time when there were already too many solo violinists here before him, and his classical and dignified style does not seem to be duly appreciated by our capricious and spoiled public. At the seven Concerts to be given at the Metropolitan by the Chicago Orchestra, under Mr. Theodore Thomas, the chief compositions will be Beethoven's Seventh and "Eroica," Tschaïkowsky's Sixth, Brahms's Fourth, Schumann's First, Schubert's B minor, and Dvorák's "New World" Symphonies, besides a number of Wagnerian selections. The soloists will be Messrs. Rafael Joseffy, Plunket Greene, Ben Davies, Max Bendix, Bruno Steindel, Edmund Schuecker, and Madame Materna. Mr. Joseffy, by the way, after a five years' absence from the concert platform, has been playing in Philadelphia and Baltimore with the Boston Orchestra.

Among Concert vocalists, Mr. Plunket Greene is, perhaps, holding chief place at the moment, though a very delightful series of Song Recitals by M. Victor Maurel, of the Metropolitan Company, should be mentioned.

This is the season of the year when the waters of Church music begin to be troubled, and already a few important changes, to take effect on May 1, may be noted. One of these is the engagement at the Fifth Avenue Baptist Church of Mr. Harry Rowe Shelley. Mr. Shelley has always been identified with Brooklyn, having at one time been organist for the late Henry Ward Beecher at Plymouth Church. His removal will bring to New York a very brilliant performer and talented composer. He succeeds Mr. Arthur Whiting, who came from Boston last year, and who now retires in order to give his time exclusively to the pianoforte and to teaching. Another important change which is to take place is at the Church of the Incarnation, at Madison Avenue and Thirty-fifth Street, which is one of the richest and most conservative churches in the city. The music there has for the past fourteen years been in charge of Mr. Arthur D. Woodruff, solo tenor and choirmaster, with an excellent staff of soloists and a most admirable choir of about thirty voices. This fine choir is now to be disbanded to make way for a surpliced choir of men and boys, which will be under the direction of Mr. Warren R. Heddon, who comes from the Church of Zion and St. Timothy. He will also retain control of his present choir with a deputy at the organ. It may be mentioned, in passing, that Mr. Woodruff has just been appointed to conduct the Mendelssohn Glee Club for the balance of the season, in the place of the late Joseph Mosenthal. The Church of the Ascension will also probably re-arrange its musical affairs, removing its choir of men and women from the West gallery to the chancel, and vesting them, with a large new organ in place of the present somewhat inadequate instrument.

An inaugural Recital was given on the fine new Jardine organ in the Church of St. Mary the Virgin, on Sunday evening, the 9th ult., in which Dr. Messiter, of Trinity Church, Mr. R. H. Warren, Mr. C. B. Rutenber, Mr. William C. Carl, Dr. Prentice (the organist of St. Mary's), and others took part.

Within a few days steps have been taken by some of the leading organists of New York towards the formation of a guild of American organists. The objects of the proposed organisation are various, but the principal one is the raising of the standard of instrumental and theoretical efficiency, and the securing of a fuller recognition of the importance of the functions of the organist from church authorities. Some of the best men in the country are engaged in the movement, which bids fair to be one of considerable importance.

In Boston the principal theme just now is the German opera, which is being given there by the Damrosch Company preparatory to its coming to New York. The venerable Handel and Haydn Society gave a performance of Verdi's "Manzoni Requiem" on the 2nd ult., with Professor Parker, of Yale College, at the organ, and Mr. B. J. Lang as conductor. Local accounts give this effort of the Society but scant praise.

The city of Newark, New Jersey, a thriving manufacturing centre, only a half-hour's ride from New York, has a Symphony Orchestra. For many years a good deal of excellent choral work has been done in Newark, its Harmonic Society having maintained an existence for an unusually long number of years—as such organisations go in America—and having always kept up a good standard of selection. The Schubert Vocal Society and a later rival—the Newark Madrigal Society—have also done much exceedingly satisfactory work. But instrumental music has not reached any very vigorous development in Newark, probably because of the nearness of that city to New York, which enables its music-lovers to reach all the best entertainments of the metropolis with very little effort and almost no expense. The inauguration of an orchestra of its own therefore marks a distinct advance in the musical development of Newark, and the programme of the first Concert, given on January 24, including Beethoven's Second Symphony, the Schubert "Rosamunde" music, and a number of miscellaneous selections of good order, makes a creditable beginning.

The resignation of Mr. A. C. Monroe from the presidency of the Worcester County Musical Festival Association, of Worcester, Massachusetts, inflicts a serious loss on that body. The Worcester annual Festivals always reach a high plane, and are especially noteworthy because they are given in a rather small manufacturing city, somewhat removed from any large musical centre. They have been conducted for many years by Mr. Carl Zerrahn, of Boston; but much of the financial prosperity has resulted from the efficient management of Mr. Monroe. The Association shows all debts paid and a trust fund of some 7,000 dollars in the treasury—a singularly good exhibit, under the circumstances—and Mr. Monroe feels that he can now properly retire and devote himself to pressing business engagements. It is to be hoped that the Worcester Society will thrive as well under the management of his successor.

On the 11th ult., at Brixton Hall, Mr. Francis A. Fahy delivered what the programme called a Concert-lecture on "Songs of Irish Life." It differed from an ordinary lecture in that there would have been a prodigiously long Concert left for the enjoyment of the crowded and most appreciative audience even if Mr. Fahy had spoken never a word. Twenty-two songs, most of them of four or five verses, make up a liberal programme in themselves. Interspersed as they were on this occasion by explanatory remarks and anecdotes, they formed a veritable "monster programme" of the good old-fashioned type. The songs themselves were mostly new, fourteen of them being by Mrs. J. Needham, who has already made a name as a composer, as Mr. Fahy has as a writer of Irish songs. The "Four Irish Ballads," as well as the very charming "Irish Lullaby" reviewed in this paper some months ago, were included, as well as several of her most recent efforts—*e.g.*, "The brown round wheel," an effective spinning song with an appropriately whirring accompaniment; "The Queen of Connemara," a spirited boat song; "The Donovans," illustrative—in the Gilbert-Sullivan patter style—of Irish hospitality; "Drinking away," a jovial ditty in praise of Irish beer (!), and sundry others by the same clever composer. With these modern specimens of Irish songs were some old favourites by Thomas Moore and Samuel Lover, as well as several of the clever arrangements of old Irish tunes, by Professor Stanford and Mr. Arthur Somervell. We regret our inability to enlarge upon Mr. Fahy's interesting and frequently amusing remarks anent these specimens of the songs of his country and the traits of the Irish character which they reflect; but the mere synopsis of his Lecture would occupy more space than we can spare. The singers included Miss Mabel Berrey, Madame Belle Cole, Mr. Joseph O'Mara, Mr. William Webster, and Signor Foli.

Bach's "Passion" music (according to the text of St. John) was performed at St. Anne's, Soho, for the first time this season, on the 21st ult., under the direction of the organist, Mr. E. H. Thorne. It has for many years been the custom at this church, during Lent—a custom originated by the late Sir Joseph Barnby—to give this setting of the story of the Crucifixion instead of the better known "St. Matthew" music. Though less vigorous than its companion, the "St. John" is quite as rich in devotional feeling and pathos, and as fully deserves a permanent home in London, such as it has obtained in Soho. All the orchestral effects designed by the composer are not possible now-a-days, in consequence of some of the instruments for which he wrote having become obsolete; but the general character of the work was preserved by a band numbering nearly twenty. The choruses were well sung, and the solos were ably given by Mr. Sweeney (*Christus*), Messrs. Horncastle and Pennington (the *Narrators*), Mr. Grand, and others. The congregation heartily joined in the chorales. The service was Walmisley's in D minor, and at the close the late Sir Joseph Barnby's hymn, "Jesu, lover of my soul," was sung.

At St. Paul's Cathedral the Festival of the Conversion was celebrated, on January 25, according to custom, by a performance of the greater portion of Mendelssohn's oratorio illustrating the life and mission of the great Apostle. Again the splendid choruses, "Rise up, arise," "O great is the depth," "How lovely are the messengers," and the choral, "Sleepers, awake!" were delivered with unsurpassable effect by the chorus of 250 voices and orchestra of over fifty performers, under the direction of Dr. Martin, the organist being Mr. Macpherson. The soloists were members of the Cathedral Choir. The dignity and devotional feeling pervading "St. Paul," combined with the persuasive power of beautiful (because always appropriate) melody, as usual held spell-bound a congregation filling every portion of the vast Cathedral. The popularity of services of this description is evidently still increasing. Psalms cx., cxii., and cxlvii. were sung to chants by Dr. Crotch, Lamb, and Sir John Stainer respectively, and the setting of the Canticles was by Dr. Steggall.

The Post Office Musical Society reflected credit upon its taste and judgment by choosing for the principal feature of its Concert at Queen's Hall, on the 10th ult., Mr. John Francis Barnett's cantata "The Ancient Mariner." This work, first given at the Birmingham Festival of 1867, contains so much grateful music both for chorus and soloists, that it is rather surprising the opportunities for hearing it are not more frequent in the metropolis. The cantata certainly elicited the closest attention on this occasion and was received with marked approval. Madame Annie Buckland so expressively rendered the tender air "O sleep! it is a gentle thing," that it was with difficulty she evaded the demand for an encore. Madame Annie Marriott and Mr. Charles Chilley also ably discharged their respective duties, and Mr. Sydney Beckley (apologised for on the ground of hoarseness) was the bass soloist. The choral and instrumental portions were steadily performed under the *bâton* of Mr. Charles Stevens, and Mr. W. A. Soyer was at the organ.

Mr. Albert Fransella's new gold flute, manufactured by Messrs. Rudall, Carte, made its public *début* at a Concert given by its possessor on the 7th ult., at the Queen's (Small) Hall. The middle and lower registers of the instrument certainly possess a fine tone, somewhat suggestive of a saxophone, but the instrument must be heard in an orchestra before the artistic value of the adoption of its costly material can be truly gauged. The Concert-giver was heard in Dvorák's Trio in B flat (Op. 21) and in Beethoven's Serenade (Op. 25), but to greater advantage in Goddard's Suite (Op. 116) and in pieces by Chopin, Lefebre, and in two new pieces written for the flute, respectively named "Le Tourbillon" and "Second Impromptu," by Andersen. The vocalists were Miss Regina de Sales and Mr. W. A. Peterkin; the former once more brought forward Purcell's "Nymphs and Shepherds," of which we have heard overmuch of late.

Mr. Bernard Fowles made an excellent selection of chamber compositions for his Concert on the 15th ult., in the Queen's (Small) Hall. The opening work was Schumann's Sonata in A minor for pianoforte and violin (Op. 105), neatly played by the Concert-giver and Mr. Ernest Hopkinson. The abilities of Mr. Fowles as a solo executant found telling exposition in Ferdinand Hiller's "Modern Suite" (Op. 144), the fifth (*Alla marcia*) of the six movements being rendered with all the requisite point and decision. Mr. Hopkinson's finished performance of Svendsen's Romance for violin was fully entitled to the commendation it obtained. Saint-Saëns's ingenious Variations for two pianofortes upon a theme by Beethoven (Op. 35) was played by Messrs. Ernest Fowles and Bernard Fowles. Imboden's "Wiegenlied" and "Trennung" derived the utmost advantage from the careful singing of Mrs. Mary Davies.

The Hampstead Popular Concert, held at the Vestry Hall on January 31, brought together for Brahms's Quintet in F those capable executants, Messrs. Ludwig, Collins, Gibson, Hobday, and Whitehouse, who developed all the leading features of the work in a thoroughly artistic manner. The first-named violinist had for solo the *Adagio* from Max Bruch's Second Concerto, a piece excellently qualified to display his command of expression. The pianist was Mr. Leonard Borwick, who distinguished himself in an Intermezzo by Arensky and a Prelude by Rachmaninoff, besides uniting with Mr. Whitehouse in a fine performance of Beethoven's Sonata in A for their respective instruments. Mr. David Bispham did the fullest justice to Dvorák's "By the Waters of Babylon," to a couple of Gipsy Songs from the same pen, and to the voice part in Mr. H. Walford Davies's lofty setting of Browning's "Prospice," with string quartet.

Miss Rosalind Ellicott gave a Concert of her chamber music on the 12th ult., at the Queen's (Small) Hall. Chief interest was perhaps attached to a Pianoforte Trio in D minor, a work which, in common with others by this talented composer, displays loftiness of aim and artistic workmanship combined with considerable melodic charm. The programme also included the Pianoforte Trio in G and the pleasing Sonata in D for pianoforte and violin, which was most effectively played by Miss Sybil Palliser and Mr. Richard Gompertz. The last-named artist, assisted by Miss Ellicott at the pianoforte, also gave an effective rendering of a charming Romance and vivacious Polonaise,

and also took part in the trios with Signor Piatti. Very welcome variety was given by Mr. David Bispham, who sang five songs by the Concert-giver, the best of which was entitled "Aus meinen Thränen." The Concert was largely attended."

Three of our leading amateur orchestral societies gave Concerts in quick succession at the Queen's Hall during the past month, the Royal Amateurs on the 12th, the Strolling Players on the 13th, and the Stock Exchange on the 18th ult. Of these the last-named was the most interesting the players maintaining the high standard of efficiency they have reached under the direction of Mr. George Kitchin. The programme included Schubert's bright and Mozart-like Symphony in C (No. 6); Schumann's Pianoforte Concerto, played in a refined, if not very forcible manner by Miss Elizabeth Torrens-Johnson; a new and, on the whole, very effective Overture to "Othello," by Mr. Walter Macfarren, conducted by the composer; and Massenet's ballet music to "Le Cid." The male-voice choir rendered some part-songs with admirable finish, and Mrs. Helen Trust was alike happy in her choice of songs and in their execution.

At Trinity College, on the 4th ult., there was a Recital by Messrs. H. and G. Saint-George, of compositions for the viol d'amore and viol da gamba, the object being to exhibit the special characteristics of these ancient instruments in suitable music. The oldest pieces for the viol da gamba were an air and saraband by John Jenkins (about 1630) and a musette by De Caix d'Hervelois (dating back to 1683). These proved by no means ineffective works. A series of movements by A. Ariosti (1712) for the viol d'amore and an Adagio by Roland Marais (about 1720) were also particularly interesting compositions. The Messrs. Saint-George manifested complete knowledge of the resources of their instruments and throughout played with feeling. To diversify the programme, Miss Janie Bridges sang (with notable grace and refinement) airs by Cowen and Denza.

The funeral of Lord Leighton took place at St. Paul's Cathedral, on the 3rd ult., with impressing solemnity. Musicians owe a debt to the late President of the Royal Academy of Arts, for he was the first to publicly recognise music in his office as one of the fine arts. The anthem was "Blessed are they that mourn," set to music by Brahms; Purcell contributed the strains to "Thou knowest, Lord, the secrets of our hearts." Professor Villiers Stanford was drawn upon for a setting of "I heard a voice from heaven," and Beethoven's "Equale" for four trombones was played for the first time at a Church Service in England, by Messrs. Case, Hatfield, A. and J. Matt. The wide views and appreciative musical taste of the late great artist were admirably indicated in the above selection, which was rendered with the utmost impressiveness.

An international competition has been opened by our Milan contemporary, *Il Teatro*, for the composition of a one-act Opera, with prizes of 3,000, 1,500, 1,000, and 500 francs respectively, and an additional 1,000 francs for the most approved libretto, which must be written in Italian. The money has already been deposited with a banker. No restriction is made as to age or nationality, and the proprietorship of the successful works remains with their respective authors. M. Gagon Steiner, the actual promoter of the scheme, moreover guarantees the performance in Vienna, during the Exhibition to be opened there next June, of six of the scores most approved of by a competent jury. Intending competitors may obtain all further information on application to the directors of the journal, *Il Teatro*, No. 3, via San Rafaele, Milan.

The forthcoming Festival performances at Bayreuth are announced to take place as follows: There will be five series of representations of "Der Ring des Nibelungen," from July 19 to August 19—viz., "Das Rheingold," on July 19 and 26, August 2, 9, and 16; "Die Walküre," on July 20, 27, August 3, 10, and 17; "Siegfried," on July 21 and 28, August 4, 11, and 18; "Götterdämmerung," on July 22 and 29, August 5, 12, and 19. The performances of "Das Rheingold" are to commence at five o'clock in the afternoon; those of the other parts of the Tetralogy at four o'clock. The price of a numbered stall for each series is eighty marks. Tickets may be obtained and lodgings secured (for which purpose a special committee has been formed, as in former years) by communicating with Herr A. von Gross, Bayreuth, Bavaria.

The National Sunday League Concert at Queen's Hall, on the 9th ult., was in memory of Sir Joseph Barnby. The lamented musician was represented in the programme by his expressive oratorio "Rebekah," the anthem "Grant to us, Lord," and the motet "King all glorious," the efficient performance of each of which evoked the utmost admiration and respect of a densely crowded assemblage. The soloists in the oratorio were Madame Emily Squire, Mr. Joseph O'Mara, and Mr. D. Price (the latter in lieu of Mr. R. Hilton), with whom in those moving quartets, Sterndale Bennett's "God is a Spirit" and Spohr's "Blest are the departed," was associated Madame Belle Cole. Sir Arthur Sullivan's noble "In Memoriam" Overture exercised its accustomed influence upon attentive listeners.

The Royal Carl Rosa Opera Company concluded its brief London season at Daly's Theatre on the 15th ult. The works mounted since our notice of last month were "The Daughter of the Regiment," "Faust," "The Flying Dutchman," "Hansel and Gretel," "Pagliacci," and "Cavalleria Rusticana," concerning the performances of which it is only necessary to say that the excellence of *ensemble* which distinguished the renderings of the operas previously given was fully maintained. The announcement that this company has arranged for an annual London season at Christmastide will doubtless be welcomed by all music-lovers in the metropolis, for it is not too much to say that no operatic performances of late years have been more thoroughly enjoyable.

At a largely attended meeting of the London Tonic Sol-fa Association, on the 15th ult., presided over by Mr. T. H. Brooke Hitching, chairman of the Guildhall School of Music, a warm tribute was made to the memory of the late Sir Joseph Barnby. Mr. John Graham, a member of the Royal Choral Society, gave a sketch of the late conductor's life and dwelt upon his characteristics as a conductor and worker. Mr. Graham said that he had great self-possession, a ready tongue, and a large grasp. He was determined and firm, and generous to a fault. He set an example of devotion to duty, especially in regard to the Royal Choral Society, which was as dear to him as a favourite child.

On Saturday, the 15th ult., the Bishop of London consecrated the new church, dedicated to St. Anselm, which has been erected in Davies Street, Berkeley Square, to replace Hanover Chapel, Regent Street, which is about to be pulled down. The music for the Communion Service was specially composed for the occasion by the organist, Mr. David J. Thomas, who has had the direction of the Welsh services at All Saints', Margaret Street, and St. Paul's Cathedral. The music was of a most impressive character and was effectively and reverently sung by the choir, who gave evidence throughout of careful training,

On the 22nd ult. the old choirboys of Westminster Abbey held their fifth annual Dinner at the Victoria Mansions Restaurant, Westminster, Mr. Charles Strong in the chair. During the evening Mr. Arthur Beckham, the secretary, was presented, by Dr. Bridge, on behalf of the members of the Club, with a handsome spirit case in oak and silver frame, suitably inscribed, in recognition of the able manner in which Mr. Beckham's duties had been performed, and of the kindly feelings existing between him and the members. An excellent musical entertainment was given, under the direction of Mr. H. J. Moodie.

The Concert given by the Imperial Institute Amateur Orchestra, conducted by Mr. Randegger, on the 12th ult., was very largely attended. A praiseworthy performance of Haydn's genial Symphony in C was the most successful effort of the executants. Miss Sybil Palliser gave a delightfully refined and finished rendering of the pianoforte part of Mendelssohn's familiar Concerto in G minor, and Madame Clara Poole sang "O ma lyre immortelle," from Gounod's opera "Sapho," with dramatic appreciation of the music. The Concert was concluded by Sullivan's melodious and vivacious overture, "Di Ballo."

Mr. H. Davan Wetton gave, on the 12th ult., at Trinity College, an instructive and well thought out Lecture on "Choir-training." He dwelt upon the necessity of all organists being carefully taught how to train a choir, which was of equal importance to the acquirement of command of the organ. Professor Bridge's "Musical Gestures" were recommended as an expeditious and effective method of teaching boys the Staff notation, and much practical information was given concerning the production of boys' voices and management of a church choir.

On Monday night, the 10th ult., a very interesting Lecture was given by Mr. J. Day Talbot at Collyer Hall, High Street, Peckham. The subject was "Franz Schubert: his life and works." During the evening selections from the composer's works were played by Mr. Fuller and Miss Alice Fuller (violin), Mr. T. H. Bertenshaw and Mr. J. Day Talbot (pianoforte), and Mr. H. F. Thornton (violoncello); and songs were contributed by Miss Clarissa Talbot, Mr. Herbert Williams, and Mr. J. W. Stubbings. Mr. Talbot accompanied the songs.

The West Ham Choral Society gave a performance, on January 30, at the Town Hall, Stratford, of Handel's oratorio "Judas Maccabæus," which was largely attended. The principals were Madame Marie Mallia, Madame Emlyn Jones, Mr. C. Emlyn Jones, and Mr. Robert Hilton, whose efforts were ably seconded by a chorus and orchestra of about a hundred and twenty performers. Mr. G. B. Gilbert presided at the organ, and Mr. W. Harding Bonner conducted with his usual ability.

The processional music played by the bands of the Isle of Wight Volunteers, the Scottish Rifles, and the Royal Marine Light Infantry at the funeral of the late Prince Henry of Battenberg, on the 5th ult., included the March from Beethoven's "Eroica" Symphony, Chopin's Funeral March, and an impressive "Solemn March," composed for the occasion by Mr. George Miller, bandmaster of the Royal Marine Light Infantry.

Mr. Robert Newman, of Queen's Hall, has arranged to bring to England, next month, M. Lamoureux and his famous orchestra, from Paris. Three Concerts will take place at Queen's Hall, on April 13, 16, and 18, and others will also be given in the provinces. M. Lamoureux conducted two Concerts in London in 1881, but his orchestra has not hitherto crossed the Channel.

Miss Florence May recently gave a very successful Pianoforte Recital in Vienna, at which Sir Edmond and Lady Monson were present. She also took part in one of the Concerts of the "Musik und Theater Gesellschaft," when, by special request of the committee, she played the Paganini-Brahms Variations and her own "Six short Waltzes" to a highly appreciative audience.

On the 2nd ult. an illustrated Lecture was given by Mr. Ashcroft, at that splendid church, popularly known as Stepney Meeting House, on "Handel and his friends." As illustrations "Total eclipse" was sung with great pathos by Mr. Lester Jones, and Miss Kate Nicholls rendered "Let the bright Seraphim" in splendid style. Mr. R. D. Metcalfe officiated at the organ, and Mr. Kennedy at the pianoforte.

The German Emperor has conferred the title of Royal Professor on Mr. Alfred Blume, who recently resigned his appointment at the Royal College of Music. Professor Blume will in future reside at Wiesbaden, but will keep up his connection in this country by returning annually for the regular London season.

Mendelssohn's "St. Paul" was given at Holy Trinity Church, Marylebone, on Thursday evening, January 30, under the direction of Mr. Henry J. B. Dart, choirmaster of the church, who also played the accompaniments. The soloists were Master Coles, Miss Prudence Nice, Mr. Gilbert Denis, and Mr. Frederick Winton.

We understand that Lady Stewart, who is preparing a Memoir of her late husband, Sir Robert Stewart, will be glad to have the loan of any letters or reminiscences which friends of the deceased musician may possess. They should be addressed to her at 66, Upper Leeson Street, Dublin, and will be promptly returned.

Mendelssohn's Ninety-fifth Psalm was sung at a special Service at Holy Trinity Church, Barnes, on the 12th ult., with Mr. Edward Wilkinson as principal tenor. Mr. W. J. Walker, the organist of the church, accompanied, and the performance was conducted by Mr. H. Scott.

Mr. Nikisch will give two Orchestral Concerts at St. James's Hall on the evenings of April 20 and May 4. These will be his only appearances in London this season.

OBITUARY.

HENRY LESLIE.

There is a wide contrast between the circumstances under which Joseph Barnby passed away and those attending the departure of Henry David Leslie. In the one case, a strong man was struck down with his hands full of work; in the other, a musician left the world who had practically ceased to have any concern in it, and whom the world, on its part, had well-nigh forgotten. We very soon forget in these days of absorbing interests, when the concerns of every twenty-four hours occupy every minute of the time. At moments, perhaps, we remembered that somewhere down in Wales lived a gentleman once conspicuous in music, and then the tide of current events once more washed the memory away. But now that Henry Leslie has passed from among the quick and joined the dead, it is fitting that a tribute be laid upon his tomb.

Leslie was born in London on June 18, 1822, and, showing musical sympathies, was trained in the art by Charles Lucas. He first appeared as an amateur violoncellist at the Concerts of the Sacred Harmonic Society and others. But as the circumstances of his life were fortunate, and he had ambition, he was not likely to rest content with a place among the rank and file. Nothing less than the honours of composer and conductor would satisfy him, and these, in varying measure, he succeeded in obtaining, chiefly by his faculty for "pegging away." No man worked more steadily, or more completely kept his end in view, by which means, though lacking brilliant talents, he gained an eminent place. Leslie's work as a conductor is chiefly associated with the exceptional Choir which bore his name, but his energies were by no means restricted to that organisation. He began with the *bâton* upon the Amateur Musical Society, 1847-61, and, later, occupied the conductor's seat of the Herefordshire Philharmonic, the Guild of Amateur Musicians, &c. But these engagements were wholly subordinate to his post as head of "Henry Leslie's Choir," where his name was made by the achievement of very remarkable results. We shall not discuss here the origin of that Choir. It is enough that Leslie was concerned in its early stages, and that, in 1855, when re-organisation took place, he assumed the direction and bestowed his name upon the enterprise. Nor need we apportion with minute care the credit due respectively to Mr. Heming, the chorusmaster, and the conductor. There is ample glory for both in the brilliant record of the Choir. Leslie's success in this position seems to have been due to a faculty for taking pains. He did not disdain to plod and, it is said, would rehearse a madrigal or part-song for months, till no blemish could be found in its rendering. That was his best and wisest course, and it is to his credit that he persevered in it. But Leslie was less wise in leading his Choir outside unaccompanied part-music into the uncongenial region of oratorio and concerts of mixed works. A greater mistake was never made. The Choir resented it, and the first rift within a very precious lute began to show itself. In the end, Leslie resigned (1880) and the Choir broke up. Its re-organisation, under Mr. Randegger, and a subsequent attempt to revive it under Leslie, were foredoomed to failure. The opportunity had passed and did not return. Leslie retired to an estate in Wales after this, and, for a few years, busied himself in promoting music among his neighbours; but his health failed, he went into complete retirement, and died on February 4 last, at the age of seventy-four,

It avails little to speak of Leslie as a composer. His best works were connected with his own special department and will long survive him in right of absolute beauty and fitness. But his larger compositions were much less

successful. "Immanuel," "Judith," "Ida," "Holyrood," and "The Daughter of the Isles" have not survived changes in taste. "Memory," "The Pilgrims," and their companions will remain as the composer's monument.

Death has been unusually active during the last few weeks in the ranks of the musical profession and those connected therewith. We have still to record the demise, on January 22, at Croydon, of Mr. Henry Moore, senior partner and founder, in 1838, of the firm of Moore and Moore, of Bishopsgate Street, London. The deceased was in his eighty-third year.

In the sudden death of Mr. George Watson, on the 15th ult., the Royal College of Music has lost a faithful and singularly able servitor, whose place will be difficult to fill. The deceased was born in 1849, and his remarkable talent for organisation and management may be said to have first shown itself in the fulfilment of his duties as secretary to the Rochester, Chatham, and Strood Choral Society. When the Royal College of Music was founded by the Prince of Wales, in 1882, Mr. Watson was engaged as organising secretary. He became chief clerk in 1883, registrar in 1884, and finally secretary, when the College was transferred to the new building in 1894. During the whole of this time his labours for the College were incessant, and, although he had no scientific or professional acquaintance with music, yet the influence of his energy, ability, and constant activity was felt more or less in every department of the Institution. When the Associated Board of the Royal Academy of Music and the Royal College of Music was founded in 1889, under the presidency of the Prince of Wales, Mr. Watson became its secretary and organiser, and it is to him, under the countenance of the Board, that the extraordinary progress which that Institution has made is practically due. The large and representative attendance at his funeral, which took place on the 19th ult., at Fulham Cemetery, testified to the widespread esteem in which he was personally held.

The death is announced, on January 29, at Paris, of Jules Bordier, the distinguished composer, at the age of forty-nine. He wrote several symphonic poems, a "Méditation" on the Seventh Prelude by Bach, Hungarian Dances, and other instrumental pieces, including a "Danse Macabre" for violin, made popular by M. Ysaye, as well as the music to Alfred de Vigny's "Chatterton" and two operas—viz., "Nadia," produced some years ago in Paris and Geneva, and "Le Fiancé de la Mer," brought out not long since in Rouen. M. Bordier was the founder of the Association Artistique in Angers, an excellent concert institution, the orchestra of which he partly maintained at his own expense, and which for a period of over ten years rendered yeoman service to composers of the modern French and Belgian schools — Saint-Saëns, Massenet, César Franck, Peter Benoit, and others—in obtaining a first hearing for their works. He was also an early champion of Wagner's music in the French provinces. In 1893 he retired from the Angers institution and associated himself with a music publishing firm in Paris.

On the same day, January 29, the death occurred in Paris of Henri Fissot, aged fifty-three, organist and pianist of considerable repute, and professor of one of the most important pianoforte classes at the French Conservatoire. For many years he held the appointment of organist at the Church of St. Vincent de Paul. His numerous compositions for the pianoforte, distinguished by a graceful style and delicate workmanship, are much esteemed by French amateurs.

Madame Dorus-Gras, the once celebrated *prima donna*, died in Paris on the 6th ult., at the advanced age of eighty-nine. She was the original representative of *Alice*, in "Robert le Diable"; *Marguerite*, in "Les Huguenots"; *Theresina*, in Auber's "Le Philtre"; and *Eudoxie*, in "La Juive." In 1850 Mdlle Dorus, who some years previously had married a violinist of the Opéra, M. Gras, quitted the operatic stage, and has since lived in retirement on some property of her own in the vicinity of Paris.

One of the most distinguished Russian *prime donne*, Madame Dapya Mikaïlovna Leonova, died last month at St. Petersburg, at the age of sixty-two. A pupil of Glinka, with whose operas, "La vie pour le Tsar" and "Rousslan et Loudmilla," her name came to be more particularly associated, she made her *début* at the Imperial Russian Opera in 1851, where for a quarter of a century she enjoyed an enormous popularity. In 1879 Madame Leonova undertook what proved to be a most brilliant tour as *prima donna* through Asiatic Russia, Japan, and America, in the course of which, however, she contracted an obstinate throat complaint, which forced her to relinquish the operatic stage.

Dr. Coutagne, a musical author of considerable merit, died recently, at Lyons. He was a medical man by profession, but had long been occupied chiefly with the cultivation of music and musical research. As a result of the latter, he published a learned and valuable monograph, entitled "Duiffoproucart et les luthiers lyonnais du XVI^me^ Siècle," and he is also the author of an interesting volume, "Le Drame Wagnerien et Bayreuth." Under the pseudonym of Paul Claës, Dr. Coutagne also made himself favourably known as a composer, several orchestral compositions from his pen having been more especially successful.

Jules Buschop, the *doyen* of Belgian composers, died, at Bruges, on the 10th ult. Born at Paris, in 1810, of an aristocratic Belgian family, he was the first to obtain the grand musical prize instituted, in 1834, by the Belgian Government in imitation of the Prix de Rome of France. Among his compositions may be instanced a Te Deum, first produced in 1860, in Brussels; a cantata for the inauguration of the statue of Simon Stevin; an opera, "La Toison d'or"; several masses and symphonic pieces. He also published, a few years since, a volume of verses under the title of "Miscellanées poétiques."

The death is announced, on January 24, at Naples, of Michele Ruta, a highly esteemed composer and musical author. He was born, in 1827, at Caserta, the scion of a family of musicians, and studied at the Naples Conservatorio under Lanza, Crescentini, and others. In 1853 he made his *début* as a dramatic composer at Naples with an opera, "Leonilda." Other operatic works from his pen followed in quick succession, amongst the most successful of which, nearly all first produced at Naples, were a "Faust," "La Notte di San Bartolomeo," "Antonio Foscarini," and "La Griselda." He also wrote a Te Deum, a number of masses and motets, and, amongst his theoretical works, a Treatise on Harmony is much esteemed. The deceased artist was the musical editor of the *Corriere del Mattino*, and the founder and editor of a journal entitled *La Musica*.

An operatic vocalist, who has enjoyed great popularity in Italy and other Continental countries, Signora Luigia Abbadia, died recently at Rome, aged seventy-four.

The death is announced, recently, at Zurich, at the age of eighty, of Dr. Franz Wille, the husband of Frau Elisa Wille, the friend of Wagner, whose interesting and valuable correspondence with the poet-composer was published some years since. Dr. Wille was, in his younger days, a leading journalist of pronounced liberal opinions at Hamburg, and his villa, "Mariafeld," by the lake of Zurich, constituted for many years a rendezvous for musical and other artists of all nationalities. To Franz Liszt, who in 1882 paid his last visit to the hospitable house, the master thereof was heard to remark during dinner: "Among my most intimate friends, the greatest were Heine, Bismarck, and thou. Heine was a great artist, but by no means a hero; the other a great hero, but not an artist; thou alone, Franz, art both an artist and a hero."

Count Eberhard of Wurtemberg, a grandson of the Duke Wilhelm of Wurtemberg and his morganatic consort, the Baroness Tunderfeld, died on January 24, at Vienna, at the age of sixty-six. He was an accomplished musician and the composer of numerous musical pieces, amongst them a number of marches, including the "Tegethof" March and the "Alexander" March, which obtained great popularity and have been permanently adopted in the repertory of Austrian and German military bands.

Friedrich Hilpert, the eminent violoncellist, member and co-founder, with Jean Becker, of the once famous Florentine Quartet, died on the 5th ult., at Munich, aged fifty-five.

The founder of the famous factory of brass instruments, Cerveny and Sons, of Königgrätz, V. F. Cerveny, died at that town on January 19, in his seventy-sixth year. He

was a native of Bohemia, and his numerous ingenious inventions and improvements have been adopted in most music-cultivating countries.

The second daughter of Meyerbeer, the Baroness von Korff, died recently at Rome, in her sixty-fourth year. She was married to a general in the Prussian army, and her only son is an officer in a cavalry regiment stationed at Metz.

We have also to record the following deaths:—On January 7, at Forli, near Rome, Luigi Guerra Gazzagoni, organist, highly esteemed throughout the Romagna, in his eightieth year.

On January 10, at New York, Joseph Mosenthal, organist and conductor of several choral societies, aged sixty-two.

On January 13, at St. Louis (U.S.), Rupert Fahrenbach, composer and director of a choral society, a native of Baden.

Recently, at Barbizon, Madame Sainte-Foy, once a popular vocalist at the Paris Opéra Comique, afterwards an esteemed concert singer and teacher, aged seventy-nine.

On January 15, at Paris, Eugène Joseph Courjon, Rajah of Chandernagor, distinguished amateur and composer of merit, aged fifty-three.

Recently, at New York, Frank E. Sawyer, composer of much promise, aged twenty-four.

On January 17, at Verviers, Madame Elise Grandjean, distinguished pianist, aged seventy-two.

Recently, at Grunewald, near Berlin, Frau Jenny Mauthner, as Frl. Ehrenberg well-known and esteemed pianist.

On January 18, at Charlottenburg, near Berlin, Leander Posse, for many years director of the Elberfeld Instrumental Verein, excellent violinist and teacher.

On January 22, at Basle, August Walter Strauss, for over fifty years highly-esteemed local conductor and teacher, aged seventy-four.

On January 28, at Salzwedel, Friedrich Gartz, composer of numerous popular choral works and songs, aged seventy-one.

Recently, at Loreto, Alessandro Zoboli, once popular basso-comico, also for several seasons of the London Royal Italian Opera, aged sixty-eight.

Recently, at Frankfort-on-Main, Adolf Auerbach, formerly celebrated tenor, particularly in Wagnerian parts, in his seventieth year.

On the 8th ult., at Vienna, Hugo Schenck, for a number of years Capellmeister at the Theater-an-der-Wien, aged forty-four.

CORRESPONDENCE.

HIGH CLASS SONGS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—We have been much interested in your remarks in this month's Musical Times upon the subject of "high class" songs and their failure to find due appreciation.

The enclosed catalogue recently issued by us will give you some idea of the labour and outlay we have been at (so far completely unreturned) during the last three or four years in the cause now about to be espoused, according to your article, by the prominent English composers mentioned by you, some of whom—viz., Sir A. C. Mackenzie, Mr. Cowen, and Mr. Hamish MacCunn—with other prominent writers, such as, for instance, Miss Maude Valérie White, Miss Frances Allitsen, Lady Parkyns (Beatrice Parkyns), Miss E. Overbeck, Miss F. E. Gambogi, Miss Amy Elise Horrocks, Mr. Tivadar Nachèz, Mr. David Popper, Mr. Lawrence Kellie, Mr. Stanley Hawley, Signor Emilio Pizzi, and others, have written high class songs for us.

Our experience has not been an encouraging one. The public has not, to any appreciable extent, responded to our efforts, and vocalists, with a few praiseworthy exceptions, while speaking enthusiastically of our "specially selected" songs, decline to sing them without being paid for so doing. While the popular taste remains as it is, publishers are obviously unable to expend large sums in paying vocalists to sing what their audiences do not want and are unable to appreciate. When vocalists will be satisfied with their concert engagement fees and sing high class songs for the love of their art, then we may reasonably hope for a better state of things to prevail; but, until then, the publishers of "artistic" work must content themselves with the thought that they are devoting energy and capital towards bringing about this much desired improvement, for that is all the compensation they are likely to get at present.

Trusting you may be able to find space in your columns for this letter.—We are, Sir, yours faithfully,

Robert Cocks & Co.

6, New Burlington Street, W.
February 17, 1896.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashford, Kent.—A most successful performance of "Judas Maccabæus" was given by the Choral and Orchestral Society on the 13th ult., the solos being taken by members of the Society. Dr. Wilks conducted with his usual skill.

Basingstoke.—On the 3rd ult. the Harmonic Society gave, in the Town Hall, a fine performance of Mendelssohn's "Athalie." The soloists were Miss M. Purvis, Miss E. Stubbs, and Miss M. Reeve, with Miss B. Wills Chandler as reciter. Mr. J. S. Liddle was principal of the orchestra, and Mr. W. H. Liddle conducted. The second part of the Concert was miscellaneous, and included two songs by Mr. T. Wills Page, violin solos by Mr. J. S. Liddle, and the performance of Max Bruch's "Kol Nidrei," the violoncello solo part of which was played by Miss Kingsmill.

Bruton.—A successful Concert was given by the Bruton and Wincanton Choral Society, conducted by Mr. J. W. Hathaway, on the 13th ult., in the infants' schoolroom, before a large and appreciative audience. The most important work in the programme was F. H. Cowen's cantata the "Sleeping Beauty," the soloists in which were Miss T. Crowdy, Miss D. Barnard, Mr. H. Partridge, and Mr. R. T. A. Hughes, who all acquitted themselves admirably in their respective parts. The orchestra was ably led by Miss B. Heginbotham. In a miscellaneous second part a pianoforte solo was played by Miss J. Hoskins, songs were contributed by the above-mentioned vocalists and Dr. Coombs, and a violin trio was rendered by Misses Heginbotham, M. Bennett, and M. Coombs.

Burton-on-Trent.—On the 5th ult. the Musical Society gave a successful performance of "Samson," as a complimentary Concert to Mr. L. F. Day, on his retirement after forty years' honorary conductorship. The principal vocalists were Miss Thudichum, Miss Frances Turner, Mr. Henry Piercy, and Mr. Bantock Pierpoint. Mr. H. T. Abbott led the orchestra and Mr. W. Stewart Dove was at the organ. Mr. Day once again conducted with his usual skill, and the crowded audience testified their appreciation of the veteran conductor's efforts. A feature of the performance was the excellence of the chorus singing.

Calverley.—After a suspension of nearly three years the Choral Society made its re-appearance in public on the 1st ult., at the Mechanics' Institute. Excellent performances were given of Spohr's "Last Judgment" and Rossini's "Stabat Mater," and great praise is due to the Rev. L. Smith, who has re-organised the Society, and to Mr. James Hall, whose services have again been secured. The principal vocalists were Mrs. Ashworth, Miss M. Hardy, Mr. C. Blagbro, and Mr. Cookson. The accompaniments were played by a small orchestra of strings led by Mr. J. Evers, assisted by Mr. H. Hartley at the pianoforte and Mr. A. Grimshaw at the harmonium.

Cardiff.—The second Concert this season of the Musical Society, which took place on the 7th ult., in the Park Hall, was largely attended. The programme included Hamish MacCunn's "Lord Ullin's Daughter," the "Tannhäuser" Overture, and a number of songs, which were finely sung by Miss Esther Palliser and Mr. David Bispham. Mr. Oscar Meyer's brilliant pianoforte playing was also greatly appreciated.

Chichester.—At the ceremony of the enthronement of Bishop E. R. Wilberforce, on January 28, Purcell's Te Deum was sung with accompaniment of organ, strings, and trumpets; and the anthem was Mendelssohn's "How lovely are the messengers," accompanied by organ and strings.

Chigwell.—An orchestra was used at Choral Evensong at the Dedication Festival of the Parish Church, on the 2nd ult. Mackenzie's Benedictus was played as an opening voluntary, and the service list included Stanford's Evening Service in A (for double choir) and Spohr's "How lovely are Thy dwellings fair," &c. On the previous day, at the dedication of a new reredos window and pulpit, an augmented choir gave impressive renderings of Myles B. Foster's Service in A and Spohr's "Blest are the departed," under the direction of Mr. H. Riding.

Hastings.—At the opening of the fine new organ at Holy Trinity Church, containing fifty stops, built by Norman, Brothers and Beard, on the 18th ult., Dean Farrar preached an eloquent sermon on "Church Music." Mr. H. Goss Custard presided at the organ, and gave Recitals in the afternoon and evening, at which the manifold resources of the instrument were admirably displayed.

Invercargill (N.Z.).—The Choral Union, conducted by Mr. Charles Gray, gave the last Concert of its fifth series at the Theatre Royal, on December 10, when "The Messiah" was sung in an admirable manner. The soloists were the Misses Ross, Organ, Geddes, M. Robinson, M. McDonald, Mrs. H. A. McDonald, Mr. E. Lovell, and Mr. J. E. Taylor. Mr. H. Cottier played the obbligato to "The trumpet shall sound" in a most effective manner, and great credit is due to Miss Lithgow for her admirable assistance at the pianoforte. Mr. D. Blue was the principal violin of an efficient orchestra.

Kettering.—Mr. C. Hillyer gave a successful Concert in the Victoria Hall on the 10th ult. Miss Agnes Walker's excellent rendering of songs by Mattei, Sullivan, and Henschel was fully appreciated, as also were the pianoforte playing by the Concert-giver and harp solos contributed by Mr. G. T. Miles. The Meister Glee Singers completed the list of executants.

Newark.—The appointment of Mr. W. T. Wright as conductor of the Philharmonic Society was fully justified by the excellence of the performance of Handel's "Acis and Galatea," which was given by the Society on the 4th ult., in the Town Hall. The soloists were Miss C. Yorke, Mr. E. Kemp, Mr. D. Harrison, and Mr. E. Simpson. In a miscellaneous second part the executants also included Madame d'Ascaino (pianist), Mr. Hellier (flautist), and Mr. Challen (clarinettist).

Newbury.—An excellent Concert was given on January 31, in the Town Hall, by the Choral Society, under the direction of Mr. Liddle. The programme chiefly consisted of part-songs, which were meritoriously rendered. The solo vocalists were Miss C. Lowe, Miss A. Wintle, Miss Ravenor, and Mr. C. M. Child. The *Andante* from Beethoven's Pianoforte Trio in C minor was played by Miss Arkwright, Mr. Liddle, and Miss Kingsmill; the last-named lady also contributing violoncello solos by Fitzenhagen and Saint-Saëns.

Newport (Shropshire).—The Choral Society, conducted by Mr. Smart, gave a highly successful performance of Barnett's "Ancient Mariner" on the 17th ult., in the Town Hall. Miss L. Bellamy, Miss M. Hackett, Mr. C. W. Fredericks, and Mr. W. J. Ineson were the solo vocalists, each of whom also sang in the second part of the programme. Mr. Hood was principal violinist of a capable orchestra, which contributed the "Lac des Fées" and "William Tell" Overtures, besides the accompanimenst to the cantata. The choruses were admirably rendered. A prominent feature of the evening was the solo violin playing of Mr. P. H. Miles.

Peasenhall, Suffolk.—An admirable rendering of Mendelssohn's "Hear my Prayer" was given by the Church Choir on January 26. The choice of so important a work by a country choir was, no doubt, a somewhat adventurous policy, but was entirely justified by the result, every difficulty being easily overcome, and a smooth and finished reading secured. Miss Collett sang the solo with great expression and excellent judgment. The Rev. E. A. Cooke, vicar of the parish, was at the organ.

Pemberton, near Wigan.—The Pemberton and District Choral Society, formed in September last, held its first Concert, on the 5th ult., when the oratorio "The Captives of Babylon," by George Shinn, was given by a chorus and orchestra of one hundred performers. The solos were sung by Miss F. Heenan, Miss L. Behrens, Mr. G. Green, and Mr. W. Sweetman. Mr. J. H. Aldred conducted.

Reading.—The January Concert of the Orpheus Society was of special interest. The Oxford Gleemen joined forces with the Reading Society, and the combined chorus of nearly one hundred men sang Cooke's "Strike the lyre," Callcott's "Queen of the valley," "Grieg's "Länderkennung," "The Pilgrims' Chorus" ("Tannhäuser"), and Balfe's "Task is ended." Dr. C. H. Lloyd conducted his "Fly to my mistress," and Sir Walter Parratt played Rheinberger's First Organ Concerto. There was a band of forty, with Mr. A. Burnett as principal first violin. Miss Mary Harris and Mr. Bantock Pierpoint sang solos, and Dr. F. J. Read conducted.

Rhyl.—On the 9th ult., at St. John's Church, there was an orchestral accompaniment to the evening service, and also a short Organ Recital by Mr. A. E. Jones. The programme consisted of excerpts from the following composers: Handel, Mendelssohn, Bervon, Guilmant, Driffield, and Mullineux. The anthems were "Break forth into joy" (Simper) and the Gloria from Mozart's Twelfth Mass. Mr. J. D. Asher, organist of St. John's, conducted with his usual ability.

St. George's, Salop.—On January 27 the first Concert of the season was given by the Choral Union, in the large dining hall of the Lilleshall Iron Company's Works, by a band and chorus of about ninety executants. The first part of the programme was selected from the works of Mendelssohn, and included the "War March" (Athalie), the "Forty-Second Psalm," and "Hear my Prayer," the soloist in the last-named being Miss L. Bellamy. An excellent orchestra rendered the accompaniments in a capable manner, and also played a selection from "Der Freischütz." Mr. Fred. Ward contributed some violin pieces, and Mr. F. A. Ward gave some violoncello solos with much acceptance. The chorus singing was very praiseworthy, especially for so young a society. Mr. Charles Watkiss was principal violinist, and Mr. Smart conducted.

Tenbury.—An Instrumental and Vocal Concert was given at the Corn Exchange Hall, on the 13th ult., before an appreciative audience, by Miss A. Hobdell (organist of the Parish Church) and Mr. G. Kington, assisted by Mrs. W. F. Joyce. Glees were well rendered by the choir, and solos were contributed by Miss A. Hobdell (pianoforte), Mr. Kington (violin), and Mrs. W. F. Joyce (violoncello).

Ventnor, Isle of Wight.—The thirty-seventh annual Concert of the Choral Society took place, on the 12th ult., in the Assembly Rooms. The work chosen was the "Elijah," in which the solo parts were sung by Miss B. Gough, Miss A. Carter, Mr. E. Jones, and Mr. A. Barlow. Mr. S. Hawley presided at the organ, Mr. E. H. Lemare at the pianoforte, Mr. J. S. Smith was first violin, and Mr. Lemare conducted.

Wellington (New Zealand).—On December 16, at the Opera House, Mr. Maughan Barnett's Musical Society performed Handel's "The Messiah" to a crowded and enthusiastic audience. The orchestra consisted of some thirty-five performers, and a chorus of over 200. The principals were Miss Parsons, Madame E. Carlton, Mr. J. W. Hill, and Mr. John Prouse. Mr. Alfred F. Hill presided at the organ, and Mr. M. Barnett conducted. The performance was a great success, and reflected the highest credit on all concerned in the production.

Wolverhampton.—The third and concluding Concert of the twenty-third series of the Festival Choral Society took place, on the 18th ult., under the conductorship of Dr. Swinnerton Heap, at the Agricultural Hall, and was opened by a performance of Sullivan's "In Memoriam" Overture, during the performance of which the choir and audience stood as a mark of respect to the memory of the late Sir Joseph Barnby. Effective renderings were also given of Mendelssohn's "Ruy Blas" and Wagner's "Tannhäuser" Overtures, the Prelude to Act 3 of "Lohengrin," German's "Gipsy Suite," and the "Danse des Sylphes" and the Hungarian March from Berlioz's "Faust." The vocalists were Madame Fanny Moody and Mr. Charles Manners, whose singing was fully appreciated. The principal violinist was Mr. Fred. Ward, and Mr. F. T. Watkis presided at the organ.

Organ Appointments.—Mr. Frederic Briggs, to St. Martin-at-Palace, Norwich.—Mr. A. Hickman, Organist and Choirmaster to Christ Church, Cradley Heath, Staffordshire.—Mr. George F. Mountford, Organist and Director of Choir to Parish Church, Pontypridd, South Wales.

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THE MUSICAL TIMES

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The NEXT TERM will commence on April 30. Entrance examination, April 28, at 11 o'clock.

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Sterndale Bennett Scholarship for any branch of Music, last day for entry, April 20.

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The Midsummer Fellowship Examination will be held on July 13, 14; Paper Work days, 15, 16, 17; Diploma Distribution, 18.

The Associate Examination will take place on July 20, 21; Paper Work days, 22, 23, 24; Diploma Distribution, 25.

The Annual College Dinner will take place on June 2, at 7, at the Holborn Restaurant.

The Annual General Meeting will be held on July 28, at 8.

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Symphony in C minor	Beethoven.
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Marche de Pélerins ("Harold en Italie") ..	Berlioz.
Symphonic Poem, "Le Rouet d'Omphale" ..	Saint-Saëns.
Huldigungs March	Wagner.

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LAMOUREUX ORCHESTRAL CONCERTS.

APRIL 16, at 8.30.

"Wallenstein's Camp"	Vincent d'Indy.
Symphony in C minor (with organ)	Saint-Saëns.
Sérénade ("Impression d'Italie")	G. Charpentier.
Overture, "Die Meistersinger"	Wagner.
Forest Murmurs, "Siegfried"	Wagner.
Marche Hongroise ("La Damnation de Faust")	Berlioz.

Queen's Hall.

LAMOUREUX ORCHESTRAL CONCERTS.

APRIL 18, at 3.

"Roméo et Juliette" (Second Part)	Berlioz.
Introduction and Rondo for Violin	Saint-Saëns.
Symphonic Poem, "Thâmar"	Balakireff.
"Chasse et Orage de Troyens"	Berlioz.
Good Friday Music ("Parsifal")	Wagner.
"Menuet de l'Arlésienne"	G. Bizet.
"Cortège de Bacchus" ("Sylvia")	Léo Delibes.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1896.

THE NEW AMERICAN COPYRIGHT BILL.

By Edward Cutler, Q.C.

It would seem too sanguine to hope for anything approaching to finality in the copyright relations between England and America. The Act of 1891 has only just introduced a more beneficent *régime* than the stern one which ignored the rights of English authors altogether, and new agitation is already occurring. The draft of the bill which has recently been submitted to the House of Representatives (February 13, 1896) by Mr. Treloar, and which, if passed, will become law on July 1, 1896, would seem, at first reading, to enlarge the rights of foreigners publishing in America; but there is so much of what appears purposely to be shrouded in doubt, that the English publisher or author is induced to exclaim with Laocoon: "I fear the Greeks, though coming with gifts in their hands."

The clause in Mr. Treloar's bill conferring copyright—dramatic and musical—enacts that the author or proprietor of a book, dramatic or musical composition shall, on compliance with prescribed forms, have the sole liberty of printing, publishing, and vending; and, in the case of a dramatic or musical composition, of public performance. Exclusive right of dramatisation and translation is given to authors. The line of cleavage from the present law is traced lower down.

Several changes in matters of detail are proposed, but they all shrink into comparative insignificance beside the burning question of native *versus* foreigner; according to one view which seems to be taken of the probable operation of the proposed statute, British authors will be saved the trouble of considering the working of its clauses (except as a historical study), as they will be ignored by it.

At present Great Britain fills the condition which, under the Act of 1891, entitles non-Americans to copyright—that is to say, her laws put Americans on the same footing as Britons, *quâ* copyright. This conclusion has been solemnly arrived at and vouched for by the highest non-judicial authority, and on the faith of it the President has declared Great Britain to be entitled to the benefits of the Act. Let us piously accept the dictum without cavil or question; it has been laid down, has appeared in print, and therefore must be true.

Let us see now whether the qualification as regards nationality for admission to American copyright has been varied by the bill of Mr. Treloar. It reads in effect: "The author or proprietor of any book . . . shall have the sole liberty of printing and publishing." There is no such qualification to the word "author" as in a former enactment (sec. 4952 of the revised statutes), which reads: "Any citizen of the United States or resident therein who shall be the author." "Author," unless intended to be moulded and cut down by necessary implication from subsequent clauses, means "author" without reference to nationality. There is, moreover, no clause (like sec. 13 in the Act of 1891) imposing the condition that an author must be native of a state giving reciprocal benefits to America; "author" would seem to mean any author—American, English, or otherwise—who complies with the provisions as to deposit of copies, &c., in the bill.

There is, no doubt, an argument on sec. 13 of the proposed Act, to the effect that no certificate of registration of copyright shall be issued to *a citizen of the United States* except on the production of a certain affidavit; and there are the forms of registration (sec. 17) where, in the proposed title, the author is described as "a citizen of the United States of America." Again, after the word "publication" in sec. 12 of the proposed Act, the words "in this or any foreign country" (which occur in the Act of 1891) are omitted. There is also force in the possible argument on sec. 21: "that alterations by *foreign authors*" in books *previously published* may in some cases be copyrighted—a clause which might be unnecessary if books of foreign authors generally were admitted; but none of these collateral arguments would seem sufficient to import so crucial a limit as that in question,

which, if intended, might easily have been placed beyond a doubt.

The clause in the Act of 1891 (sec. 13) extending copyright to a citizen of a state which confers reciprocal benefits, is in terms made applicable only to that statute, and clause 13 is inconsistent both with that interpretation of the bill which would include and with that which would exclude foreigners, and must be taken to be repealed by the last section repealing all existing inconsistent statutes: the proclamation of the President in favour of Great Britain under the Act of 1891 would fall with this repeal.

On the whole, whatever may have been the intention, the language of the bill, as it stands, admits authors and proprietors, of whatever nationality, to American copyright, provided they comply with the formalities.

Those formalities are not substantially varied and are well known. There is the necessity for delivery of a copy of the title; and in the case of a book, *dramatic or musical composition*, delivery of two copies printed from type set up in the United States, or from plates made therefrom, or *from engraved plates made in the United States, or from transfers therefrom* (the words in italics are added in the proposed law).

The condition that musical compositions must be home-printed or engraved will be a variation of the last importance. Let us hope that this variation, together with the not less important one giving exclusive performing right to musical composers, may supply the *raison d'être* of Mr. Treloar's bill, without our being driven to the theory that the bill is due to an intention to exclude all foreign composers.

While on this part of the subject, it may be noticed that sec. 28 annexes a minimum penalty of 100 dollars for unlawful performance of a "dramatic or operatic composition." No specially defined penalty is annexed to piratical performance of non-operatic music.

In lieu of the present term of twenty-eight years, renewable for another fourteen, the new law contemplates a term of forty years, renewable for twenty.

Importation of piratical matter (now only prohibited) is crystallised into a misdemeanour, and the penalty is extended to musical compositions; and the correlative case of a purchase (according to the literal construction of the language, *even where such purchase is innocent*) entails a similar stigma (sec. 14 and 15).

Packages may be inspected (sec. 16) by postal or custom-house officials, and if tainted with piratical matter will meet with the same fate as treasonable or blasphemous papers met at the hands of the common hangman in the days of the Stuarts.

The obtaining a certificate of copyright is made a condition precedent to suing for infringement (sec. 18).

Subsequent editions containing substantial changes may be copyrighted (sec. 21).

The obtaining a certificate of registration, strangely enough, will entail on the proprietor the duty of delivering copies under a heavy penalty (sec. 22).

By sec. 24 there must be an inscription on some visible portion of every edition, or on the substance on which the same shall be mounted, of a form giving notice of the claim to copyright. This clause deserves credit, as comparing favourably with the analogous ones in a British statute, and in the Berne Convention.

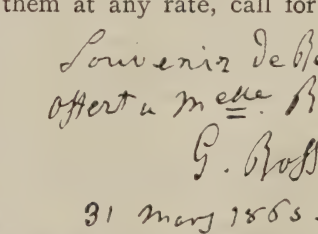
The collision between the words "musical composition" and "book" (which resulted in Messrs. Novello's triumphant action) may still occur in Mr. Treloar's bill, and some ground for a similar confusion is also found in the apparent opposition of "book" in sec. 26 and "dramatic composition" in sec. 27, which imposes a penalty on printing and publishing.

Piratical publishing of a MS. entails the somewhat vague liability of all damages caused to the proprietor by such injury.

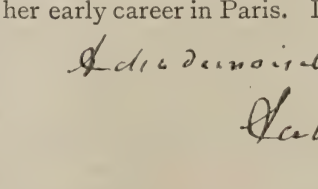
As at present, it is sufficient if the deposit of title and copies is made "on or before the day of publication"; so that if the language of the present draft is so to be read that foreigners can comply with the formalities and enjoy copyright, the practice as to these formalities will remain as now. On the whole, it would seem as if the bill was meant to look like one thing, while the propounder relies upon the patriotism of American judges to hold it to be another; if not, why was it not said in plain terms that foreigners are or are not included in its benefits? If he does so rely, and the thing is concealed dynamite, he may find that he has gone a little too far, and end by being hoisted with his own petard.

FROM MY STUDY.

The autographs reproduced in the text of the present article do not, as regards two of them at any rate, call for remark. Those of

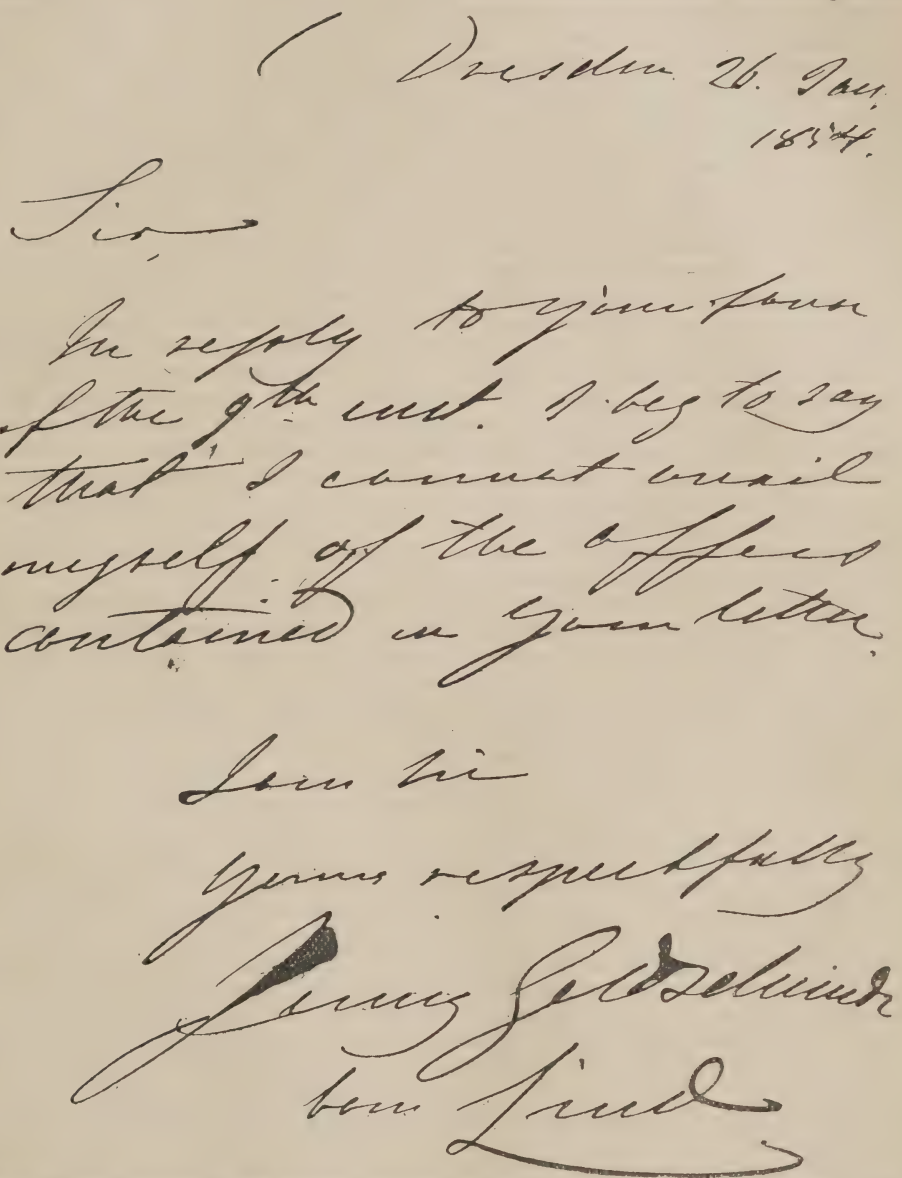


Rossini and Auber were contributions to a collection made by Marie Roze during the time of her early career in Paris. I am not a student of



caligraphy and make no pretensions to discern personal character in handwriting. The gentle reader will, therefore, readily excuse me from

occupying any part of his time with valueless speculations, and do so the more readily since the whole book of the lives of these masters has long been open to the public. Some, however, may be sufficiently interested in this matter to compare the autographs, each of which possesses what I believe is called "character."



Dresden 26. Jan. 1844.

Sir

In reply to your favor of the 9th inst. I beg to say that I cannot avail myself of the offers contained in your letter.

I am Sir

Yours respectfully

Jenny Lind Goldschmidt

Jenny Lind

The very terse, decisive, and business-like note in which Jenny Lind puts from her the offer of a London engagement recalls to veteran amateurs the hopes and fears, the growing excitement, and the deepening despair—let the strong word stand—which preceded Benjamin Lumley's success in snaring an artist whom, with some reason, he styled a "shy bird." As far as appears in Lumley's "Reminiscences of the Opera," Alfred Bunn was the first English manager who sought to lure the Nightingale from Germany, where she was singing with enormous success. "Early in the spring of 1845," we read, "this enterprising manager had offered Mdlle. Lind, then at Berlin, an advantageous engagement at his theatre; and the young *prima donna* had signed with him a contract, which, some months later, she nevertheless declined to fulfil. Learning the secondary position of Mr. Bunn's theatre, she repented her imprudence, protested that she had been taken by surprise, and that she had finally signed in haste in an interval between her appearances on the stage, not knowing all the circumstances of the case; also alleging that she was unable, at so short a notice, to learn the English language sufficiently well to sing in it." I do not intend to discuss the *pros* and *cons* of this very old question. It is enough, at such a distance of time, to know that Jenny

Lind asserted the privilege of Woman to change her mind.

In 1846 Lumley saw an opposition house in the very near future and, naturally anxious to hold his own in fight, bethought him of catching the "shy bird." Lumley was a lawyer, and something of a diplomatist, wherefore he did not approach the Nightingale in a manner likely to scare her away. His first measures, indeed, were taken without showing himself at all. The politic and complaisant Meyerbeer was then in Berlin, and readily accepted the task of "sounding" the Swedish artist. But even his influence had little effect. When, at length, Lumley made his proposition, "the young singer," he tells us, "little skilled in the difficulties of stage engagements, and alarmed at the possible embarrassments arising out of her contract with Mr. Bunn, wavered, hesitated, procrastinated, and seemed inclined, after a while, rather to run away from than to approach that formidable London, which appeared to her a quicksand, replete with dangers." However, an engagement was signed, at Darmstadt, on October 17, 1846. Previous to this, efforts at a compromise with Bunn were made, and it must be said that the Drury Lane manager was not unreasonable in his requirements. He offered to release the lady for £500, or for £300 if she would sing one night at his theatre for nothing. "Unfortunately," says Lumley, "the young lady, ignorant, it may be presumed, of the ways of the world, and of her own real position, replied only by a letter addressed to the manager of Drury Lane, in which she appealed to his 'generosity' to grant her an unconditional surrender of her contract, urging that, in an unguarded moment an engagement had been extorted from her of which she now saw the imprudence, and putting it to him as a man of honour and feeling to release her from her bond." This proposition, of course, could not be entertained; the matter remained open to further dispute, and became one of difficulty even to Lumley, whose announcement of Jenny Lind in his prospectus for 1847 was met by the "Covent-Gardenite sharpshooters of the pen" with "allegations, denunciations, and counter-statements, which even Touchstone must have pronounced tantamount to the lie direct."

The terms of Jenny Lind's engagement with Lumley were £4,800 for the season (April 14—August 20); a house free of charge; a carriage-and-pair; a further sum of £800 should the *prima donna* elect to spend a month in Italy for study or repose prior to her *début;* liberty to cancel her engagement if dissatisfied with the success gained; and, lastly, payment by Lumley of any damages and costs incurred should Bunn take legal action on her arrival in London. These were severe stipulations fifty years ago, but Lumley thought the Swedish singer was worth them, and the event proved that he was right.

It was one thing to carry Jenny Lind's engagement to London and quite another to lure the young lady herself there. Notwithstanding Lumley's promises to hold her harmless, she still dreaded Bunn, the more, perhaps, from having heard that the Covent Garden opposition had bought that manager's rights and would be likely to use them against the old house in the Haymarket. It may be that steps were taken to work upon the lady's fears, for Lumley writes of her idea that she would be unable to reach Her Majesty's Theatre unless guarded by police. Anyhow, she "lingered on in a state of indecision which to me," says the manager, "was most distressing." Various ambassadors were sent to Vienna, where the timid damsel then was, but without result, and, at last, Lumley went himself, returning with the laurels of a conqueror. Jenny Lind arrived on the morrow (April 16), and made her *début* in "Robert le Diable," after a little delay, with the extraordinary success which ever since has been a conspicuous matter of musical history. Bunn, with the opposition house behind him, promptly brought his action against the artist, claiming £10,000 damages; but on the day of trial, owing to an insufficient attendance of special jurymen, the hearing was postponed.

This is an old story, but there are always young readers, for whom I have told it again.

In my library is a quarto (sheared, unhappily, by some stupid binder, on whom be anathema), entitled "Cabinetto Armonico, Pieno d'Istromenti sonori, indicate, e spiegati dal Padre Filippo Bonanni, della Compagnìa di Giesù, offerto al Santore David. In Roma. 1722." It contains a large number of engravings showing various characters playing upon antique and, in 1722, modern instruments; but the most curious feature is a formal and, of course, eulogistic dedication to King David, who is addressed as "Santissimo Profeta," and told, with due apologies, that the author takes the liberty of laying the work at the foot of his royal throne. The deceased monarch is naturally the object of complimentary references to his Psalms, from which a quotation is duly made, and the joke (as we should consider it) plays itself out with as much gravity as though Father Bonanni expected an order from Paradise for a thousand copies. A frontispiece shows the King harping upon his harp, while above him, sitting upon a very substantial cloud, a section of the heavenly choir performs upon viol, lute, pipe, and organ, and cherubs sing withal; carrying out the Psalmist's injunction, duly displayed, with pictorial embellishments, on a preceding page: "Laudate eum in sono Tubæ * * * Omnis Spiritus laudet Dominus."

In his introductory chapters, the Jesuit Father makes a great display of authorities, and shows the readiness of an unscientific age to make risky deductions. But better men

than he have handled the same subject, and the value of the book really lies in the drawings of instruments by Stefano Sparigioni. Of these there are 148, each example being represented in the hands of an appropriate personage. Some of the machines so displayed are of the most formidable kind, and must have been so appalling in their effect that I marvel they are not imitated for use in the streets of London. There is, for example, a Tubo Cochleato, swung on a tripod like a gipsy's kettle, and, if the curved pipe were straightened, apparently about twenty feet long. Another tremendous engine, said to have been a favourite with Alexander the Great (who may have used it to frighten the Indian elephants), is supported in the same manner. Its form is circular, and a soldier blows into a mouthpiece at the one end of a diameter, the sound issuing at the other through a "bell." I have not looked up the authorities for these and other strange creations, but probably Padre Bonanni is right in representing that they once existed. It seems to me that composers of orchestral music in our own time have missed some opportunities. The Tubo Cochleato would be just the thing for the Worm in "Siegfried."

Looking into Boswell's "Life of Johnson" in search of a reference to another matter, my attention was drawn to an epitaph on Charles Claudius Philips, a violinist obviously of some note in his day. The monument to this worthy is in the porch of Wolverhampton Church, and bears the following inscription: "Near this place lies Charles Claudius Philips, whose absolute contempt of riches, and inimitable performances on the violin, made him the admiration of all who knew him. He was born in Wales, made the tour of Europe, and, after the experience of both kinds of fortune, died in 1732." To the memory of this person Dr. Wilkes dedicated the following lines:

Exalted soul! thy various sounds could please
The love-sick virgin, and the gouty ease;
Could jarring crowds, like old Amphion, move
To beauteous order and harmonious love.
Rest here in peace, till angels bid thee rise,
And meet thy Saviour's consort in the skies.

Garrick told Boswell that Johnson, on reading this stanza, remarked: "I think, Davy, I can make a better," and, after a little meditation, recited as below:

Philips, whose touch harmonious could remove
The pangs of guilty power or hapless love;
Rest here, distressed by poverty no more,
Here find that calm thou gav'st so oft before;
Sleep, undisturbed, within this peaceful shrine,
Till angels wake thee with a note like thine.

Dr. Wilkes, the author of the original epitaph, was a fellow of Trinity College, Oxford, and Rector of Pitchford, Shropshire, for a history of which county he collected materials.

Boswell and his commentators make other references to musical men and things. Croker remarks, for example: "To the delights of music he (Johnson) was equally insensible; neither voice nor instrument, nor the harmony of concordant sounds had power over his affections, or even to engage his attention. Of music in general he has been heard to say: 'It excites in my mind no ideas, and hinders me from contemplating my own'; and of a fine singer or instrumental performer that he 'had the merit of a canary bird.'" Boswell speaks much to the same effect: "After having talked slightingly of music, he (Johnson) was observed to listen very attentively while Miss Thrale played on the harpsichord, and with eagerness he called out, 'Why don't you dash away like Burney?' Dr. Burney upon this said to him: 'I believe, Sir, we shall make a musician of you at last.' Johnson, with candid complacency replied: 'Sir, I shall be glad to have a new sense given me.'"

Again Boswell: "In the evening our gentleman farmer, and two others, entertained themselves and the company with a great number of tunes on the fiddle. Johnson desired to have 'Let ambition fire thy mind' played over again, and appeared to give a patient attention to it; though he owned to me that he was very insensible to the power of music. I told him that it affected me to such a degree as often to agitate my nerves painfully, producing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears, and of daring resolution, so that I was inclined to rush into the thickest part of the battle. 'Sir,' said he, 'I should never hear it if it made me such a fool.'" Yet the Doctor must often have wished for susceptibility to an art which gave his friends such exquisite pleasure. Burney states that, not six months before his death, Johnson said to him: "Dr. Burney, teach me at least the alphabet of your language."

When on his Scottish tour, a Miss Maclean sang songs to him, accompanying herself on a spinet. "Dr. Johnson," says Boswell, "seemed pleased with the music, though he owns he neither likes it, nor has hardly any perception of it. He told us that he knew a drum from a trumpet, and a bagpipe from a guitar, which was about the extent of his knowledge of music." It seems that Johnson preferred the bagpipe. Boswell says: "We had the music of the bagpipe every day at Armidale, Dunvegan, and Col. Dr. Johnson appeared fond of it, and used often to stand with his ear close to the great drone." No stronger proof could be given of the fact that he had an unmusical nature. Naturally the Doctor spoke slightingly of what was beyond his reach. The pursuit of music he described as "a method of employing the mind without the labour of thinking at all, and with some applause from a man's self."

Truly some precious things are hidden from the wise and prudent and revealed unto babes, which is part of the great system of compensation that keeps the world balanced. X.

HANS VON BÜLOW IN HIS LETTERS.

(*Continued from page 157.*)

Except for two short visits to Weimar in June and August, the greater part of 1849 seems to have been spent in Leipzig. Whilst at Weimar Bülow was constantly in the company of Liszt, and his letters furnish ample and interesting accounts of Liszt's daily life there. This was the terrible year of the revolution, which raged most fiercely in Dresden. Great was his anxiety for the safety of his friend Wagner, of whom he could gain no tidings at the time. In the autumn he removed to Berlin and continued his University studies there. Ever ready with his pen, it was now that his journalistic literary activity manifested itself in earnest, on his being appointed a regular contributor to the *Abendpost*, a democratic organ of that city. At the same time he zealously pursued his musical studies independently of instructors. Here he remained till August, 1850, when he went to Weimar for the first performance of "Lohengrin" (August 8), a hearing of which proved the determining point in his life, inasmuch as it led him to the final resolution to devote himself to music, and to music alone.

Shortly after this he received a proposition from Wagner that he should spend the following winter with him at Zürich, with the view to his being instructed in the routine of conducting. As a further inducement, Wagner promised that he should share the post of conductor of the Opera, as well as the salary, with his friend Ritter, and that opportunities would be accorded him of appearing as a pianist at the Symphony Concerts which Wagner himself conducted. This was an offer which any young and aspiring musician would have jumped at. Nor did Bülow hesitate, but started off at once to consult his father, who, it should be said, had recently separated from his wife (Bülow's mother) and married another, with whom he was residing at Oetlishausen, an old castle which he had purchased in Switzerland. He met with less opposition from his father than from his mother, who, as a staunch conservative, was violently opposed to Wagner. Most pathetic and dutiful are the letters which Bülow wrote to his mother in exculpation of the step he had taken. Sad it is to read of the consequent estrangement which arose between mother and son, and which it took him a long time to smooth over. As testimonials of his talent and ability, the letters addressed to his parents by Liszt and Wagner are most convincing.

Bülow arrived at Zürich in October, after making the journey thither from Oetlishausen on foot, in the company of his friend Ritter. Wagner at once found plenty for him to do in the way of conducting operas and rehearsals, and correcting the band parts, which were full of mistakes. At first the members of the orchestra were inclined to despise his youth, but, by the help of Wagner, whom they revered, were soon brought to recognise his innate talent as a conductor. This state of things did not last for long, for early in December Wagner severed himself from the theatre, and thus Bülow lost his post. In these two months he gained much experience, and therefore did not regard them as lost time. He was fortunate in at once being offered the conductorship of the theatre at St. Gallen, a post which he readily accepted. Writing to his father at this date, he says: "I shall probably go back to Wagner in the course of the winter, in order that, with his assistance, I may compose an opera. I have an enormous desire to write one on the subject of Christ." Both Liszt and Wagner dissuaded him from so impracticable an attempt. In full activity he remained at St. Gallen till April, 1851, when he paid a visit to Oetlishausen. While there he wrote several affectionate and interesting letters to his mother, with whom he seems now to have been partially, if not entirely reconciled, giving details of his sojourn in St. Gallen, and speaking hopefully of his future. His father writes: "Hans has been with us now for four weeks in order to recruit himself after what was a severe musical campaign at St. Gallen, and which he brought to an honourable termination. The schooling he has had has given him the capacity to conduct any orchestra. He has written a String Quartet, and contemplates a Symphony on Æschylus's 'Orestes,' which, with that end in view, he is now studying in the original."

At the beginning of June, acting on the advice of Wagner, Bülow betook himself to Weimar, with the view of perfecting himself as a virtuoso of the pianoforte under Liszt's guidance. On his way thither he spent six days in Munich, the art treasures of which city greatly excited his interest and admiration. He arrived at Weimar to find that Liszt was away and was not expected to return till the beginning of July. As it turned out, Liszt did not return home for four months, being detained at Eilsen, in Bückeburg, by the serious illness of the Princess Wittgenstein. During these four months Bülow occupied apartments in Liszt's house on the Altenburg, and had a very lonely time. One day was very much like another. It was his habit to rise at 6 a.m., pound the piano, and after breakfast work on till noon, when Raff generally came to him and critically looked over his compositions, and gave him friendly and salutary hints. This quasi-lesson over, they went together to dine at an hotel, where they usually met Joachim. After dinner, if too hot for a walk, he studied Spanish with Joachim, who, though he had looked askance at him in Leipzig, had now become his friend. Four o'clock found him back on the Altenburg, where he worked till eight, and then went into the town for

supper, returning about ten o'clock, when he had a final bout at the piano by moonlight, and so to bed. He heard next to no music at this time, for during Liszt's absence music at Weimar was in a state of stagnation. "Liszt," he writes, "does not stand in need of Weimar, but Weimar greatly needs Liszt." With Liszt's return things became far more lively. Besides his lessons with Liszt, practising and composing, writing articles for several musical papers, acting as Liszt's secretary and amanuensis, and "coaching" pupils whom Liszt had no time to attend to, his time was fully taken up. At the weekly chamber concerts which Liszt instituted, he had frequent opportunities of appearing as a pianist in company with Joachim and Cossmann. Occasionally, during this period, he appeared elsewhere in public. The accounts which he gives of this preparation for the career of a *pianiste ambulant* are full of interest. This went on almost without intermission till January, 1853, when, at Liszt's advice and well furnished with letters of introduction from him, he started for Vienna, with the view of trying his luck there as "a pupil of Liszt's" and as a virtuoso. Alas! the Fates were against him, Liszt's letters of introduction were of no avail, and he was received just as any stranger might be who wished to assert his claims as a virtuoso. No engagements were offered him. Perforce he was obliged to give a Concert on his own account. The receipts which this brought in amounted to twenty-eight florins against a deficit of 105 florins which he had to pay for expenses. Nor was a better result obtained from a second. "My first two Concerts," he writes, "have left me poor in pocket and sick at heart. I am only richer for the bitter life's experience which they furnished. Too late I discovered that in our time it is not sufficient to possess talent, and that it is impossible to turn one's talents into fame and money unless one first has money to disburse." However, he was fortunate in getting some favourable press notices, which led to subsequent engagements; and on going farther afield—viz., to Oedenburg, Pressburg, and Pesth, he met with a veritable triumph. But his success brought him more artistic fame than ready money. Here it may be remarked that his parents seem always to have kept him short of cash, and that it was only under the direst extremities that he could bring himself to apply to them for help, and then in the most delicate manner possible. We find him expressing regret that his father had felt himself obliged to send him money, and at the same time entertaining the hope that he would not be obliged to break into it.

Travelling from Pesth *viâ* Carlsbad, Dresden (where he played in the theatre Liszt's orchestral version of Weber's Polonaise and a Hungarian Rhapsody) and Leipzig, he made his way to Carlsruhe in order to assist at the music festival held there during the latter part of September. While there he heard of the sudden death of his father—the greatest grief which he had yet experienced. Most filial and pathetic are the letters which this sad event gave rise to. They were mostly written from Oetlishausen, whither he at once went in order to look after his father's affairs. On returning to Carlsruhe he writes that Liszt, who had long been a second father to him, had planned that in the following year he should visit Paris, where, the worst being now behind him, he felt sure that he would best make his way.

His first object now was to save up money enough to pay for his *début* in Paris—a hope which was not destined to be realised till a much later period.

Attracted by his mother's presence in Dresden, he soon betook himself to that city, where he would find the necessary quiet to enable him to complete some transcriptions of "Tannhäuser" and "Lohengrin," with which Wagner had entrusted him, and for which the publishers were to pay.

During the winter of 1853 and the spring of 1854 he was touring in North Germany. We hear of him at Berlin, Dresden, Bremen, Hanover, Brunswick, Leipzig, Weimar, and Hamburg. For the summer he returned to Dresden. "Here," says his mother, "Hans works incessantly and seldom speaks a word. He composes the whole day long and is always intellectually absorbed." While there he made acquaintance with a Polish family, a Count and Countess Kamiénski and their three daughters, one of whom was studying in the Dresden Gallery and painted his portrait. The result was that he accepted an engagement to follow them to their country house at Chocieszwice, in Poland, as music-teacher to the daughters. There he wrote some amusing and caustic letters describing the miseries and dulness of life in a country house situated in the midst of a "Polish desert." His duties were every morning to give the girls, who were far from being clever or interesting, three hours' music lessons, and in the evening to generally entertain the family by playing to them. The rest of the day, except at meal times, he had pretty well to himself, his only companion being one Herr Schneider, who was similarly engaged as drawing-master. With him he studied English and acquired from him a passion for billiards. Bored to death as he was at Chocieszwice, he was sorry when the time came for him to leave. That he held out to the end can only be accounted for by the supposition that he was in the receipt of a good emolument or felt that he was economising expenses.

At the beginning of 1855 Bülow was to be found "concertising," with more or less success, in Breslau, Posen, and Dantzig. By April 1 he was back in Berlin, where, as the successor of Kullak, he had accepted the post of principal

professor of the pianoforte at Dr. Marx's private Conservatoire. And here perforce we must leave him, for it is at this point that the present collection of letters is brought to a close.

It is understood that these first two volumes of letters and biographical notes will, in due course, be supplemented by a third volume consisting of Bülow's literary contributions to various journals, to be followed, perhaps, by a further instalment of letters. That such a plan, which would furnish the material for a pretty complete account of Bülow's life and artistic career, will be carried out, is as much to be desired as that the present consignment of letters, &c., should be made accessible in an English dress.

C. A. B.

ESSAYS IN MUSICAL CRITICISM.

III.

It has been said, and not unjustly, of certain artists, that they regard the great composers solely in the light of stalking-horses for the display of their own virtuosity. This unbridled individualism has of recent years invaded the domain of criticism as well as that of interpretation. Impressionism, up to a certain point, is pardonable and even legitimate in criticism. It is always better to know what a man really thinks of a performance than what he thinks the majority think of it. But this method can be carried to excess, as we propose to illustrate in the following example:

The Irrelevantly Autobiographic.

My enemies are doubtless dying to know what I thought of the performance of Sullivan's "Golden Legend" last week, and I feel that it is a duty which I owe at once to my reputation and my Editor to lose no time in gratifying this highly natural expectation. Let me say at once that I have a decided kindness for Sullivan. Before I embarked on the arduous duties which I now discharge, it frequently fell to my lot as the accompanist of a large provincial Society to organize and direct performances of Sullivan's oratorios and cantatas. On one memorable occasion, which I shall never forget, I was obliged, at the eleventh hour, to transpose all the soprano solos of the "Pirates of Penzance" a semitone down to suit the caprice of a local *prima donna* at a charity performance of the opera in question. I admit that some of the modulations which I introduced between the numbers might not have satisfied the pedantic academicism of the Royal College—but let that pass. But to revert to the "Golden Legend." On reaching the Imperial Hall last Wednesday, I found that express orders had been left at the box office that I was not to be admitted to any part of the building, in consequence of the well-merited slating of the last Concert which I had published in these columns three weeks ago. Needless to say I was equal to the occasion. I ran round to Snarkson's, the costumier, and in less than twenty minutes, thanks to a false nose and spectacles, I had run the gauntlet and was safely ensconced in the front row of the stalls, consumed with merriment at the success of my strategy. And here let me add, for the edification of my opponents, that I was the only one of the whole gang of critics who sat out the performance. Jinks of the *Belgravia Gazette* came in at 9 p.m. and went out at 9.40 p.m. Robson of the *Morning Mirror* sent his "devil," and Messrs. Berkeley Square, Tombs, and Phillimore had all cleared out half-an-hour before the Epilogue, on the "magnificent singing" of which by the chorus I observe that they all commented in their respective papers next morning. During the first half-hour of my penance my attention was seriously distracted by a lady sitting in the second row of the contraltos, who presented a most ridiculous likeness to an old maiden aunt of mine. Now, inasmuch as it is imperatively incumbent upon me to write at least two columns on this fatuous performance, I think my readers will cheerfully admit that this discovery was little short of a godsend. I have no doubt that some of my "respected colleagues" have maiden aunts as well as I; but I am absolutely convinced that none of them could ever have conceived the idea of turning them into "copy." Such an incident marks the gulf that separates the old from the new criticism, the businesslike from the romantic, the coldly practical from the richly irrelevant—in a word, others from me. But to return to my aunt. It is years since I last set eyes on her corkscrew curls and black silk gown—she always wore black silk; but the impression which her meticulous suburban gentility left upon me as a bold, bad schoolboy of fifteen has not been obliterated by all the opulent experiences of my turbid and tempestuous career. I used to spend an occasional Sunday afternoon at her villa down Peckham way, until I shocked the poor lady's Sabbatarian prejudices by playing "Tommy make room for your Uncle" on her paralytic piano, and was forbidden the house for ever. That, I may remark, was the turning-point of my career. The fact of the matter is that in music, as in most other things, we are (or rather until my adoption of the career of musical critic, we were) preposterously over-ridden by the maiden aunt. It was reserved for me to sound the tocsin of revolt against the tyranny of Peckham, and I am sure that any impartial observer, who has not been stifled by the miasmatic influences of Parrycidal pedantry, will testify to the efficacy of my tintinnabulations. But to return to "The Golden Legend." From my seat in the front row I enjoyed an excellent opportunity of watching two of the attendants, whose attitude and demeanour I have always held to constitute an admirable barometer of popular taste. It is the greatest mistake to suppose that attendants hate all music, just as confectioners' assistants get to hate all manner of sweetmeats. Being anxious to put my theories to the test, I once slipped a copy of this journal on to the seat occupied by one of these gentlemen, and had the good fortune later in the evening to overhear his comments on one of my articles to one of his colleagues. "See here, Jim," he said, "what this bloke says of 'The Messiah.' 'Rowdy claptrap,' he calls it. And look what he says of the singers. Calls Mr. Robinson a bloated 'umbug. What beats me is how this sort of chap never gets a thundering good hiding." Admirable attendant! I candidly confess that the same problem has often obtruded itself on my attention. A hundred, nay fifty years ago, my splendid and heroic personalities would in all probability have been resented in a fashion more vigorous than polite. I should in all probability have been pummelled down Pall Mall, kicked round Trafalgar Square, and horsewhipped all along Piccadilly. But the effete and degenerate scions of latter-day respectability have never so much as lifted a finger in protest against my scathing attacks. But to return to "The Golden Legend." I have no doubt that if my maiden aunt had been present she would have been vastly pleased with the puritanical precision of the whole performance. There was the usual clowning on the part of the conductor, the usual perfunctory enthusiasm on that of the audience. Some of the numbers sounded quite passable from the vestibule, where I spent a very pleasant quarter of an hour smoking cigarettes. Let me add, in conclusion, that a severe attack of influenza prevented me from attending Mr. Daniel Desmond's last Recital. I hope, however, to make good my shortcomings by giving a full account of my symptoms and the treatment to which they ultimately yielded in my next article.

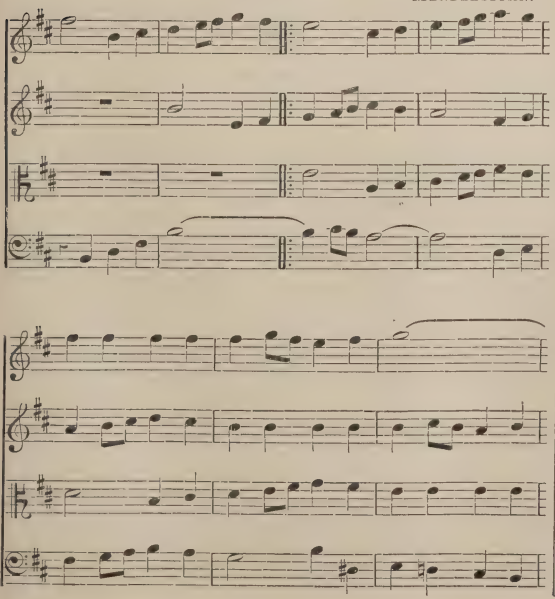
The late Sir Joseph Barnby's services to music have been acknowledged with such warmth and unanimity within the past few weeks, by those most qualified to appraise them, that we feel sure the appeal just issued by the Committee of the Barnby

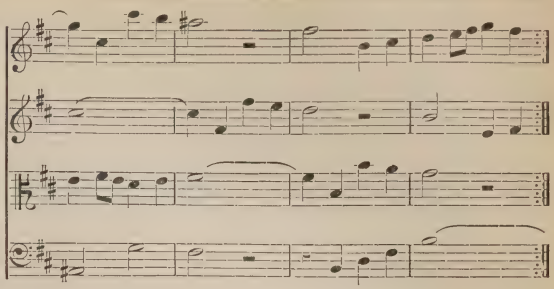
Memorial Trust Fund will meet with a liberal response, not only from music-lovers generally, but also from all to whom the sacred cause of charity is dear. The claims upon Joseph Barnby's purse were many, and he did not live long enough to make adequate provision for his family. It is to remedy this that the Trust Fund has been established. The Committee, of which Sir Arthur Sullivan is Treasurer, and Mr. Alfred Littleton, of 1, Berners Street, Hon. Secretary, consists of over a hundred gentlemen eminent in social, artistic, or literary circles. The Executive consists of the Earl of Kilmorey, the Hon. Spencer Lyttelton, Sir Arthur Sullivan, Sir John Stainer, Sir A. C. Mackenzie, Dr. J. F. Bridge, the Provost of Eton, the Sub-Dean of the Chapels Royal, Colonel Makins, and Messrs. T. H. Brooke-Hitching, W. Coenen, H. Gadsby, H. J. Greenwood, Hermann Klein, J. B. Orgill, A. Randegger, Walter Scott, F. R. Spark, W. H. Thomas, and F. Warre-Cornish. The past and present members of the Royal Albert Hall Choir are also organising a fund to erect a bust of their late conductor in the Albert Hall and assist his children. It is to be hoped the bust will not absorb too large a proportion of the amount subscribed. We may mention that the Trust Fund will be vested in trustees and used solely for the benefit of the three children.

We gladly fulfil our promise to give a solution of the contribution which Mendelssohn made to the late Miss Eliza Wesley's album, and which was printed in the article "Bach and Wesley" in our February number, p. 89. The title, with its significant query, is somewhat after the manner of a picture-puzzle: "Here are the Dean and Verger, find the Minor Canon." The album-leaf is undoubtedly a canon—a minor canon—three in one, with a free bass, though the latter (bars 4 and 5) has a fragment of the subject. The entry of the second part, at a fifth below, is easily discoverable. But the entry of the third part, at the ninth below, or the fifth below the second part, is not quite so obvious; and this was doubtless the point of Mendelssohn's little joke—"Quartet?" Here is the Quartet, note complete, except the note of interrogation:—

QUARTET.

MENDELSSOHN.





Solutions of the canon—a canon which is not unworthy of a place in Dr. Bridge's primer, "Double Counterpoint and Canon"—have been received from Messrs. E. R. Billingham, F. R. Frye, J. L. Gregory, A. W. Ketèlby, W. B. Ross, Arthur Trickett, and H. J. Wrightson.

Mr. Howard Paul, the well known entertainer, has just brought out a little book, entitled "Dinners with Celebrities," in which musicians play no inconsiderable part. When Mr. Howard Paul dined with the late Prince Napoleon ("Plon-Plon"), Rossini was of the party, and the exploits of the "Swan of Pesaro" as a trencherman are most carefully recorded in the following passage: "The spaghetti was the finest I ever remember to have tasted, and small wonder that Rossini enjoyed two helpings. I observed that he ate sparingly up to this course, refusing the *tournedos*, passing the *poulet*, and picking lightly the breast of a woodcock. He was evidently reserving his grand *coup* for the Italian dish, which he demolished with gusto. The old melodist never forgot his early taste, and macaroni, polenta, riviola, spaghetti, and vermicelli were invariably to be found on the table of his villa at Passy." In another chapter we glean the momentous information that Rossini—in his later years, at any rate—rarely ate any breakfast. As for Wagner, he despatched his meals with the velocity of a Flying Dutchman: "I observed that he ate exceedingly fast. It was like posting letters. He placed his food in his mouth, and down it went while he talked. If he had been reared in the United States of America he could not have plied his knife and fork with greater celerity."

The chapter on Sir Arthur Sullivan does not descend into such minute details, but Mr. Howard Paul, on the strength of several dinners in the company of the author of "The Mikado," assures us that there is no man with whom he would rather "unfold the festive napkin." This reticence, however, is fully atoned for in the chapter entitled "Adelina Patti as a Hostess." In this we learn that the *diva* "is not a great eater, but she keeps a *chef* who knows his business. She detests great joints, affects dainty French dishes, and her wines are the finest France can produce. I don't suppose she ever tasted sherry or port wine in her life, but in the matter of Sauternes, Clarets, and Burgundies her cellar is unique. Her husband, M. Nicolini, by the way, is something of a cook himself." And then Mr. Howard Paul considerately reproduces the menu prepared for a party of twelve people at Craig-y-Nos, not forgetting the wines and their vintages. Disappointment, however, again awaits us in the chapter headed "A Dinner with Gounod." Still we learn that after dressing in the morning he had a glass of milk, that he breakfasted at twelve, and, though by no means a persistent diner-out, had a "perfect appreciation of right good cheer." On the occasion on which Mr. Howard Paul "unfolded the festive napkin" with

Gounod the dinner "was a simple one of half-a-dozen courses." It is to be hoped that Mr. Howard Paul will pursue these gastronomic investigations farther, and give us before long some insight into the culinary tastes of Mascagni, Brahms, Paderewski, and other living lions. An American writer has recently asserted that there is a most intimate connection between food and virtue, food and thought. It remains for Mr. Howard Paul to establish on a secure basis the connection that subsists between music and menus.

A new volume on Richard Wagner has recently appeared at Munich. It is from the pen of Mr. H. S. Chamberlain, whose former work in connection with Wagnerian subjects is likely, on account of its sanity, to be of permanent value to students. In his new volume, which runs to nearly 400 pages, Mr. Chamberlain deals more particularly with the development of Wagner's inner life, and therefore confines his account of outer events to the broadest outlines. His plan of classification and arrangement appears to us so lucid and helpful, however, that we place it before our readers in the author's own words—or, rather, those of a translation which appears in a recent number of *The Meister*.

Wagner's life begins in the year 1813; it lasts seventy years, and falls into two periods of equal length, but marked external and internal difference. In this life there prevails a singular symmetry, not only in the whole, but also in its parts; for each of these two life-halves may be sub-divided into four minor periods, according to Wagner's place of sojourn—periods of very unequal duration, but impressing themselves on the memory by the fact that each minor period in the second half both parallels and contrasts with the corresponding period in the first half.

In the first half we find the following four periods:—

I. 1813-1833. Life in the *narrower Saxon home* (Dresden and Leipzig). The period of earliest youth; of attainment of the first elements of artistic skill; of the first attempts on the field of poetry and music; choice of the operatic profession.

II. 1833-1839. *First period of Wandering;* entry upon public life; activity as Kapellmeister at various *German provincial theatres* (Würzburg, Magdeburg, Königsberg, Riga); learning of practical stage-technique.

III. 1839-1842. *First voluntary stay abroad* (Paris); ineffectual attempt to make headway in the world's metropolis.

IV. 1842-1849. *Dresden;* office as Court-Kapellmeister at one of the principal theatres in Germany.

In the second half we have the following four periods:—

I. 1849-1859. *Banished from home;* sojourn at Zurich; arrival at full and conscious maturity; production of the fundamental art-writings (*Oper und Drama*, &c.); farewell to the operatic stage.

II. 1859-1866. *Second period of Wandering;* activity as producer of his own works at a series of *metropolitan theatres* (Paris, Vienna, Munich); forced attempt to renew relations with the modern Theatre.

III. 1866-1872. *Second voluntary stay abroad* (Triebschen, near Lucerne); complete retirement from the world.

IV. 1872-1883. *Bayreuth;* building of the Festspielhaus, founding of the German Stage-Festivals.

Everyone knows the story of the widow of the firework-maker, who imitated the inscription on Purcell's monument; owing, however, to the difference between her late husband's profession and that of the great musical genius, the words conveyed quite a different meaning. Whether the story be true, we cannot say; yet *se non e vero*, &c. Its antiquity, however, deserves note. Ernst Ludwig Gerber, in his "Tonkünstler," published at Leipzig in 1792, alludes to it, and also to a mention of it in the first yearly issue of Cramer's "Magazin für Musik," published at Hamburg in 1783; Gerber refers to it as the "funny parody."

In Gerber's dictionary, by the way, the composer's name is entered as *Pourcell*, with the addition "also Purcell," and he is said to have been born in France about the middle of the seventeenth century. Johann Gottfried Walther, in his "Musikalisches Lexikon" of 1732, quotes Mattheson's statement in his "Critica Musica," Vol. II., p. 148, that Purcell was French by birth; and so far as we can make out, Mattheson was the first to make this assertion. Walther refers to the monument in Westminster Abbey, and to the inscription as "short indeed, but highly flattering."

Mattheson not only says that Purcell was French by birth, but speaks of some opponent who could not accept his statement. "The proofs, however, that this celebrated musician was an Englishman," replies Mattheson, "have come to a dead halt. That he wrote a Te Deum, or *Anglice:* 'We praise Thee, O God,' and that he has a tomb inscription in Westminster Abbey, does not prove it." You might, he remarks, say: "Handel wrote a Te Deum to English words, therefore he was no native of Halle. Or, Admiral Tordenschild was buried at Hanover, therefore he can have been no Dane." *Argumenta, a Schola et a Sepultura desumta, non probant veram Patriam.* All this reasoning sounds plausible; yet one little fact to prove Mattheson's statement that Purcell was no Englishman would outweigh it.

With regard to Purcell's compositions, there are one or two curious remarks in the dictionaries mentioned. Walther, for instance, states that in Roger's "Catalogue de Musique" are mentioned: "Six Sonates, trois à une Flûte et Basse Continue, et trois à un Violon et Basse Continue." Again, Gerber speaks of six sonatas, three flute solos, and three violin solos, engraved at Paris. Of Purcell he says that "he is regarded as the founder of the English school, in that he attempted to amalgamate Italian taste, which began to prevail in his day, with the old Celtic Christmas plays and with the Scotch ballads. To Handel only was it possible to cast his fame into the shade."

Jacob Wilhelm Lustig, organist at Gröningen, published a book in 1771, entitled "Inleidung tot de Muziekkunde," in which he remarks how little is known of the celebrated English composers—Butler, Morley, Bacon, Bridlington, and Douland. And then he goes on to speak of a tomb inscription to one *Pourcel*, French by birth, probably placed there by some affectionate friend. And he gives the inscription in Dutch, and also in English, the latter thus: "Here lyes Henry Pourcel, who is gone to that blessed place where only his harmony can be exceeded. He deed in the jear of our Lord 1696." Mattheson, by the way, with slightly different spelling, also gives this inscription, on which he comments thus: "*Here lies* [he spells it thus] means Hier lüget, *hic mentitur*. The word can, it is true, be written with a *y*, and can then mean to speak untruth and to lie (lügen u. liegen); but with an *i*, it always means the former." Mattheson gives the inscription to show "how much flattery can be contained in a few words."

A recent and romantic episode, which is reported by a Leipzig paper to have occurred at a small town in the neighbourhood of that city, furnishes important corroborative evidence of the truth of the saying that "ever since the world began There never was and never can Be such a very useful man As the railway porter!" It appears that the station of the town in question boasts the possession of a porter who is not only a vigilant and energetic official, but also an accomplished organist. And when the Cantor of the Lutheran Church happens to be indisposed, the musical porter presides at the organ to the entire satisfaction of the congregation. Now it so fell out that his services were required on Christmas Day, and that after playing a Prelude of Bach's and taking part in the service, he was only waiting for the end of the sermon to play the final voluntary. The preacher, however, was more than usually prolix, and the weary porter, exhausted by his exertions at the station on the previous day, fell sound asleep in the organ loft. At last the sermon ended, and as the porter still slumbered, the clerk came and shook him by the shoulder. Whereon the deputy, who had been evidently dreaming of his duties, woke with a start and exclaimed in stentorian tones: "Express for Leipzig. Platform number two. Take your seats, please!"

The curious effusion with which Mr. George Moore, by permission of the editor of *Cosmopolis*, has thought fit to commemorate Lord Leighton, who, to the writer's thinking, committed the two unpardonable sins of being President of the Royal Academy and of living in a beautiful house, does not call for serious criticism here or anywhere else; but one passage is so redolent of the new musical criticism in its most fatuous guise that reference to it may not be out of place. In the course of some remarks upon the "Daphnephoria" this sapient art critic delivers himself thus: "A very slight knowledge of singing should have told him [the painter] that the mouth is opened according to the note and the octave." He then proceeds to contrast Leighton's picture with one in the National Gallery in which "each singer is clearly singing a different note"—in "some delicious contrapuntal fancy." Granting Mr. Moore's strange theories of voice-production, does he really mean to carry back counterpoint to ancient Greece? Perhaps he will stop short of assigning its invention to the sculptor whom he elects to write of as "*Phideas*."

The excellent and practical leading article which appeared in the *Standard* on the 3rd ult., calling attention to the necessity of official recognition of a standard of musical pitch in this country, is a satisfactory proof, if such were needed, of the widespread interest and importance now attached to the progress of musical art in England. The truth of the writer's remarks received distinct but decidedly unpleasant confirmation at the Philharmonic Concert on the 19th ult., when, some of the orchestra being provided with instruments differing in pitch from those of their fellow executants, and the pianoforte having a pitch of its own, effects undreamt of by the writers of the music performed were produced in generous profusion. The present state of the matter may, however, be regarded as a necessary phase in the development of all English progress. But for the sake of our ears it were well to hasten that progress as much as possible.

Dvořák's "Spectre's Bride" was performed in Vienna, for the first time, on the 25th ult., under the direction of the composer.

FACTS, RUMOURS, AND REMARKS.

An A.R.C.O. writes: "In passing through a provincial town in Berkshire, I noticed a piece of black wood affixed to the front door of a house and 'W——, Pianofortist,' painted thereon in white letters. Supposing this gentleman wishes to rank in the musical profession, what is the word Pianofortist intended to convey?" I can only guess that pianofortist is pianist "writ large." But it is not a lovely word.

At least one American musical journal has been scolding the New York public for not supporting opera as they should. Everything, artists and works alike, seems to have been regarded with indifference. Listen a moment to the scolder: "It would be a grateful and interesting discovery to meet the prophet who could justly announce what it really is that the New York people want in the way of music, particularly opera, or whether they actually want any at all or not. We have a rebellious, clamouring, exacting public, which demands the very best the music-market offers, which grumbles eternally if novelties are not forthcoming, but which, when it gets them, turns its back upon them with an unwavering exactitude." I cannot say from personal observation whether the New York public do this or whether the press makes them seem to do it, but the probability is that they have opera no nearer their hearts than the kindred people of London, and, like them, act towards it under transient impulses. It seems that the German operas failed along with the French and Italian. But hope remains. The hot fit will surely come round again by-and-by.

The *Manchester Guardian* of the 14th ult. contained some perfectly just and well-considered remarks upon Mr. Cowen, with regard to his recent appointment. It is a pleasure to reproduce them:—

> It should be remembered that the particular combination of qualities which go to make a successful *chef d'orchestre* are extremely rare and difficult to secure. There have been, and are, composers of actual genius who fail to arrive at that sort of understanding with the members of an orchestra which is the first necessity with a view to securing a satisfactory performance. This kind of tact in dealing with an orchestra and chorus, which cannot possibly exist except upon a basis of sound and adequate technical knowledge, Mr. Cowen unquestionably possesses, and in some cases at any rate he has shown himself capable of winning the enthusiastic sympathy of the public as well. We do not think that indiscriminate adulation is an advisable line to take in reference to any mortal, nor do we pay Mr. Cowen the very poor compliment of assuming that such adulation is acceptable to him; but we are glad to recognise the well-attested merits of the new conductor, and among these merits the specific quality of a tactful and thoroughly competent orchestral chief.

An Edinburgh correspondent reminds me that George Eliot describes Mrs. Poyser as, under certain circumstances, "falling at once from the key of B with five sharps to the frank and genial C." He rightly observes that we must see at once what the authoress means, though she herself did not know how to express it in a musical figure, and adds: "If so accomplished a musical amateur as George Eliot fails to state so simple a fact accurately, little wonder that the shoals of weekly novels contain the most egregious figures of speech and similes suggested by their authors' untrained sympathies with the art of music." It is no wonder at all.

A small window in a chapel on the South side of the Lady Chapel, Gloucester Cathedral, has been filled with stained glass in memory of Dr. S. S. Wesley, sometime organist. The figures of King David, St. Ambrose, and St. Cecilia are conspicuous in the design, as also a scroll bearing the words and music of the well-known passage, "And sorrow and sighing shall flee away," from "The Wilderness." The money for the window was subscribed locally.

It will not be long before Goldmark's new opera, "The Cricket on the Hearth," will find its way to this country. In any case that would come to pass, for obvious reasons; but as the work was a brilliant success at its first performance in Vienna, on the 21st ult., assurance is now doubly sure. It appears that Messrs. Frank Burnand, Greenbank, and Solomon were working upon an opera on the same subject when the death of Solomon put an end to the design.

There are some funny expressions in a Kentish paper *re* a Concert given within its district. Readers are told that the programme "would have borne a little more variation, the same faces appearing so often." Mr. S. was one of these too frequent faces, and, in fact, "was booked too much to be admired; nevertheless, his parts were full of feeling and were appreciated." It is also stated that a violinist did well, "the effect of precise playing being a genial appreciation." Concerning a pianist, the critic says, rather unkindly, that his solos "would certainly have made a better interlude than take up a portion of the programme." A comedy was played, and some of the characters "suited the audience admirably, who were kept interested the whole way through a tedious courtship and a final completion. Mr. B. was a splendid get-up, the comicality and drollness of the piece coming from this excellent gentleman, who was self-interested in the abolition of this courtship to suit his personal objects, but who maintained throughout a pretence of disinterestedness." This closed the evening. "'Good things should come last,' as the schoolboy is learnt," says the Kentish scribe, who evidently has not been "learnt" grammar.

A certain paper issued in North Britain is conspicuous for the originality of its musical criticisms. Speaking of a Concert of chamber music this journal mentioned a young lady's performance of two songs by Brahms, adding that she revealed "the affecting pathos of both by a voice of rather exceptional power, ranging to the lower registers, and at the same time capable of several high soprano notes." Warming to his work, the critic goes on to say, "A very interesting feature was the ballad, 'Allerseelen,' sung in the original language by Miss Smith, who cleverly conveyed the meaning of the song (obscured by the language) by her correct interpretation of its murmuring pathos and prolonged tremulos." He finishes with an assurance that "the successful combination of effects and superb tone of the pianoforte solos and accompaniments derived some perfection from the So-and-so grand, which had been kindly," &c.

The movement in favour of a Feis, or Festival of Irish music, seems to be progressing, and there now appears little doubt that the affair will come off. "The programme of the Feis will include: 1. A concert of ancient Irish music, the chief feature of which will be the presentation of a representative selection of the traditional music of Ireland; 2. An orchestral concert of music by modern Irish composers; 3. Choir and band contests; 4. The performance of prize compositions; and 5. Lectures on Irish music." Good! We can all wish well to nationalism in music.

A Kentish paper, noticing a Concert the other day, described the movements in Mozart's Symphony (No. 5) as "Allecon Spirits," "Andante," and "Presto." "Allecon Spirits" is good, very good, and the printer's boy again triumphs.

The harp has an admirer Newark way. He is a musical critic and writes enthusiastically:

Miss Chatterton, solo harpist, selected "Carnival of Venice," an original composition, with which to treat her audience. The dulcet melodies poured forth from the strings followed each other in rhythmic sequence—now like the distant echoes, now *fortissimo* and full, now dying away in delicious cadences. The consummate skill with which the bizarre effects were produced stamped the soloist as of high rank. A very unmistakable encore followed, and this elicited a delightful treatment of the ever popular "Auld Lang Syne." The verse part was brought out now full and strong and then *diminuendo*, and finally the solo was furnished a rippling and subdued accompaniment most delightful to listen to.

A correspondent writes:—

I think I must pass on to you the following bit of fun I had out of my young choristers yesterday. We were taking the Benedicite at practice to one of the settings so familiar to most choirs, but unknown here, as this Canticle has not until now found favour at the Cathedral. I tried to improve the occasion by asking whose song this was, a song of deliverance from the fiery furnace. One lad told me it was the "Song of the three Children." "And who were *they?*" There was a pause of general dubiousness. Presently one or two countenances brightened up a bit: these had been looking over their copies, and had found there the names of the three Children—"Stainer, Winn, and Walker"!

The Kent musical reporters have been distinguishing themselves lately. A correspondent has forwarded yet another example of the way in which they apply the English language to the divine art. This time the scene is not far from London, and I know enough of the Society concerned to understand some of the enthusiasm expressed by the writer. But there was no need for him to say that justice could hardly be done to the performance and "keep within the bounds of sober praise," since he assuredly did not essay the task. On the contrary, he went off like this: "Certainly there was no one of the large audience present, listening to the deliciously presented compositions, but what drank in with a deep pleasure the superb music." The writer was enchanted with the perfect understanding between conductor and orchestra: "Never ahead, the response to Mr. ——'s direction and lead was instantaneous, with the result that *one* interpretation of the music permeated the whole of the forces under his control." But in this world nothing is perfect, and a single flaw showed that the executants were but fallible mortals after all. The flaw is wonderfully described as "an indifferently synchronised release," which, I suppose, means that, to use the language of ordinary folk, the performers did not stop all at once. Happily, "it could be imagined it had its subsequent beneficent effect, as a slight slip sometimes will." This, I am unfeignedly glad to learn, because "an indifferently synchronised release" sounds very terrible.

Surely it cannot be true that Manchester folk at one time favoured the idea of honouring the late Sir Charles Hallé with an equestrian statue. This would have reached the climax of the ridiculous. Sir Charles knew how to ride the high horse on occasion, but his face would have been a study had anybody suggested to him during life such a *post-mortem* distinction.

The hundredth Recital of sacred music in Gloucester Cathedral took place on the 19th ult., and was attended by 3,500 people. To mark the occasion the Gloucester Choral Society, assisted by Miss B. Gough, Miss Jessie King, Master Underwood, Mr. C. Morgan, and Mr. Bantock Pierpoint performed a selection from "The Messiah." All the solo vocalists distinguished themselves, as did Mr. Chapman, a trumpet player from Cheltenham, and Mr. Capener, deputy-organist, to whom the accompaniments were entrusted. Dean Spence delivered an interesting address in the course of the service, expressing himself very enthusiastically in favour of the Recitals, which, beyond question, have been and are a brilliant success. Mr. C. Lee Williams conducted with his usual skill and judgment.

An American lady has kindly laid out for us the "poetic basis" of Paderewski's Polish Fantasia. Here is her beginning, and, perhaps, that will suffice:

It is one of those still, hot, dry, sultry days, when everything is burning up, grass yellow, flowers wilted, your breath comes in laboured gasps, your lips parched, your throat so dry that it seems to crackle, out of doors hardly a breath is stirring; it is noon of day, but so hot it is that you cannot hear the leaves move—so hot that the butterflies have not the courage to look for flowers. After a little while you notice a cloud coming up; it is getting that peculiar feeling just before a thunderstorm. A damp stillness is in the air. Suddenly a low rumble of distant thunder is heard. It gets louder, then sinks away, and for a few minutes it becomes close and hot again, and you think that your promised rain was all an illusion. But no; after a little while it re-commences again; it is a little louder than before, but very little, and the heat is such that you think you cannot stand it.

So on and on through a thunderstorm, and a revival of damp but satisfied Nature. "Now, one soft, sad farewell, and all is over." How well most of us know the style in which such things are done!

ROYAL CHORAL SOCIETY.

Berlioz's "Faust" is now regarded quite as a classical work in this country, and a performance is looked for annually, as a matter of course, by the patrons of the Royal Choral Society at the Albert Hall. The French composer's secular masterpiece in this department of art was duly rendered on Thursday, the 12th ult., and attracted a very large audience. The not very grateful titular part received full justice from Mr. Ben Davies, and Miss Ella Russell, though rather cold and unimpassioned, sang extremely well as *Marguerite*. Mr. Douglas Powell was a capital *Brander* and, of course, Mr. Henschel, who has been irreverently termed the "prince of concert-room devils," was perfect as the cynical and grimly humorous *Mephistopheles*. Making allowance for one or two slight errors, which were due rather to over-zealousness than want of knowledge, the choir sang with its wonted effect and the orchestra was excellent under Sir Alexander Mackenzie.

The postponed performance of "Judas Maccabæus" took place on the following Wednesday, the 18th ult. There were some changes in the list of principal artists as originally announced, but Handel's military oratorio did not suffer in consequence. Miss Esther Palliser, Miss Maggie Purvis, Miss Florence Oliver, Mr. Iver McKay, and Mr. S. Masters were by no means ineffective, and Mr. Santley sang the two principal bass solos magnificently. Again the chorus did remarkably well throughout, and although many numbers were omitted we have heard few more impressive interpretations of "Judas Maccabæus."

THE BACH CHOIR.

The production by the Bach Choir, on February 25, at the Queen's Hall, of a "Requiem" by Mr. Alfred Bruneau, will remain one of the most memorable events of this season. That a French work of such important design should be first produced in London is in itself a striking testimony of the esteem in which English amateurs are held by Continental composers, and also reflects much credit on the enterprise of the Bach Choir. In criticising music based on religious ideas the predisposition of the composer's nation should always be kept in view. The French people are essentially theatrical. The glare of the footlights exercises a peculiar fascination over the mind of the Gallic art-worker; to him it throws the most effective lights and shades upon his productions, and he consequently designs them for this atmosphere. Theatrical effects were therefore to be expected in Mr. Bruneau's setting of the Roman Catholic service for the dead, and they are certainly to be found in the score. Now the tendency of theatrical realism in music is to be graphic rather than suggestive. This is strikingly shown in the opening of the setting of the "Dies Iræ," in which the composer, by the most ear-splitting clashings of the full power of the orchestra, has sought to conjure up in the mind's eye a vivid scene of wild confusion and frenzied anguish which shall excite feelings of terror, after the fashion of stage thunder. It is in these endeavours at pictorial illustration that Mr. Bruneau has gone astray, not because he lacks originality or craftsmanship, but because he has sought to express that which is outside the possibilities of his art. Music can suggest the presence of an awful and stupendous power, but when it attempts to portray the effect graphically, it becomes ludicrous. It is curious to notice how instantly Dame Cecilia gathers up her skirts and vanishes when her limitations are ignored. The occasions on which she does so in Mr. Bruneau's "Requiem" must be regarded as but the blemishes on what otherwise is a work of remarkable originality, intense expression, and masterly workmanship. The portions which appeal most to the musician are the "Quid sum miser," with its ear-haunting melody; the clever and effective use made of counterpoint in the "Recordare," set as a duet for soprano and contralto; the genuinely fine music contained in the Sanctus; and the melodic beauty and delicate scoring of the "Agnus Dei." The effective use of the plain-song theme associated with the "Dies Iræ," and many passages, both in the vocal and orchestral writing, excite the respect and esteem of musicians. Considering the many difficulties of the work, the performance, under the direction of Professor Villiers Stanford, was very praiseworthy. The solo parts, with the exception of the passage in the "Hostias," assigned to a boy, were efficiently sung by Madame Amy Sherwin, Madame Marian McKenzie, Mr. Edward Lloyd, and Mr. Robert Hilton. The "Requiem" was preceded by an effective rendering of Brahms's "Tragic" Overture and followed by Beethoven's "Mount of Olives."

The performance of Bach's "Passion Music" according to St. John, on the 24th ult., at the Queen's Hall, must be placed amongst the most successful achievements of the Bach Choir. The use of the original German text was not wholly a gain, having regard to the way in which the work now appeals to the religious feelings of English audiences and the pronunciation of the choir, but the fervent earnestness of the music was finely expressed. The audience, which was a large one, abstained from applause in obedience to a printed request, and so impressive indeed was the rendering that it may be said to have largely partaken of the nature of a religious function. Mr. Cornelius Bakkes, whom it was deemed necessary to fetch from the Continent for this occasion, sang intelligently; but his tenor voice is too light in quality to fulfil the requirements of English audiences in this music. Mr. David Bispham declaimed the words of *Christ*

with unsurpassable dignity and impressiveness, the effect of his utterances being intensified by the organ instead of the pianoforte being used in the recitations relating to the *Saviour*. The other soloists were Miss Fillunger, Miss Hilda Wilson, and Mr. Andrew Black, of whom it is unnecessary to speak. Mr. H. R. Bird presided at the organ, Mr. F. A. Sewell at the pianoforte, and Professor Villiers Stanford conducted.

LONDON SYMPHONY CONCERTS.

Mr. Henschel brought his tenth season to a brilliant close, on the 19th ult., with the Choral Symphony, and deserves to be heartily congratulated on the educational value of the scheme which has made the ten Concerts so interesting. It has included performances of all Beethoven's Symphonies, nine of his eleven Overtures, his three finest Pianoforte Concertos, and that for violin, the Choral Fantasia, the Great Mass in D, and some half-a-dozen of the master's best vocal pieces. These have been played in chronological order, so that an exceptional opportunity has been afforded to the more intelligent class of music-lovers of studying the gradual development of Beethoven's style. The eighth Concert included, besides the "little" Symphony in F, the "King Stephen" Overture, and a repetition of the Choral Fantasia, Mr. Henschel's own "Stabat Mater," produced at Birmingham in 1894, and so fully discussed in The Musical Times for October and November of that year that we need not again describe its many excellent qualities, which, on this occasion, were set forth by Mrs. Henschel, Madame Clara Poole, Mr. Hirwen Jones, Mr. Arthur Walenn, and Mr. Henschel's choir and orchestra with admirable results. The programme of the last Concert, on the 19th ult., consisted exclusively of works by Beethoven—namely, the "Dedication of the House" Overture (Op. 124), the song "An die Hoffnung" (vocalist, Miss M. Boye), the "Emperor" Concerto (solo, Mr. Borwick), and the Choral Symphony, of which an excellent rendering was given, the soloists in the vocal portion being Miss Evangeline Florence, Miss E. de Dreux, Mr. Hirwen Jones, and Mr. Daniel Price. At the close of the Concert, which was very well attended, Mr. Henschel came in for an ovation that everyone present must have felt he had thoroughly earned. The London Symphony Concerts will inaugurate their eleventh season on November 12.

QUEEN'S HALL CHORAL SOCIETY.

The choir with which Mr. Randegger takes such pains was thoroughly at ease at Queen's Hall, on February 26, in Sullivan's "The Golden Legend," but the familiarity it evinced with this beautiful work was not of the kind resulting in carelessness or indifference. It sang throughout with earnestness, vigour, and the closest regard to expression, the latter quality being particularly observable in the hymn "O gladsome light," which has rarely been more effectively rendered. Mr. Edward Lloyd repeated with undiminished charm his reading of the music of *Prince Henry*, and boldly defined character as well as vocal power marked the mocking fiend of Mr. Watkin Mills. Miss Thudichum was an intelligent representative of *Elsie*, Mrs. Katharine Fisk sang sympathetically as the *Mother*, and Mr. F. B. Ranalow was the *Forester*. The band contributed its share to the general success of the performance, and Mr. H. J. Wood was at the organ.

CRYSTAL PALACE CONCERTS.

Rossini's birthday was duly commemorated, at the Concert of the 1st ult., by performances of his Overture to "William Tell" and the Romance and Prayer from his "Otello." The former was effectively played, but Mrs. Henschel's style hardly lends itself to the histrionic exigencies of the latter. The Symphony was Brahms's No. 3, of which the rendering given was in places scarcely worthy of the reputation of the band or its conductor. Herr Stavenhagen was heard to advantage in Beethoven's C minor Concerto, and Mr. Henschel, besides joining his wife in the engaging duet from Boieldieu's "Les Voitures Versées," gave the fine scena "Saul's Dream," from Dr. Hubert Parry's oratorio, with much effect, though the orchestral accompaniment was by no means perfectly played.

Haydn's "Creation" was given at the Concert of the 7th ult., and attracted a good audience. The performance was thoroughly efficient throughout, the soprano solos being given with her wonted earnestness of manner and purity of style by Miss Anna Williams, who was much applauded for her rendering of "With verdure clad" and "On mighty pens," while Mr. Andrew Black was as vigorous and incisive as ever in the bass numbers. In the tenor music Mr. Herbert Grover, who made his *début* at these Concerts, sang carefully and with good intention. The choir exerted itself with very satisfactory results, and the whole performance was conducted with spirit and intelligence by Mr. Manns.

At the Concert of the 14th ult. Mr. Manns paid his annual tribute to the genius of Schubert by a splendid performance of the great C major Symphony, in which the delicacy of the trombones and the fine playing of the wood-wind quartet call for especial eulogy. Dr. Joachim was the instrumental soloist, choosing for his principal contribution Viotti's genial Concerto in A minor, which he gave in his very best style. Later on he aroused great enthusiasm by his dignified and poetic rendering of Bruch's familiar Romance, adding a familiar unaccompanied Bourrée by Bach as an encore. Mr. Jack Robertson sang Handel's "Where'er you walk" ("Semele") and Dvorák's "Songs my mother taught me" gracefully, though somewhat mawkishly. He was much more convincing in a tuneful but obvious version of "O my love's like a red, red rose," by Löhr, which a certain section of the audience insisted on encoring. Grieg's picturesque but *décousu* "Autumn" Overture completed the programme.

On Saturday, the 21st ult., Mr. Manns had provided a sensational surprise for his patrons in the shape of a work by Richard Strauss, entitled "Til Eulenspiegel's Lustige Streiche," which, in a little speech addressed to the audience at the conclusion of the work, Mr. Manns declared to be the most difficult work he had ever undertaken to produce. "Til Eulenspiegel," better known to English readers as "Tyll Owlglass," is the hero of a mediæval German romance, if the term hero can be applied to one who was about equally compounded of knavery and folly. To English readers there is something portentously heavy about his jests, and Herr Strauss's musical treatment is quite to match, the orchestra employed being of momentous magnitude. For not only are the strings divided, but the band includes a piccolo, three flutes, three oboes, an English horn, a D clarinet, two B flat clarinets, a bass clarinet, three bassoons, a double bassoon, eight horns, six trumpets, three trombones, a bass tuba, and various percussive trimmings. The results are hardly proportionate to the means employed, but the piece is prodigiously clever in its way, and should be heard again. The programme also included Schumann's "Rhenish" Symphony, finely played, and Miss Rosalind Ellicott's amiable Concertstück for pianoforte and orchestra, in which the solo was gracefully played by Miss Sybil Palliser. Miss Ella Russell's choice of songs cannot be commended on the score of novelty, but she sang them carefully and effectively. The Concert closed with Berlioz's Overture to Byron's "Corsair."

PHILHARMONIC SOCIETY.

Two Concerts have been given out of the seven announced by this Society for its eighty-fourth season, and at each an important novelty was produced. At the first Concert (February 27) interest and curiosity gathered round a Symphony by the Russian composer, Alexander Borodine, in whose name only two such works stand. This may appear as scanty achievement; we must remember, however, that Borodine was not a professional musician, but a professor of medicine and chemistry in St.

Petersburg, and could only give his spare time to the art he followed with, under the circumstances, singular devotion. The Symphony now referred to is in B minor, contains the usual number of movements, and is written throughout in classic form. With these features all resemblance to the music of Western Europe may be said to end. The themes and rhythms are distinctly Sclavonic—some of them no less distinctly Oriental—and to the same source may be traced conspicuous points in their treatment, such as persistent repetition of short phrases, alternations of languor and wild exuberance, and harmonic progressions which certainly stand not upon the order of their going.

The four movements of the Symphony are distinguished by sufficient variety, while bearing the same stamp of origin. In the opening *Allegro* we have a movement fairly compact and logically wrought out, sometimes with much grace and quietness, sometimes with equal energy and noise.

The *Scherzo*, opening with a most distressful dissonance, is full of clever device and appropriate animation, relieved by a quaintly melodious *Trio;* the *Andante*, while hardly less characteristic than the other movements, contains much that Western ears can recognise as beautiful, and the *Finale*, in which a whole battery of percussion takes part, carries us to Asia in the frankest and most open manner. It is an example of rampant Orientalism, and the audience listened in some wonder, and considerable doubt what to make of it all. But we are glad to have heard the Symphony. It indicates that which, according to present appearances, will be, in some more or less modified form, the "music of the future." Not the Philistines, but the Slavs are upon us.

At the same Concert Sullivan's Overture "In Memoriam" was performed as a *pièce d'occasion*, Mr. John Dunn gave a generally good account of Beethoven's Violin Concerto, and Mr. Sapellnikoff played Grieg's Pianoforte Concerto in A minor. The vocalist was Miss Esther Palliser, who sang the Cradle Song from Mackenzie's "Bethlehem." Sir A. C. Mackenzie, who was heartily received, conducted with customary good judgment and effect.

There were actually two novelties at the second Concert (19th ult.), though only one of first-class importance. We refer to a Concerto in B minor for violoncello (Mr. Leo Stern) and orchestra, from the pen of Antonin Dvorák, who, having very recently composed it, visited England for the purpose of presiding at its introduction to public notice. We are by no means sure that, as a Violoncello Concerto, this work will become a favourite, and it had better be regarded, perhaps, as three orchestral movements with violoncello obbligato. Concertos for Mr. Stern's instrument should be written, if possible, by the performers, who would take good care to make the *soli* effective and see the orchestra kept back in its place. Not being a *virtuoso*, and not bearing sufficiently in mind the fact that the violoncello does not "carry" well, Dvorák has written *soli* which are a good deal covered up, as well as eclipsed in interest by the orchestral music. This is less obvious in the slow movement—the gem of the work—where the violoncello finds an opportunity to be heard at its best, with exceedingly good results. Even here, however, the middle episode shows the orchestra standing well in front of the solo. Taken without reference to the considerations just touched upon, the work is one of much interest and quite characteristic of the source whence it has come to us. Mr. Stern discharged an arduous task with success which was as conspicuous as circumstances allowed. The second novelty was a set of five Biblical Songs, also from the pen of Dvorák, and now published for voice and pianoforte (their original form) by Messrs. Novello, Ewer & Co. These pieces, which seek to enforce the sentiments of the text without regard to musical form, were scored for the Philharmonic orchestra by the composer, and sung with much taste and judgment by Mrs. Katharine Fisk. We doubt the wisdom of orchestrating the accompaniments, admirably as that was done. What is conceived for the pianoforte rarely lends itself graciously to adaptation for other instruments, and in this case the orchestral voices seemed to lessen the intensely personal expression which marks the songs in their original form. The prevalent feeling of the series is one of gloom, but No. 4, "The Lord is my Shepherd," came as a delightful contrast, and the cheerfulness of No. 5 was hardly less grateful. Dr. Dvorák conducted both novelties and also his beautiful Symphony in G. We can only mention that Mr. Sauer played Beethoven's E flat Concerto, but the performance, as a whole, was not the best conceivable, owing mainly to the difference of pitch between the orchestra and the solo instrument.

SAVOY THEATRE.

Mr. W. S. Gilbert must be conscious that his enforced bondage to a method has at least one advantage. We say enforced bondage because the public have shown ere now that they resent any effort on his part to abandon topsy-turveydom—to deal with events and circumstances as with pyramids standing on their base and not their apex. The structure of a Gilbert libretto must always rest upon its apex, and the advantage to which we have referred lies in an opportunity of showing that the dramatist's skill and resourcefulness are equal to any demands. Mr. Gilbert has applied his topsy-turvey method in a dozen different directions, with nearly uniform success; in "The Grand Duke" (produced on the 7th ult.) we see him exercising a familiar art upon still fresh matter amid peals of approving laughter. In most of his works it is easy to detect a deeper purpose than that of exciting mirth by verbal dexterity and quaint conceits. Mr. Gilbert is a satirist, and in his latest piece he proclaims that real Courts and sham Courts—the histrionic appliances of the palace and of the theatre—are pretty much alike and even interchangeable. All things, in fact, are reduced to mere "play-acting," and the exalted personage with most opportunities is merely the "star" of a company. Mr. Gilbert delights to poke fun at the supers and walking gentlemen on the boards of the Royal Court Theatre he sees so clearly, and here gives his legitimate *Grand Duke* a train of seven chamberlains.

The *Grand Duke* communicates only with the *Lord Chamberlain*, and a request for snuff-box or handkerchief descends through all the seven grades of flunkeydom, the thing asked for, supplied by the lowest official, passing upward with like ceremony. Again, when the *Prince of Monte Carlo* comes on a visit to the *Grand Duke* he brings a "job lot of second-hand nobles" hired of an agent, costumes and all, at eighteenpence a day each. These personages, who strongly suggest Richardson's Show, are inspected by the *Prince*, and also harangued: "Now, once for all, you Peers—when His Highness arrives, don't stand like sticks, but appear to take an intelligent and sympathetic interest in what is going on. You needn't say anything, but let your gestures be in accordance with the spirit of the conversation." The gestures are then practised. All this is fair fun, but, of course, the same weapon might be directed against anything that in life is picturesque and otherwise useful. Mr. Gilbert gets the true Prince off the throne and substitutes a player by a process quite characteristic of his humour. He invents an amazing statutory duel and then contrives that the reigning *Duke* should encounter a son of Thespis, lose the fight, and be superseded.

Upon the groundwork thus laid down the author runs *amok* of imagination. Wild extravagances, odd conceits, strange characters, stranger circumstances are mixed up in the most fantastic way, and one must laugh with the rest, however disposed to be critical. We cannot here tell the story or discuss the incidents and situations, but it should be said that the last act, as often the case in Mr. Gilbert's pieces, is dramatically weak and unduly spun out. We understand, however, that the book has undergone revision since the first performance, and it would now be unsafe to point out specific faults.

The position of Sir Arthur Sullivan in relation to these Savoy operas is even more difficult than that of his colleague. Mr. Gilbert has a boundless field in which to gather materials for treatment of a nature not unlimited, but the composer is restricted all round. He has to write for singers who cannot "go anywhere and do anything"; his orchestration must be chiefly in the nature of simple accompaniment, and the contour of his pieces, their rhythms, &c., are all restricted. The wonder, therefore, is that the music of any one opera does not more closely resemble that of any other than is actually the case. Happily, Sir Arthur Sullivan has a keen sense of humour

and a deft way of expressing it withal. This is an important advantage, humour being a salt of powerful savour, able to make appetising that which, without it, might be somewhat insipid. The gain from humour in the present case is very considerable, and appears at a score of points in the work. For example, in the solo with chorus, "By the mystic regulation," the music, for all its lilting rhythm, is as droll as the direction, *Allegro marziale e misterioso*. Of a different character is a quintet, "Strange the views some people hold." A light accompaniment attends this, and there are other modifications of the regulation madrigal. But it is none the less a charming piece on that account—one which the composer, showing signs of haste elsewhere, has treated quite carefully. The two numbers mentioned above may stand each for a numerous class, regarding the other bulk of which particulars are scarcely needed. It would be easy, of course, to write at length upon the musicianship which knows how to be simple and amusing without a touch of vulgarity, but that is a merit long since recognised in the Savoy operas. The great point for a public wishing to be entertained by comic opera is that here they have the best thing going of the kind, and, especially, music so adapted to text and situation that its fitness seems to be intuitive; so light and pretty, yet so varied, that the ear cannot weary, and bearing on every page the impress—which many feel who cannot intellectually perceive—of high artistic gifts so used to a modest end as not to be degraded. The work, splendidly mounted and carefully performed, owes much to the leading artists—Mesdames Ilka von Palmay, Emmie Owen, Rosina Brandram, and Florence Perry; Messrs. Walter Passmore, C. Kenningham, Rutland Barrington, Scott Russell, and Scott Fishe.

"SHAMUS O'BRIEN."

In England, the production of a comic opera—or rather an *opéra comique*, which is by no means the same thing—by a native composer of the first rank, is an event of which the rarity alone, quite apart from results, would give it distinction; but in the case of Professor Villiers Stanford's "Shamus O'Brien," brought out at the Opera Comique Theatre on the 2nd ult., so great a success has been achieved that the occasion is not unlikely to become historically memorable, and may even prove to have inaugurated in these isles a native school of opera, in which subjects and personages identified with each separate country of our composite kingdom shall be dealt with by librettists and composers who belong to that particular portion of the soil. In saying this we would not be understood to assert that the highest form of literary or musical expression is marked by national characteristics—the truth lies probably the other way; but it seems clear that in the direction indicated we might hope for works that would, at least, be to England what the best products of the *opéra comique* are to France. On this account we rejoice over the warm welcome that has been accorded to "Shamus O'Brien." Dr. Stanford has been fortunate with regard to his libretto. There is, it is true, nothing remarkably new or ingenious in the plot, derived from Sheridan Le Fanu's poem; but Mr. George H. Jessop has contrived plenty of effective incidents and situations that lend themselves admirably to—nay, absolutely ask for—musical treatment; his dialogue and lyrics, the latter especially, are full of humour, point, and charm, and his characters are natural, clearly drawn, admirably contrasted, and interesting as types. The main idea of the story is very simple. *Shamus O'Brien* has fought "again the Government" in the Rebellion of '98, and, a price having been put upon his head, the English soldiery, under *Captain Trevor*, are seeking him, assisted by *Mike Murphy*, who, being in love with *O'Brien's* wife *Nora*, naturally desires to get him out of the way. *Shamus* fools the English for a time, but his reckless bravery leads eventually to his capture. He is tried and condemned to death; but, on his way to the gallows, *Father O'Flynn*, the village priest, cuts the cords which bind him, and enables him to escape. As he flies up the hillside the soldiers fire, and hit, not *Shamus*, but the informer, *Mike*, who dies as the curtain falls. Besides these personages there is *Kitty*, *Nora's* sister, a bewitching little Colleen, who flirts outrageously with the susceptible *Captain Trevor*, and is responsible in consequence for a considerable decrease in his severity towards her unfortunate compatriots. We could forgive this, however, if the *Captain* were not otherwise so simple-minded and gullible as to become positively unreal. So dull-witted an officer would scarcely be selected as fit to cope with the resourceful Irish peasant. *Captain Trevor* is the one character that invites adverse criticism. Coming now to Dr. Stanford's music, we are bound to say that it exceeded even the anticipations of those who, knowing and admiring his "Irish" Symphony and his arrangements of the songs of his native land, expected something racy of the soil. Musically, "Shamus O'Brien" is simply a little masterpiece. For his material the composer has drawn freely on the peculiarities of Irish folk-song, but with so much tact, skill, delicacy, and humour have these materials been utilised, that only a careful analysis of the score in bulk would suffice to do justice to Dr. Stanford's work in this direction. And the fact that his effects are achieved by quite simple means naturally increases our admiration. Here is no cunningly contrived web of *Leitmotiven*, no elaborate scheme of thematic developments founded on a few national rhythms or melodic figures. The melodies in "Shamus O'Brien" are distinct "tunes," independent of one another in all but their common indebtedness to the peculiarities of Irish folk-music. They are, moreover, allotted to the voices, the orchestra being kept in the main to the task of accompanying and assisting the vocal melody, and, when opportunity serves, of discreetly commenting upon it. That it does this in the most interesting, ingenious, and charming way, and without for a moment ignoring the demands of the modern ear for "colour," goes almost without saying, for Dr. Stanford has long ago shown his fondness for rich effects of this kind and his ability to obtain them. The score is so satisfactory as a whole that it seems almost unfair to specialize; but we cannot refrain from naming a few of the numbers that gave us so much pleasure. The most striking thing in the work, to our thinking, is the solo sung by *Nora*, in which she describes how "for the last two nights in the midnight gloom" she has heard the cry of the "Banshee" foreboding, as she thinks, her husband's "knell of doom." The passage beginning "A grave yawns cold, In the churchyard mould," is not only most original and impressive, but shows imaginative qualities of a very high order, and the wailing phrase sung by the "Banshee" herself, which in the most blood-curdling way runs through the music of the last scene, in which the melancholy procession wends its way to the gallows, is scarcely less worthy of admiration. Next to these, though it is in quite another vein, must be placed *Shamus's* song, "I've sharpened my sword for the sake of ould Erin," a bold, rugged strain that is noble enough to be adopted as a national air. *Mike's* plaintive song, "Ochone, when I used to be young," is another little gem full of charm and pathos. Among the humorous pieces (of which there are many) the most salient are—*Kitty's* song, "Where is the man that is coming to marry me," which is simply delightful; *Father O'Flynn's* first solo, enumerating the gifts and qualities of *Shamus;* the quaint duets for *Kitty* and the *Captain*, "Well, he'd take me by the hand, — D'ye understand?" and "So it's kisses you are craving, you big soldier man!" the duet in the second act for *Mike* and the *Captain*, "O, yer honour, don't be hard"; and the scene for *Shamus*, *Nora*, and the chorus, "I know ye are brave, as brave can be," with its haunting refrain of "Oh! boys, listen to Shamus!" sung again at the end of the opera, as the people jeer at the soldiers while *Shamus* escapes over the hill. The chief honours of the performance (a remarkably good one in every way, and the stage management of which did great credit to Sir Augustus Harris, under whose direction the work was produced) fell to Miss Kirkby Lunn (*Nora*), Miss Maggie Davies (*Kitty*), Mr. Joseph O'Mara (*Mike*), and Mr. Denis O'Sullivan (*Shamus*); Mr. Magrath and Mr. W. H. Stephens did good service as *Father O'Flynn* and *Captain Trevor*, and the chorus not only sang well, but acted and danced with remarkable intelligence. The opera was conducted on the opening night (and again on St. Patrick's Day) by the composer, but has since been directed by Mr. Henry J. Wood.

MONDAY AND SATURDAY POPULAR CONCERTS.

It will not be necessary to deal at any great length at present with these performances, for the majority of the programmes have consisted mainly of familiar works. Commencing with the Concert of Saturday, February 22, it may be mentioned that a beautiful performance was given of Mozart's String Quintet in D, under Dr. Joachim's leadership, and that his own performance of Bach's Chaconne was as unsurpassable as ever. Miss Eibenschütz played with all possible refinement three slight pieces by living composers—Leschetizky, Olsen, and Gernsheim. Miss Louise Phillips was artistic in songs by Arne, Davidoff, Mendelssohn, and Franz, and Schumann's characteristic Pianoforte Trio in F (Op. 80) completed the scheme.

On the following Monday Schubert's favourite Quartet in D minor opened the proceedings. This work is more popular than the Quartet in G (Op. 161), though the latter is the finer of the two. Beethoven's genial String Trio in G (Op. 9, No. 3) was the other concerted work. Mr. Isidor Cohn played neatly, but in a somewhat hard and perfunctory way, two pieces by Chopin, and Madame de Fonblanque sang agreeably airs by Secchi and Arne.

Mozart's most beautiful String Quintet, that in G minor, was exquisitely rendered by Dr. Joachim and his associates on Saturday, February 29, as was the revised version of Brahms's early Pianoforte Trio in B (Op. 8). Always artistic in everything he attempts, Mr. Leonard Borwick gave a model reading of Bach's French Suite in E (No. 6), and Dr. Joachim played Tartini's Sonata, "Il Trillo del Diavolo," as he alone can play it. Mr. Arthur Oswald was acceptable in well selected songs.

On the 2nd ult. Arensky's Pianoforte Trio in D minor (Op. 32) was performed for the first time at these Concerts, its actual first rendering in London having been at Mr. Siloti's Concert last December, when it was duly noticed in The Musical Times as an interesting example of the modern Russian school. M. Sapellnikoff, Dr. Joachim, and Mr. Paul Ludwig rendered all possible justice to this typically Slavonic work. Mendelssohn's delightful Quartet in E flat (Op. 44, No. 3) was also given; and the pianoforte solos played by M. Sapellnikoff, consisting of comparatively speaking minor pieces by Haydn, Mendelssohn, and Chopin, as well as the unaccompanied Bach's Suite as interpreted by Dr. Joachim, were unimpeachable. Madame Amy Sherwin was agreeable in songs by Mozart, Schubert, and Schumann.

On Saturday, the 7th ult., the Arensky Trio was repeated "by desire," and Mozart's ever-welcome Clarinet Quintet was given, with Mr. Clinton in the principal part, which was for so many years intimately associated with the deceased clarinettist, Mr. Lazarus. M. Sapellnikoff, who has considerably moderated his style since he first came among us, played some pieces by Schumann and Chopin with much effect, and Dr. Joachim gave his favourite Barcarolle and Scherzo, by Spohr. Miss Ada Crossley, who is a charming young vocalist, won deserved favour in a song "Alla Stella confidente," by V. Robaudi, and other vocal pieces.

Mr. Mark Hambourg showed the rapid progress he is making by a really fine performance of Schumann's magnificent Fantasia in C (Op. 17) at the Concert on the following Monday. The effect with an instrument fitted with Erard's new resonators was superb in the middle movement, and scarcely a wrong note could be detected in the fiery *Coda* in which so many pianists come to grief. Beethoven's Harp Quartet in E flat (Op. 74) and Saint-Saëns's Pianoforte Quartet in B flat (Op. 41) were the concerted works in this programme, and Miss Helen Buckley made a favourable impression in songs by Grieg and Goring Thomas.

A Beethoven programme was offered on Saturday, the 14th ult., the instrumental pieces being the bright Serenade Trio in D (Op. 8), the Quartet in F minor (Op. 95), and the Sonata in C sharp minor (Op. 27, No. 2), the last-named being played in a very refined style by Mr. Leonard Borwick. Mr. David Bispham gave an expressive rendering of the "Liederkreis," a beautiful set of songs too rarely heard. Similarly brief record is only required concerning the Concert of Monday, the 16th, the concerted works being Beethoven's Quartet in F (Op. 59, No. 1) and Rubinstein's favourite Sonata in D for pianoforte and violoncello (Op. 18). Dr. Joachim played Schumann's somewhat laboured Violin Fantasia (Op. 131), and Mr. Mark Hambourg displayed brilliant execution in Raff's Variations in D minor. The finished vocalisation of Madame Bertha Moore gave effect to songs by Jensen, Meyer-Helmund, and Taubert.

St. James's Hall was too small for the number of people who desired to be present at the Concert of Saturday, the 21st ult., Bach's Concerto in D minor for two violins being invariably an enormous attraction when the solo parts are played by Lady Hallé and Dr. Joachim, as they were on this occasion. Schumann's beautiful Quartet in A minor (Op. 41, No. 1) was the first piece in the programme, and Brahms's very impressive Pianoforte Quintet in F minor (Op. 34) brought the performance to a most effective conclusion. Miss Fanny Davies of course rendered the fullest justice to three of Scarlatti's harpsichord pieces, and Miss Mabel Berrey was charming as the vocalist.

We cannot at present notice the two final Concerts of the season and must now conclude with the performance of Monday, the 23rd ult. In this programme there was a novelty—namely, a Sonata in G minor, by Robert Kahn (Op. 5). The composer is a native of Mannheim and is now in his thirty-first year. He has written a considerable amount of chamber music and a Serenade for orchestra. The Pianoforte and Violin Sonata (played by Dr. Joachim and Miss Eibenschütz) shows conclusively that Kahn is a cultivated musician and deserves the encouragement he has received from several eminent members of his profession. The work is in three movements and in customary form, and, moreover, perfectly easy to follow; but we failed to detect much individuality of style in any of the movements. In other words, it seemed, at a first hearing, to be more academic than original. A magnificent performance was given of Beethoven's favourite Quintet in C (Op. 29), by Dr. Joachim and his associates, and the great violinist played three of Brahms's Hungarian Dances and a fourth by way of encore. The pianist was Miss Eibenschütz, who was admirable in four of Schumann's latest pieces.

THURSDAY SUBSCRIPTION CONCERTS.

Mr. Hans Brousil commenced his season in the Queen's (Small) Hall, on the 5th ult., with Schubert's majestic String Quintet in C (Op. 163), a representative work that never fails to obtain a cordial welcome when interpreted with such sympathy and unity as on this occasion by Messrs. Otto Peiniger, W. Ackroyd, E. Tomlinson, T. Werge, and Hans Brousil. The beauties of the *Adagio* and the *Scherzo* could scarcely have been more adequately developed. Schubert's songs, "Erlafsee" and "Undeguld," were given by Miss Amelia Holding, and Tschaïkowsky's serenade, "Balmy Night," was in the safe hands of Mr. Arthur L. Oswald. Mr. Otto Peiniger had two violin solos, and Chopin's Ballade in G minor was expressively played by Mr. Septimus Webbe, who, joined by Mr. Brousil, effectively closed the programme with Mendelssohn's Variations (Op. 17).

Rubinstein was drawn upon for the first part of the Concert on the 19th ult. The instrumental piece was the Sonata for pianoforte and violoncello (Op. 18) in D major, played with artistic feeling by Miss Muriel Elliot and Mr. Brousil. The refined method of Mr. William Nicholl found excellent opportunity in "Du bist wie eine Blume," and the duets "The Hour of Parting" and "Birdie" were well sung by Mesdames Clara Samuell and Marian McKenzie. In the miscellaneous portion Mr. Nicholl again displayed charm of voice and style in Macfarlane's "Marguerite" and Park's "The Miller's Daughter," accompanying himself on the pianoforte. Miss Jessie Grimson, the clever young violinist, won favour by her execution of Spohr's Adagio in E flat (Op. 145) and Sarasate's "Habanera," and Miss Muriel Elliot played with facility a couple of Liszt's compositions.

ROYAL ACADEMY OF MUSIC.

Not the least important of the Concerts given by the Royal Academy of Music are those devoted to the interests of its

organ students. Probably few music-lovers realise how great an influence is exercised by organists in the cultivation of a pure taste and in spreading a love of the art. They are, indeed, its missionaries, for they carry it in its most serious form into the most distant towns and villages, and upon their ability and enthusiasm depends, in no small measure, the cultivation of music in their respective neighbourhoods. This being so, it is to be regretted that the programme of the Recital on the 9th ult., at the Queen's Hall, contained no example by an English composer; for not only have English organists written many fine works thoroughly in sympathy with the genius of the instrument, but there are many living writers who have every right to be encouraged, and who, there is good reason to believe, would give us many high-class works if there were a likelihood of their efforts obtaining wider recognition. The two most important performances on the 9th ult. were those of Rheinberger's Pastoral Sonata, which was admirably played by Mr. Eustace Turner, and Widor's Symphony in F, the orchestral character and brilliant writing of the latter being excellently rendered by Mr. George D. Cunningham. Miss Claiborne Dixon showed considerable executive dexterity in the last two movements from Guilmant's first Sonata in D minor—miscalled in the programme a Symphony—and the effectiveness of the combination of organ and violin was well shown in an Adagio by Merkel, which was sympathetically played by Mr. William Beazley and Mr. W. H. Reed. The instrumental music was pleasantly diversified by vocal solos sung in a meritorious manner by Miss Hubi-Newcombe, Miss Margaret Drysdale, and Mr. David W. Baxter. Miss Clara Williams and Mr. F. Baring Ranalow also sang with taste two duets by Saint-Saëns, and Miss Katie Thomas, one of the most promising elocutionists of the Academy, recited Lord Lytton's poem "The wife of Miletus."

The students of the Institution also gave an excellent Concert on the 11th ult., at the Imperial Institute. A considerable portion of the programme was occupied by choral works, consisting of Spohr's setting of the 24th Psalm, "The earth is the Lord's," Goring Thomas's setting of the 30th Psalm, "Out of the deep," and part-songs by Barnby, G. A. Macfarren, and Eaton Faning, all of which were sung in a very praiseworthy manner by the choir, under the conductorship of Mr. Henry R. Eyers. Saint-Saëns's vocal quartet, "Justitia Domini Rectæ," was well rendered by Messrs. W. Price, J. F. Keel, D. Jones, and R. Chalcraft; and Miss S. Kaiser sang the waltz song from Gounod's "Romeo and Juliet." Some very creditable pianoforte playing was contributed by the Misses Isabel Coates, Florence A. F. Dawes, and Josephine Taylor, a harp solo by Miss Annie Hughes greatly pleased the large audience, and no less appreciated were the violin pieces cleverly rendered by Miss Edie Reynolds and Miss Elsie Southgate.

There was not very much to notice in the Students' Concert at St. James's Hall, on February 24. Two movements from a Pianoforte Trio in C minor, by Schütt, were carefully rendered by three young lady pupils, and a Pianoforte Quartet, or a portion thereof, by Joseph C. Holbrook (student) showed that the young composer has considerable natural ability worthy of development. Two movements from Smetana's String Quartet in E minor were also commendably rendered. Among the students who gave ample evidence that a successful future is at their command, with careful study, were Misses M. Philpott, Rodbard, F. A. T. Dawes, and J. C. G. Taylor (pianists), and Miss Lilian H. Burgess, a soprano vocalist. The select choir, consisting of sixty-five voices under the conductorship of Mr. H. R. Eyers, was heard to considerable advantage in Goring Thomas's expressive setting of the 130th Psalm, with Miss Lilian Foote as the soloist.

The Competitions for the Llewelyn Thomas and Evill Prizes took place on the 14th ult. The Llewelyn Thomas Prize was awarded to Ethel Newcombe (of Runcorn, Cheshire), and the examiners highly commended May John and S. A Gomersall. The Evill Prize was awarded to Gwilym Richards (of Newport, Mon.), and the examiners highly commended W. Leetham-Reynolds. The Competition for the Goldberg Prize took place on the 16th ult.; the prize was awarded to Gwilym Richards (of Newport, Mon.). The Competition for the Potter Exhibition took place on the 18th ult.; the prize was awarded to R. Neville Flux (of Bromley, Kent). The Competition for the Robert Cocks and Co. Prize took place on the 19th ult., and the prize was awarded to Charles H. W. Hickin (of London). The examiners commended Hubert G. Oke. The Competition for the Louisa Hopkins Memorial Prize took place on the 23rd ult., and the prize was awarded to Gertrude Peppercorn (of West Horsley, Surrey). The examiners highly commended Isabel Coates.

MUSICAL ARTISTS' SOCIETY.

A new Pianoforte Trio in A, by Mr. A. Davidson Arnott, was produced at the Musical Artists' Society's seventy-sixth Concert, at St. Martin's Town Hall, on the 16th ult. It is an attractive, well-written work, which, though not displaying any striking individuality, pleases and interests by its melodiousness and artistic finish. Of the four movements, the opening *Allegro moderato* deserves special commendation for the charm of its subject-matter, its sonorous *ensemble*, and general effectiveness. There is genuine and well-expressed feeling in the *Adagio*, and the bright sparkle of the *Perpetuum mobile* of the *Scherzo* is excellently contrasted by the quiet, reflective character of an engaging trio. The vigorous *Finale* is somewhat strongly suggestive of a famous classical model, and we would urge its gifted young composer to re-write it, so as to give reminiscence-hunters no chance of indulging in their futile sport. The performance was far from satisfactory; and here we would once more express our genuine regret that a Society whose aim is so fully deserving of all public encouragement and success should take so little pains to make its Concerts endurable to an educated audience by providing really adequate, artistic performances. Mr. Arnott's Trio, but still more Rubinstein's String Quartet in G (Op. 17), suffered greatly at the hands of the executants. Intonation, tone, phrasing, expression, finish, and *ensemble* all left much to desire; consequently something approaching chaos and cacophony seemed to rule here and there. The Society will never attract music-lovers until this state of affairs is remedied. The programme included two weak, immature songs by Miss Margaret Ford, sung by Miss Katie Thomas; a sentimental Introduction and very ordinary Polonaise (Op. 20) by M. René Ortmans, played by the composer; two musicianly, agreeable trifles for the pianoforte by Mr. George Aitken; and Schumann's inspired and elevating "Er der Herrlichste von Allen," which was sung by Madame Edith Stuart as if it were an insipid "shop-song." The accompaniment was also totally inadequate. We did not stay for the remaining five numbers—including a Haydn Quartet—of the Brobdignagian programme.

MUSICAL GUILD.

The Concert of the 3rd ult. will remain memorable in the history of the above enterprising Society, for Dr. Joseph Joachim came, "by invitation," and with him a crowd of admirers which completely filled Kensington Town Hall. A perfectly beautiful performance of Mozart's glorious String Quintet opened the interesting programme. The "Geiger-König" led his young English fellow artists, Messrs. Arthur Bent, Alfred Hobday, Percy Kearne, and Paul Ludwig, as only a master can lead, and they followed his call with enthusiastic devotion and the confidence begot by their own artistic worth. We have rarely heard a more perfect *ensemble*, or a more thoroughly enjoyable interpretation of a masterpiece. Miss Fanny Davies played Brahms's superb Variations and Fugue on a theme of Handel's with great breadth and power; the Fugue especially was splendidly rendered. Miss Fillunger was in her best form, which is equivalent to saying that her songs, Schubert's "Junge Nonne" and Brahms's "Wie rafft' ich mich auf" and the delicious "Ruhe, Süssliebchen," were sung with rare depth of expression and finish. A fine performance of Brahms's first Violin and Pianoforte Sonata (Op. 78) by Dr. Joachim and Miss Davies completed the programme.

The final Concert of the season, on the 17th ult., opened with Brahms's String Quartet in B flat (Op. 67), which, with the exception of the momentary confusion due to

two wrong entries by the violoncello, was extremely well played by Messrs. Bent, Wallace Sutcliffe, Alfred Hobday, and T. Egerton Hill. Mr. Hobday deserves a special word of praise for his exquisite playing of the famous viola part in the *Agitato*, one of the most original and beautiful movements ever conceived by master-mind. Madame Himing, whose fine, rich contralto voice and expressive style should secure for her more recognition than she seems to have met with, sang the air "O my heart is weary," from the late Goring Thomas's "Nadeshda," and Handel's popular "Ombra mai fu." She sings with perfect intonation, great finish, and deep feeling. Mr. Hill played two violoncello solos, Davidoff's "Cantilena" and an enormously difficult, but very effective and—*mirabile dictu!*—musically interesting show-piece, an *Allegro vivace* by Klengel. He was equally successful in both compositions. Mr. Alfred Wall's clever Violin and Pianoforte Sonata, first performed at Queen's Hall a few months ago, and then commented upon, closed the Concert. It was ably played by the composer and Miss Annie Grimson.

ROYAL COLLEGE OF MUSIC.

The Orchestral Concert given at St. James's Hall on the 6th ult. was, in at least one respect, the most interesting ever given by the pupils of this flourishing institution. We refer to the production of three movements from a Symphony in A minor by S. Coleridge-Taylor, a young scholar of whose works we have on many previous occasions spoken in terms of high praise. This Symphony is not only his most ambitious, and, we may add, most successful effort, but is probably the most remarkable piece of work yet produced by any pupil of the College. For in Mr. Taylor we have that genuine *rara avis*, a student who possesses distinct individuality. This was clearly shown in the *Larghetto affettuoso* in Mr. Taylor's work. He calls it a "Lament," and well does the music answer to the description. Chaste and yet deeply-felt expression is here united to beautiful workmanship, of which the appropriately subdued but fascinating colouring of the orchestration is not the least remarkable feature. The first movement, an elaborate *Allegro appassionata*, is less remarkable for the strength of the ideas than the variety of its rhythms, the bright transparent scoring, and the youthful vigour and buoyancy pervading every bar. The *Scherzo* also displays Mr. Taylor's command of unusual rhythm. It is a very spirited movement, to which a melodious Trio, in 5-4 time, interrupted by an occasional 6-4 bar, gives the requisite contrast. The work was splendidly rendered by an orchestra consisting chiefly of present and former pupils of the College, amongst whom there were twenty-five ladies. Admirable performances were also given of a "Festal" Overture in C, by Dr. Josef Joachim, and Brahms's "Academic Festival" Overture. The former was written for the jubilee of the Berlin Hochschule für Musik, and is as "festal" in character as can be desired. The composer conducted, and once more proved himself an inspiriting and wholly admirable conductor. Mr. William Hurlstone (scholar) played his Pianoforte Concerto in D, on which we expressed an opinion some months ago when it was performed at the College; that opinion we see no need to change after a second hearing. Mr. Norman McLeod Jones, a highly promising young tenor, sang the air "Now is the hour of soft enchantment," from Goring Thomas's "Nadeshda"; Miss Agnes Nicholls was heard in Weber's "Leise, Leise" ("Der Freischütz"), of which she gave a fluent and expressive rendering; and Mr. Emlyn Davies's fine voice and dramatic style were exactly suited in the fine air "Woo thou thy snowflake," from Sir Arthur Sullivan's "Ivanhoe." Professor Stanford conducted. We have but little space left to refer to the Chamber Concerts given at the College on February 26 and the 18th ult. At the former we heard fair performances of Schumann's Spring Quartet in A minor, and Mozart's Trio for pianoforte, clarinet, and viola. The choral class sang Schumann's part-song for female voices, "Jäger Wohlgemuth," and Tschaïkowsky's melodious and unpretentious, but undeniably effective and pleasing, "Nature and Love," in which the soli were sung by Messrs. Thatcher, Shaw, and Hayden. On the 18th Miss Marie Motto and Mr. William Trehearne gave an excellent performance of Goldmark's interesting Suite for violin and pianoforte (Op. 11), and Quartets by Beethoven (Op. 59, No. 1) and Smetana (in E minor) were included.

ROYAL ACADEMY OF MUSIC LECTURES.

KUHNAU'S "BIBLE SONATAS."

A Lecture of considerable artistic attractiveness was delivered on February 26, at the Royal Academy of Music, by Mr. Edgar F. Jacques, assisted by Mr. J. S. Shedlock at the pianoforte and organ, the subject being the "Biblical Sonatas of Kuhnau." The lecturer began by reminding his listeners of the proclivity of humanity to overlook the smallness of the degrees of development which marked all progress, and to regard their heroes not only as great, which they were, but as unnatural, which they were not. Hence specially gifted men became isolated from their contemporaries, and the efforts of those who had preceded them and who had enabled the giants of art to attain their pre-eminence were frequently forgotten. In this manner Handel had overshadowed Purcell, whose remarkable gifts we were only now duly appreciating. The intelligent study of musical history—*i.e.*, not the mere committal to memory of a few biographical details and dates—had of late years served to show the injustice which had been done to many earnest workers in the cause of art, and amongst them to Johann Kuhnau, the predecessor of Johann Sebastian Bach as cantor of St. Thomas's Church, Leipzig, and the composer of the "Bible Sonatas." Kuhnau was a musician of a type by no means common in his day, a type indeed which we are inclined to believe to be peculiar to the nineteenth century. He was a musician whose activity was not confined to the domain of music, but was manifested in various other directions, and more particularly in that of literature. It was a peculiarity of what may be termed the literary musician, that in his musical compositions he always strove to express a definite meaning, and, unlike the poetical composer, was not satisfied in merely producing beautiful "sound-patterns." Kuhnau was born at Geysing, in Saxony, in April, 1660, just a month before Charles II. of England ascended the throne. The remarkable abilities of Kuhnau for science and art early showed themselves, and in addition to his great musical abilities he studied mathematics and languages with conspicuous success, and was a man of deep thought and remarkable originality. The "Bible Sonatas" were six in number, and although there were doubtless previous efforts to express the definite in music, these sonatas were the first examples we possessed of legitimate programme music. The two considered at this Lecture were the first and second, which have been recently published by Messrs. Novello, and are severally entitled "The fight between David and Goliath" and "David curing Saul by means of music." Not the least interesting portion of these sonatas is the relation by Kuhnau of the Bible stories with which they are connected. The chief points sought to be illustrated in the first sonata are—1. Stamping and defying of Goliath; 2. The terror of the Israelites, and their prayer to God at the sight of the terrible enemy; 3. The courage of David, his desire to humble the pride of the giant, and his childlike trust in God; 4. The contest of words between David and Goliath, and the contest itself, in which Goliath is wounded in the forehead by a stone, so that he falls to the ground and is slain; 5. The fight with the Philistines, and how they are pursued by the Israelites and slain with the sword; 6. The exultation of the Israelites over their victory; 7. The praise of David sung by women in alternate choirs; 8. And, finally, general joy, expressing itself in hearty dancing and leaping. In the second sonata were represented—First, Saul's sadness and madness; second, David's refreshing harp-playing, and tranquillity restored to the king's mind. Considering the striking character of these sonatas the lecturer truly said it was astonishing that they had never been published since their original issue in 1700 until now, the result of some recent researches on the Continent by Mr. Shedlock. After Mr. Jacques had played the various themes identified with the programme, Mr. Shedlock played the sonatas, the first on the organ and the second

on the pianoforte; the former instrument endowing the sustained passages with more significance than could the pianoforte. Musicians who take an interest in programme music should certainly possess themselves of these sonatas.

DR. BRIDGE'S LECTURES.

A highly instructive and interesting series of Lectures has been delivered during the last month by Professor Bridge, at the Royal Academy of Music, under the title of "Twelve Good Musicians," the period covered being from Tallis to Purcell (1585 to 1695). Tallis, the lecturer said, was the founder of our Cathedral music, and Purcell brought it to a perfection beyond which it had never soared. In speaking of Tallis as the founder of our Cathedral music he did not forget the work of Marbeck and Tye. The former was the first to set the English Common Prayer Book to music (*i.e.*, melody only), in 1550, a book which became the model for our "Cathedral Use." Tye wrote many anthems, and after rendering the first fourteen chapters of the Acts of the Apostles into so-called poetry, he set these verses to somewhat elaborate music. But with the accession of Queen Mary the Latin service was restored, and our Cathedral music was, so to speak, "nipped in the bud." It was under Elizabeth that the English Prayer Book was finally adopted, and English composers set to work in earnest to contribute of their best to the music of the Church. To this day Tallis's Service in the Dorian mode was in regular use in our Cathedrals, and his name was also always connected with the Responses sung on festival days; the latter being probably founded, to a great extent, upon those of Marbeck. Tallis, with his pupil Byrd, had the monopoly granted them of printing music, which, however, did not seem to pay, for, in 1577, they petitioned for a lease of crown lands value £40. In this petition it was stated as follows: "Tallis is now aged, having served the Queen and her ancestors almost forty years, and never had but one preferment, a lease given him by Queen Mary. Byrd, being called to her Majesty's service at Lincoln Cathedral, where he was well settled, is now, through a great charge of wife and children, fallen into debt and great necessity." As a result of the petition they got lands worth £30 a year, but they ceased to print music, although they would not permit anyone else to do so. At this Lecture a most rare copy of the first edition of Day's Psalter, published in 1560, which had recently been discovered at Westminster Abbey, was exhibited. This is the earliest publication in which the services of the Church are found harmonised, and it also contains several anthems by various composers, one of them being by Tallis, and a model of what a short anthem should be. The lecturer said it should be remembered that the time of the publication of this fine specimen of English church music was the period of Palestrina, whose title of the "Saviour of church music," if justified with regard to Italy, was certainly not so in reference to England.

The other lectures were devoted to the consideration of the life and works of Orlando Gibbons, William and Henry Lawes, Jenkins, Locke, Humphries, Dr. Blow and his pupil Henry Purcell, concerning all of whom much valuable information was given in an attractive manner.

MUSICAL ASSOCIATION.

The causes which have led to revolutions in art are now worthily occupying considerable attention, and consequently much interest was attached to a paper, entitled "The Bardi Coterie," read on the 10th ult. by Mrs. M. C. Brownlow at the Musical Association. The work of Giovanni Bardi and his friends, Vincenzo Galilei, Giuglio Caccini, and Jacopo Peri, and their endeavours to revive the music-drama of ancient Greece, are familiar to all music-lovers; but the influences that caused them to make these efforts which had such remarkable results are less well known. The lecturer said that Florence and Venice, being the greatest of the Republican cities which rose from the ruins of the Empire, were important centres of trade; and in this connection it was noticeable that Venice, from its position, was the more directly affected by Byzantine influence, while in Florence the constant in-and-out flow of Frenchmen, Spaniards, Englishmen, and Northmen generally had considerable effect upon social life. The nature of the Florentines was democratic and inimical to the institutions of the Middle Ages. Florence being a state as well as a city, peculiar strenuousness was given to the responsibilities of each individual. In the semi-patriarchal arrangements of domestic life the younger servants shared the lessons given to the master's children, while the great secular schools placed education within the reach of all. The nobles were, moreover, all merchants; consequently caste distinctions were unknown in social life, degrees of culture and difference of taste alone differentiating various cliques. Archæology was the most popular study, and the masques and pageants, for which the city was celebrated, were arranged in classic guise, even when they dealt with Scriptural subjects. Towards the close of the fifteenth century Lorenzo di Medici had founded at Florence a Platonic Academy, at which the relative merits of the Christian and Pagan religions were freely discussed. To this classic culture, freedom of thought, paganism, and opposition of the official ecclesiastical ideal, which were the special characteristics of Florence, might be traced the rise of the natural or realistic school in painting, a movement which at the close of the sixteenth century found its parallel in that new musical departure which was ultimately to break the bonds of scholastic ecclesiastical precedent and set musical art free, a movement which was originated and started by that group of musicians who constituted the Bardi Coterie.

ROYAL INSTITUTION.

Dr. Hubert Parry, at his second Lecture on Idealism and Realism in Music, delivered at the Royal Institution, dealt with the important matter of musical criticism. It might, he said, be too much to say that the professional critic was half a composer; but it would not be too much to aver that every good composer was a critic. Unless the composer had the sense of self-criticism highly developed, he could not make judicious choice of the multitude of ideas which came to him when composing; neither could he judge of the appropriateness of the processes and details which were needful to form a complete work of art. The composer of amiable, easy-going music was in little danger of producing ill-expressed or crude phrases. The danger of inappropriateness or inadequacy of expression was chiefly incurred by those who strove to instil personality into what they did, or desired to experiment beyond the range of familiar processes. Bach and Beethoven exercised an enormous amount of self-criticising energy. They cast and re-cast their ideas, their crititical instinct growing keener as their work improved. Bach's improvements nearly always consisted of amplification. The design was expanded, passages were extended by modulations, the latter frequently supplying an interest which was almost wholly lacking in the original version of the work. Beethoven practised self-criticism to a far greater extent than Bach. He spent years over the form of presentation of an idea, and the design of a work was sketched out over and over again to ensure the perfect balance of its sections, the proper distribution of its modulations, and exactly the right places being assigned to the climaxes. These, indeed, were two remarkable critics, for they looked at their work from the inside while they were building and from the outside when they had built. Their criticisms were consequently the highest development of artistic instinct that it was possible to imagine. The chief difference in the way in which the composer and critic judged a work was that the former estimated the details as highly as he did the whole, which the critic did not. The true composer also looked forward, because he was always anxious to build upon what he had learnt, while the critic looked backwards, as he had to judge by the light of the past. The critic, however, could go far ahead of existing art if his mind had been duly expanded by plentiful experience. The criticism which was dictated merely by education was often very deceptive. It was not so long ago that most

musicians were so impressed with Sonata Form that every composition which did not conform to it was judged by them as second-rate. This was an instance in which the critic had been misled by too narrow an ideal, and was a kind of idealism which would have hindered artistic progress, if composers had not had some capacity for suffering and enduring. A similar kind of mistake followed from the habit of confusing the fugue of theory with the fugue of fact. The fugue of theory was very valuable for educational purposes, but fugues written on the lines of the schoolmen were rarely fit to be listened to as music. On the other hand, fugues which really illustrated the elastic possibilities of the form were generally condemned unless they were signed by J. S. Bach. Such misfortunes arose from the want of perception of the development of the ideal in musical art. It was only natural that people should like what was consistent with their habits. Whenever the method employed was strange the human mind was not prepared for it, and were the ideal ever so perfectly carried out, the result must fall to a certain extent upon deaf ears. The conventions of the hour also affected the critic, and he was prone to think beautiful that which was generally admired. The inexpansiveness of habit made it a dangerous standard of criticism, although it was one of the happiest checks against the sudden and hurtful changes dictated by vanity and levity. To judge by the somersaults that had been witnessed in the past few years in public taste as to what was ideally beautiful, it might almost be thought that beauty was purely a matter of convention, but, in point of fact, it was a matter of relativity, and different styles required different methods. It was, therefore, imperatively necessary that the attitude of mind of the composer should be clearly understood by the critic when estimating the artistic value of a new work. The Germans adopted the right road in programme music by suggesting the real only in terms of the ideal. Schumann gave many of his pieces suggestive names, but he very rarely resorted to realistic devices. Frenchmen, on the other hand, were unconsciously led the moment they adopted a programme into trying to express their subject in mechanically realistic terms, which, moreover, were doubly artificial, for they presented the concrete idea in its theatrical aspect. The instinct of the French for the stage was indeed so great that it dominated their concert-room music. From this position the descent into license and extravagance was short. License might be described as a method, or lack of method, in composition which ran counter to the widest generalisation that could be adduced from the concensus of opinion of the best composers; and extravagance might be defined as an appeal to the senses without any corresponding reference to the higher qualities of human nature. Some programmes might justify an orchestral effect suggestive of upsetting a dining-room table covered with crockery; but there was nothing ideal in that, and it was not in the least consistent with the process of artistic development. A battle opera might need the firing of machine guns, but it would be a sign of singular musical poverty if the effect were made to depend upon the noise of the firing instead of on the devices which were appropriate to the art. A mighty musical thought might be justly expressed by the greatest roar of sound that man could produce, but a responsible and self-respecting composer would abstain from devising earth-shaking effects to express mere empty twaddle.

At the final Lecture Dr. Parry described and analysed the attitude and influence of the public, which, he said, was a highly composite organisation, comprising the light-headed people who rejoiced in the reputation of being smart, as well as those whom they sometimes spoke of as the "great unwashed"—the serious as well as the gay, the idealist and the realist. As regards the distinction of classes, the qualities of mind and emotions which were common to them all made them, in spite of their difference of associations, like very much the same things. The duchess and her bootmaker might admire a great singer with equal enthusiasm—especially if the song were "Home, sweet home." A fashionable young man might have quite as genuine an admiration for "Tristan" or the Ninth Symphony as his tailor. But the difference of attitude between the idealist and the realist might be a vital source of divergence. Of course few men were wholly idealists or wholly realists, and men in whom the ideal preponderated had different conceptions of the ideal. The music of Brahms was regarded by some people to be in the highest sense ideal, since he dealt with ideas which were essential to music and treated in the manner peculiar to the art; but, on the other hand, many would maintain that Wagner's music was the highest modern ideal. Wagner got the reputation of being ideal because he appealed so much to the type of creature that was generally recognised as idealistic. This type, which was more susceptible to impressions than to reason, easily took anything that excited it for an ideal form of art. The true idealist was such an important being in connection with art that he demanded careful consideration. He was generally a man who meant much more than he was capable of doing—doing, indeed, was not his strong point; but all the same he achieved a great deal by the influence his ardour exerted upon other human beings. It was the fervent faith of idealists of different stamp which had led the world to appreciate both Wagner and Brahms. It was not many years ago that those who had the courage to express their belief in Wagner's genius were judged by thousands of musicians as only fit to be classed with anarchists or blatant impostors. But the genuine emotional force, the infinite variety and subtlety of tone-colour, the apparent obscurity of design, the mystery and imagery of the Wagnerian scheme laid hold of the idealistic temperament, and the fervour and enthusiasm of the poetical and susceptible few infected the fashionable world; and when the fashionable world had given its verdict the rest of average mankind, who were led by the section of humanity which was most profusely advertised, entered into the charmed circuit, and by degrees the public became more or less Wagnerised, so that nothing now paid which was not to some extent flavoured with Wagnerism. The laudable open-mindedness of idealists to certain kinds of impressions made rigorous enquiries into the causes of effects distasteful to them. They had great perceptions and faculties of enjoyment, and sometimes very highly organised instincts for guessing the rights of an artistic question without being able to reason about it; and when the mental and emotional organisation was high, an idealist, under favourable training, arrived at the highest pitch of artistic perception. On the other hand, the complete realist was a man who wanted always to be sure of his ground, and was particularly alive to being taken in. He was entirely unsusceptible to artistic impressions as such. He liked pictures of railway stations and race meetings, and regarded music with profound distrust. Painting could be employed for advertisements, to fill up blank spaces on the walls of a house, and to perpetuate the features and forms of wealthy city magnates and famous politicians; but there was nothing to be done with music. It was everybody's property, and if it seemed to keep some people out of mischief for an hour or two it appeared particularly liable to lead its votaries into mischief when they were not practising or performing. Almost the only form of music which the practical man could put up with was the opera, partly because it gave him an opportunity to talk to his friends, and partly because he could at least see something which had a connection with a stage play. Men who were not naturally susceptible, or poetically imaginative, longed for some suggestion of concrete reality when listening to music. They could understand the reference to a thunderstorm, a lullaby, or a horse, but they did not regard the quality of the musical idea which expressed it as of much consequence. Perhaps the most surprising example of the fantastic which realism led to was afforded by battle music. Warfare was a mighty subject, but it seemed to have had a tendency to mislead composers into thinking that they had no need to deal in musical ideas, consequently great and little composers pursuing the same method had produced little better than absurdities. The most celebrated of such experiments was Kotzwara's "Battle of Prague," which not only was extremely popular in the early years of this century, but had also had a very long life, for it was still heard in certain matter-of-fact sections of society. It was more than a century old, for Kotzwara hanged himself in 1791. The most remarkable example, however, was Beethoven's "Battle of

Vittoria," which showed how strangely a great mind might be misled by a faulty intention. These were the most inartistic types of programme music, and illustrated very forcibly the fallaciousness of a programme forming a complete means of musical salvation. The modern tendency towards definite characterisation seemed to be the inevitable consequence of the profuse development of resource which had been going on for years. Musical evolution appeared to be in the direction of greater nicety of expression. But it made all the difference whether the composer who sought to express a definite programme endeavoured to do so by simple realistic means, or whether he tempered the ideal means with a mere suggestion of realistic symbolism. We knew that Beethoven liked to have a subject in his mind to compose to, but the only way in which it showed itself was by its influence in keeping the music consistent and uniform. Admirable types of the right kind of treatment were to be found in Wagner. The music which accompanied *Siegfried* in his various moods always fitted ideally with the individual and the moment to which it was wedded. The lonely isolation of the wounded and dying *Tristan* and the depth of the tragedy of *Siegfried's* death were intensified by music which tore the heart out of the situation. Programme music had now acquired a special *technique* of characterisation which had been fostered by the great variety of experiments in design which had been recently made. Strong feeling permeated even such abstract musical works as symphonies. Tschaïkowsky's "Pathetic" Symphony was one of the most emotional of instrumental compositions. It was a study in deep moods. The public at large in the present day liked to be provided with a distinct programme, but it cared little for subtleties of thought, refinement of diction, or those beauties of detail which showed the serious love of art in the composer. The faculties of appreciation of a real work of art were possessed by the few, and therefore it was not surprising that the greatest works should be misunderstood and misjudged.

An interesting series of illustrations were given at the final Lecture by Dr. Parry and Miss Bramwell at the pianoforte, and by a number of students from the Royal College of Music, who sang several madrigals by early writers.

SOCIETY OF ARTS.

Mr. A. J. Hipkins read, on February 25, a comprehensive paper on the question of musical pitch, at the Society of Arts, the members of which have for many past years taken a lively interest in the matter. The history of their endeavours since 1859, when the *diapason normal* became law in France, was exhaustively related by the lecturer, whose long connection with Messrs. Broadwood also enabled him to give much interesting information concerning the pitch of the various forks which had been made as standards for the pitch of the pianofortes for the Philharmonic Concerts. The pitch was shown to have been gradually rising since the establishment of these Concerts in 1813, and, whereas at one time the Philharmonic pitch was the highest used in this country, it was now surpassed by many of the celebrated brass bands in the northern counties. The tendency of the various influences were shown to be all in the direction of raising the pitch, and it was therefore most desirable that a standard should be established and that *that* standard should be the *diapason normal*, which prevailed on the Continent and also had been accepted in America. The lecturer concluded by warmly commending the action of the Philharmonic Society in adopting the French pitch, which was recommended by a special committee of the Society of Arts in 1886. Sir Alexander Mackenzie, who occupied the chair, and several other well-known musicians supported the views of the lecturer, and spoke strongly in favour of the use of the *diapason normal*.

BOURNEMOUTH MUSICAL FESTIVAL.

(From our own Correspondent.)

The second Bournemouth Musical Festival, on the same lines as that of last year, took place in the Royal Opera House on the 20th ult. The day was a most unfavourable one, but the two Concerts of which the Festival consisted were well attended, and it was evident that the event had aroused considerable public interest. The programme, the same at both Concerts, was a judiciously arranged one, including at least two works never before heard in Bournemouth, Mr. F. H. Cowen's cantata "The Transfiguration" and Dr. J. F. Bridge's short meditation "He giveth His beloved sleep," each conducted by its composer. These were supplemented by "The Inchcape Rock," a choral ballad also by Dr. Bridge, and Mendelssohn's "Hymn of Praise." The executive resources of the Festival were fully equal to the task imposed upon them. The solo vocalists were Miss Gertrude Izard, Miss Greta Williams, Mr. Whitney Mockridge (who took the place of Mr. Charles Chilley, absent through serious indisposition), and Mr. Henry Bailey. The orchestra, which in the string section included a considerable proportion of local players, professional and amateur, was under the leadership of Mr. Charles Fletcher, and Mr. W. Lee officiated as organist. The chorus, a large body drafted not only from Bournemouth itself but from the surrounding district, had been trained by Dr. Lemare, who must have observed with much satisfaction the marked progress his forces have made since last year.

The Festival opened well with "The Transfiguration," and Mr. Cowen's beautiful music, notwithstanding an unfortunate sinking of pitch in the chorus "O Jesus, none but Thee," received praiseworthy treatment. The principals acquitted themselves well, and the accompaniments by the band, though occasionally wanting in delicacy, were carefully played. Still more satisfactory was the refined rendering of Dr. Bridge's "Meditation," an unpretentious little work, the only disappointing feature of which to many present seemed to be its brevity. The best performance of the whole Festival, however, was that of "The Inchcape Rock," which reflected the utmost credit on everyone who took part in it. Choir and orchestra were inspired by the attractive music with which the composer has clothed Southey's familiar ballad, with the result that no point was missed and no effect lost from the beginning to the final bar. "The Hymn of Praise," conducted by Dr. Lemare, brought the Festival to a close. In concluding this notice it is only just that due credit be given to Dr. Lemare, whose services in connection with the Festival cannot be over-estimated. His labours stretched back many months, and that they should bear such excellent fruit is a matter for sincere congratulation.

EMMA MUNDELLA.

Though many musicians have been lately taken from among us who were more prominently before the public than the accomplished lady whose loss we now record (on February 20) with sincere regret, yet it would be most ungrateful if, in the general outburst of grief at the loss of some of our distinguished leaders, we were to overlook the decease of others who, though less known, were perhaps in their sphere equally meritorious. There are some, not many perhaps, who bend without any ambitious murmur to the course of life-work which circumstances impose upon them; who undertake with alacrity the duties entrusted to them, however common-place, and fulfil them to the very utmost of their abilities—albeit it may be known all the time to their friends, if not to themselves, that they are deserving of a wider outlook and capable of higher functions. Amongst such as these was Emma Mundella. She was highly gifted by nature, inheriting undoubted musical talent from her mother's family, and through her father that sterling ability which has raised her uncle, the son of an expatriated Italian patriot, to the position of a leading English statesman. The early death of her father called into activity her best energies. Having received her first musical instruction in her home, she afterwards became a pupil of Mr. Arthur Page, who taught her the pianoforte and harmony.

When, in 1876, the Duke of Edinburgh and Sir Henry Cole opened the National Training School of Music, Emma Mundella, then just eighteen years of age, carried off the scholarship for pianoforte playing founded by the Corporation of Nottingham, and she received for three years instruction from Mr. Ernst Pauer, Sir Arthur Sullivan, Dr. Bridge, Dr. Stainer, Mr. Prout, and other

well-known teachers in that school. The wide ground which this instruction covered—pianoforte, organ, harmony, counterpoint, composition, and singing—laid the foundation of that valuable experience which made her so useful in after life. When the National School of Music was suppressed, and its funds, instruments, library, and buildings were handed over to the Royal College of Music, Emma Mundella was one of the first to secure the diploma A.R.C.M. issued by the new Institution. Her first post was director of the music in St. Elphin's Clergy Daughters' School at Warrington, where her work was carried on with all the zeal and painstaking which always characterised her. On the opening of the Wimbledon High School in 1880, the whole of the curriculum of music was placed in her hands; and there will not be one of the many hundreds of young girls who came within her influence who will hesitate to testify to the benefit they have received from contact with her, not only from her actual teaching, but also from her lofty view of the duties of life and the honour of being a labourer. Not content with the usual amount of musical work which is the requirement of high school study, she inaugurated lectures on musical subjects, pianoforte recitals, started a "music circle" of past and present pupils for the encouragement of composition and vocal and instrumental performances, she also collected the first books for the formation of a musical library. Besides this tolerably large handful of occupation she managed also to perform occasional duty as organist at a London church, she received a large number of private pupils, and also gathered together a ladies' choir, which she herself conducted. Yet more, when the constitution of her classes required her to compose fresh music or make special instrumental or vocal arrangements of standard works, she was ready with them; several have been published by Messrs. Williams and by Messrs. Novello. Not the least among such efforts was the private production of "Antigone," acted and sung *by girls only*. But the most useful and most lasting monument of her skill and musicianship will probably be the "Day School Hymn-Book," which she undertook, we believe, at the suggestion of Miss Hastings, the well-known head mistress of Wimbledon High School. The first issue of this book contained the modest number of eighty-three hymns. It was remarkably well received and reviewed, and proved her to have such skill in selecting words and music which would win the heart of the young, that her publishers called upon her to enlarge the scope of her work and make the second issue much more comprehensive. The last labours of her too short life were concentrated on the completion of this Hymnal; the final proof-sheets had passed through her hands, and the book was actually being printed when, alas! she succumbed to her fatal illness. The book is now issued, and a copy lies before us. A novelty, for which she deserves great credit, is the introduction of French, German, and Latin words of hymns: these will be of great interest to schools, whether of girls or boys. The wide reading and the musical knowledge it displays are remarkable; here are old German, French, and English tunes, and many too-much neglected tunes of the English middle period; recent writers are represented by Dykes, Turle, Goss, Wesley, Smart, Gounod, and Barnby; while the special contributions of living composers show how many of her friends took a sincere interest in the success of the work. Among the many tunes which here appear for the first time, some of the most remarkable are from her pen. We wish it God-speed! It will no doubt be a source of great edification and pleasure to all those who take it up; but it awakes sad thoughts in those who know that her devotion to duty, her unflagging energy when physically unfit for such exacting labours, had much to do with her sudden collapse. Some of our readers may say that we have, after all, only described a very ordinary musical career, containing nothing of special note. Not so. Emma Mundella might have had only ordinary work to do, but she certainly did not do it *in the ordinary way*; no counting the minutes and reckoning the fees in her case! The secret of her extraordinary success and influence lay in the fact that she loved always to do her best, because work was to her a privilege as well as a pleasure, and also because she did not teach others from the height of a professional pedestal; she was down amongst their hearts with a loving penetrating sympathy. May her example be followed by the many who have had the good fortune to know her! Her noble character showed itself to the very last. When fully aware that her life was in jeopardy, and that the latest resources of modern science could offer but little hope of saving her, she met her fate with a courage and a cheerful resignation which crowned her career with a beautiful unity, and proved how deep-set were the sources from which had sprung her every-day impulses of duty, sincerity, and affection.

REVIEWS.

Novello's Parish Choir Book. Nos. 228-233. [Novello, Ewer and Co.]

This excellent series is being carried on with the evident desire to meet the requirements of all conditions and abilities of church choirs worthy of the name. Nos. 228 and 229 are settings of the Te Deum and Jubilate by Mr. Charles Macpherson, who has avoided repetition of the words and written in a manner that will present no difficulties to ordinary choirs. No. 230 will recommend itself to admirers of Gregorian music, being the Te Deum "after Merbecke"; the vocal part is furnished with the plain chant notation, to which is appended appropriate four-part harmonies in staff notation. Mr. Edgar Pettman supplies, in Nos. 231 and 232 respectively, very effective settings in chant form of the Te Deum and Benedicite. That of the latter may be particularly recommended. No. 233 consists of the Cantate Domino and Deus Misereatur—portions of the Church Services frequently much neglected—arranged in simple four-part harmony with an organ accompaniment by Mr. Ferris Tozer. The Cantate contains a portion for trebles in unison.

Messe Chorale. For Mixed Voices, with Organ Accompaniment. By Charles Gounod. [Alphonse Cary.]

This work, which has but recently been published in England, is the fourth Messe Solennelle by the renowned French composer, the other three being the Messe de St. Cécile, a second Messe Solennelle, and the Messe de Pâques. The example now under review dates from 1888, and is built upon a plain-song intonation which is not only frequently heard in the various numbers, but has also manifestly dictated the conception and treatment of the music throughout the work. The setting has by this means acquired great cohesion, and in expression a dignity and loftiness at times approaching severity, but admirably in keeping with the spirit of the sacred text. The Mass opens with the phrase already mentioned, which is announced in unison by the organ. After a brief prelude of sixteen bars, the voices begin the Kyrie in contrapuntal style, the first vocal appearance of what may be termed the motto phrase being allied with the words "Christe eleison," which are given forth emphatically by the sopranos, who subsequently sing it again, but this time softly and with fine effect, at the close of the number. It is used in a striking manner in augmented form and as a *canto fermo* in the Gloria, a vigorous and impressive movement. The setting of the Credo is dramatic in conception and contains the most elaborate part-writing in the work. The Sanctus is simply treated, but concludes with a fine climax. The Agnus Dei is pathetically expressive, and the conclusion unconventional. As a whole, this Mass in G is an excellent example of Gounod's most serious church style. It presents no difficulties beyond the abilities of average well-trained choirs, and is essentially appropriate for church use.

Recitation Music Series. No. 6. *Curfew must not ring to-night.* By R. H. Thorpe. No. 7. *The Raven.* By E. A. Poe. Music by Stanley Hawley. [Robert Cocks and Co.]

Since Schumann set Hebbel's poem "Schön Hedwig" and wrote to Van Bruyck in 1852, "I have not regularly set it to music, but made it more of a recitation with pianoforte accompaniment," and described the result as "a species of composition such as I don't think exists,"

musical accompaniment to spoken monologues has become common; but no one has achieved such perfect union in this form between the text and the music as Mr. Stanley Hawley. Thanks to Mr. Charles Fry the artistic merit of Mr. Hawley's settings have been brought into prominent notice, and the composer has been encouraged to continue the series. The two examples now reviewed are fully as successful as those which preceded them. In "The Raven," indeed, Mr. Hawley may be said to have surpassed his previous efforts. The recurrence of the verbal refrain, and the weird suggestiveness of the poem, naturally lend themselves to musical treatment, which in this case greatly adds to the impressiveness of the words. In "Curfew must not ring to-night" the composer has also used an associative motive with excellent effect, and the swinging and clanging of the fateful bell is illustrated in a most happy manner.

Jenny Lind: her Vocal Art and Cadenze. By W. S. Rockstro and Otto Goldschmidt. [Novello, Ewer and Co.]

This little volume consists of an essay by the late Mr. W. S. Rockstro on the vocal method of the famous Swedish songstress, twenty-six pages of examples in music type of the Cadenze, Solfeggi, and Songs (Scandinavian and Italian) sung by her at her performances, and a portrait taken from an engraving by William Holl. The bulk of the musical examples have already appeared in the work "Jenny Lind: the Artist," by the Rev. Canon Scott Holland and Mr. W. S. Rockstro, published in 1891; but students of singing will no doubt be glad to avail themselves of the opportunity now presented of possessing, in convenient and inexpensive form, these interesting illustrations of a style of art so little practised at the present day. Mr. Rockstro's description of the methods by which Jenny Lind developed and improved the voice with which Nature had endowed her, and overcame the difficulties that stood in her way, should be "read, marked, learned, and inwardly digested" by every young aspirant to vocal eminence, whatever may be the quality or compass of his or her voice. The lesson, if properly assimilated, may easily prove the foundation of many a successful career. Mr. Rockstro tells us that "Madame Lind's voice was not by nature a flexible one. The rich sustained tones of the *soprano drammatico* were far more congenial to it than the rapid execution which usually characterises the lighter class of soprano voices. But this she attained also by almost superhuman labour. Her perseverance was indefatigable." Most interesting and valuable are the accounts of her method of teaching the shake, her plan of breathing, and her perfect articulation of every syllable, whatever the language in which she happened to be singing.

Novello's Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry. *Fifty Three-Part Studies.* By J. E. Vernham.
[Novello, Ewer and Co.]

All who teach sight-singing classes will welcome this series of vocal exercises in three parts, which admirably supply a distinct want. Part-singing not only rapidly increases independence and self-reliance in reading music, but it arouses and sustains the interest of the singer in a manner that in itself ensures satisfactory progress being made. In order to place these studies well within the compass of all voices, Mr. Vernham has confined his melodic range to an octave from C to C, and with a view of increasing their general utility has added under each stave the Tonic Sol-fa notation. Examples of all the difficulties of various intervals and rhythms commonly met with in choral music are given, and foot-notes supply many useful hints to the teacher.

Schoumka. Mazur. For Violin and Pianoforte. By Félix Borowski. [Laudy and Co.]

The first of these, dedicated to Lady Hallé, would make an effective piece for the concert-room, where, if played with expression and vivacity, it could scarcely fail to give pleasure. The "Mazur" is inscribed to Mr. Johannes Wolff, to whose style it is well suited and by whom we should like to hear it played.

The Pianoforte Sonata: its Origin and Development. By J. S. Shedlock, B.A. [Methuen and Co.]

With the exception of Dr. Parry's article in Grove's "Dictionary of Music and Musicians," no attempt had been made in the English language to deal with the history of the sonata, exhibit its growth and the gradual evolution of its form, and classify the numerous examples available under the headings of names now recognised as typical, until Mr. Shedlock took the work in hand. Of his fitness for such a task no regular reader of The Musical Times will entertain the slightest doubt, Mr. Shedlock's articles in these columns having always been characterised by precisely the qualities needed for work of this kind—namely, care, accuracy, wide knowledge, conscientiousness, and a capacity for organising facts on the lines of modern scientific thought. His history of the sonata is a little masterpiece of condensation, while, on the other hand, nothing essential has been omitted. The volume is divided into eleven chapters. Of these the first is Introductory, and contains a short (so-called) "Sonata" for organ, by Bauchieri, published at Venice in 1611, in addition to much information concerning early instrumental writers—Legrenzi, Corelli, Becker, the Gabrielis, and others—and a description of several works in the smaller forms that show the sonata, so to speak, in embryo. This chapter is not only the longest, but one of the most valuable in the book, since not only does it lay bare the roots of the great art form, but it deals with works not generally accessible to students and, therefore, very little known. The remaining chapters are respectively headed "Johann Kuhnau," "Bernardo Pasquini, a contemporary of Kuhnau," "Emanuel Bach and some of his Contemporaries," "Haydn and Mozart," "Predecessors of Beethoven," "Ludwig van Beethoven," "Two Contemporaries of Beethoven" (*i.e.*, Weber and Schubert), "Schumann, Chopin, Brahms, and Liszt," "The Sonata in England," and "Modern Sonatas, Duet Sonatas, Sonatinas, &c."

Berceuse. Slumber song. Words by David Bowen. Music by Madeline Hawtrey.

Impromptu. For the Violin with Pianoforte Accompaniment. By Arthur Le Jeune.

Versailles. Minuet in the old style for the Pianoforte. By Norfolk Megone.
[E. Ascherberg and Co.]

The "Berceuse" is a brief but tasteful little song, and it is *not* written in 6-8 time. The "Impromptu" is brightly conceived and neatly written. The accompaniment is effective. Mr. Megone's "Minuet" is a piquant specimen of this old dance form. It is easy to play and pleasant to hear.

Original Compositions for the Organ. Nos. 242 and 243.
[Novello, Ewer and Co.]

The organist who takes in these pieces as they appear will certainly have an excellent and most varied repertory. The two numbers under review have been both composed by Mr. H. S. Irons, and respectively consist of a Reverie in C and a Romance in G. The former is a melodious and smoothly written piece, that the average organ player would find no difficulty in reading correctly at sight, and the latter is a graceful and expressive movement, which also presents no executive difficulties.

FOREIGN NOTES.

Altenburg.—Heinrich Hoffmann's new secular oratorio "Prometheus" was performed for the first time here on February 29 by the Sing-Akademie, under Herr Sitt's direction, and was very favourably received.

Bayreuth.—The sectional rehearsals for the "Nibelungen" performances in August next have been for some time in progress. The part of *Brünnhilde*, it has now been definitely arranged, will be confided to Madame Lilli Lehmann, who was one of the Rhine daughters in the original (1876) performance. She will probably alternate in the part with Madame Sucher. Madame Reuss-Belce, who attracted so much attention as *Cassandra* in the Carlsruhe performances of Berlioz's "La Prise de Troie," is to be the *Sieglinde*. Herr Brucks, the Munich baritone, is

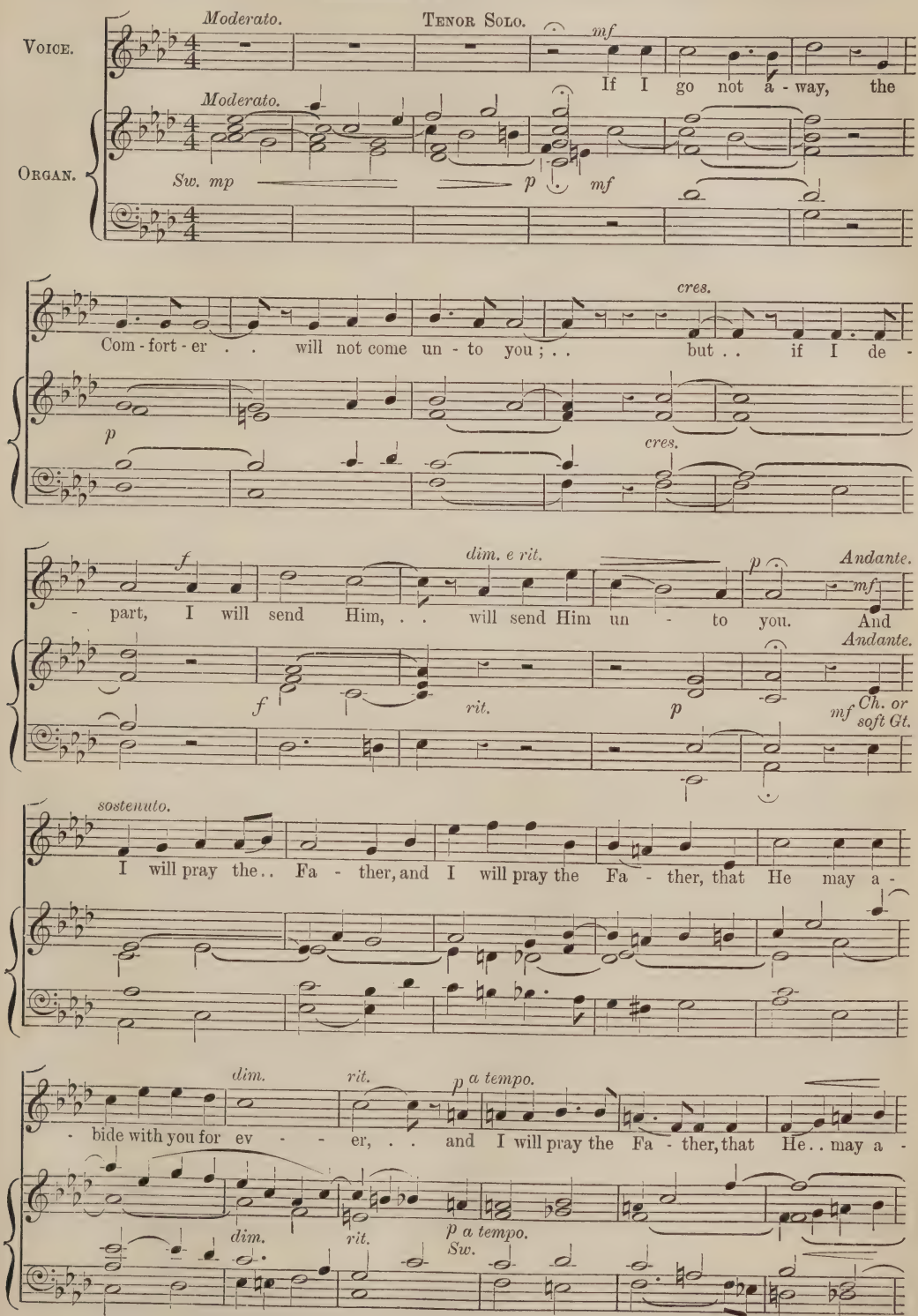
If I go not away.

St. John xvi. 7, and xiv. 16;
Solomon's Song iv. 16;
Ps. civ. 30, and cxliii. 10.

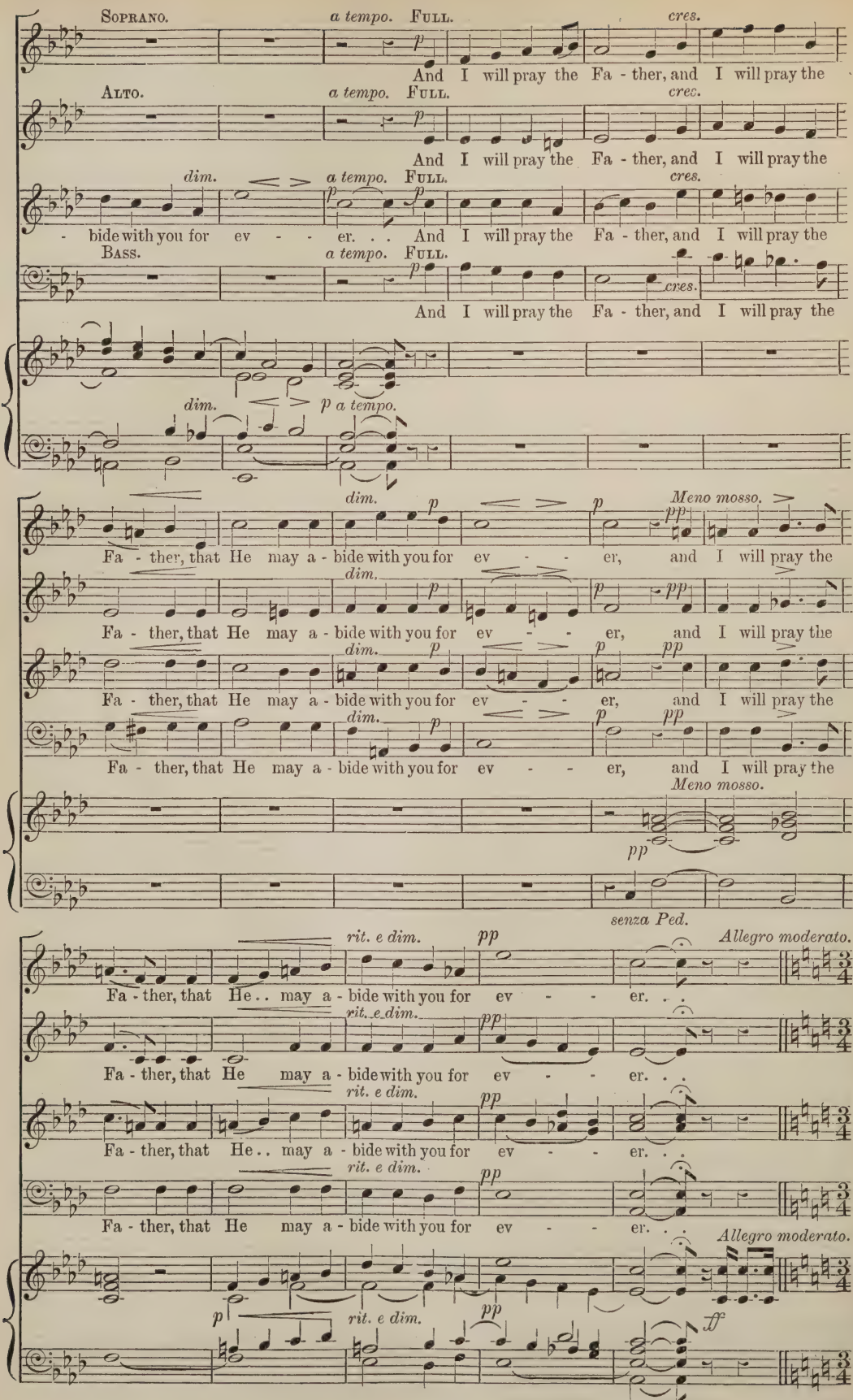
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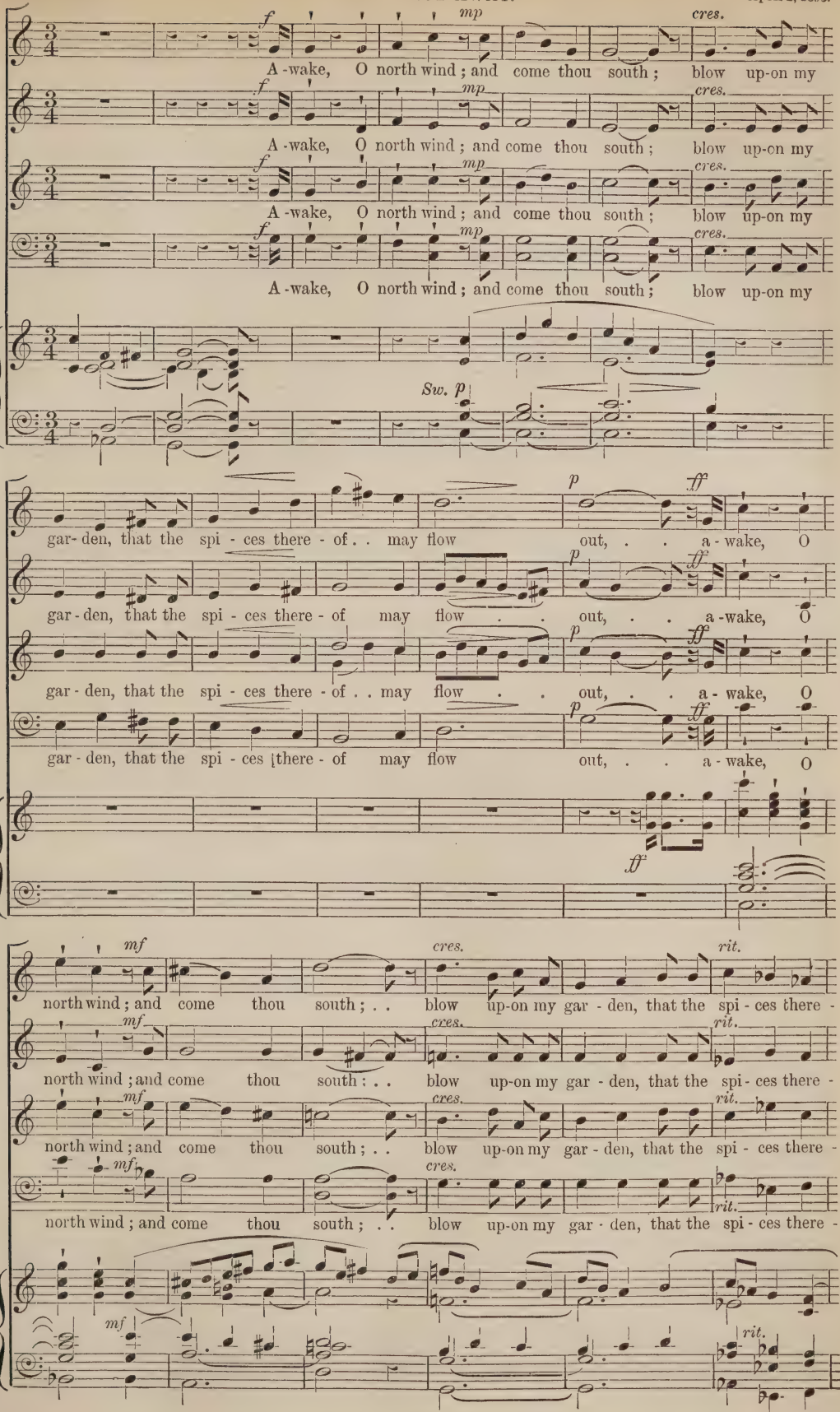
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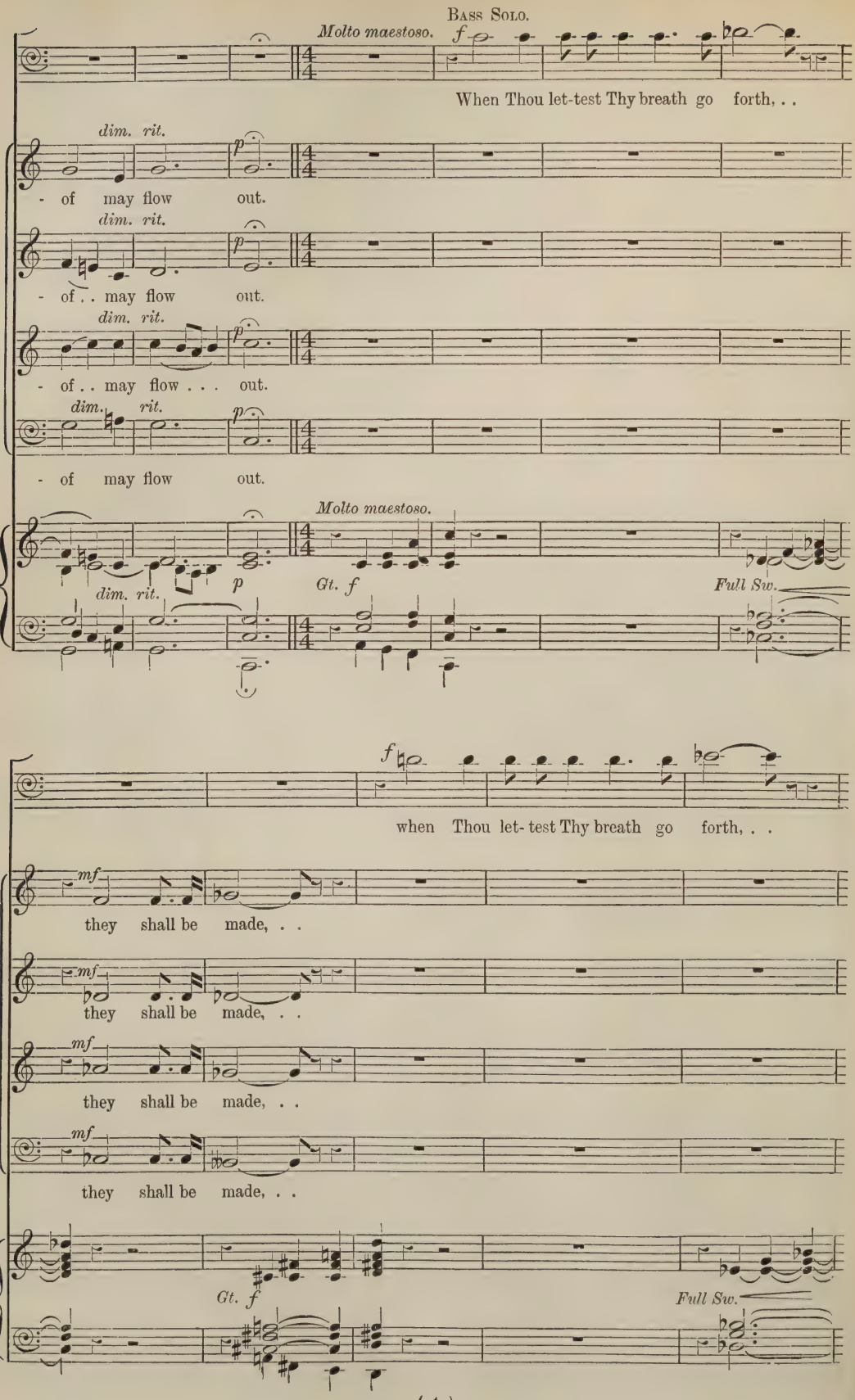
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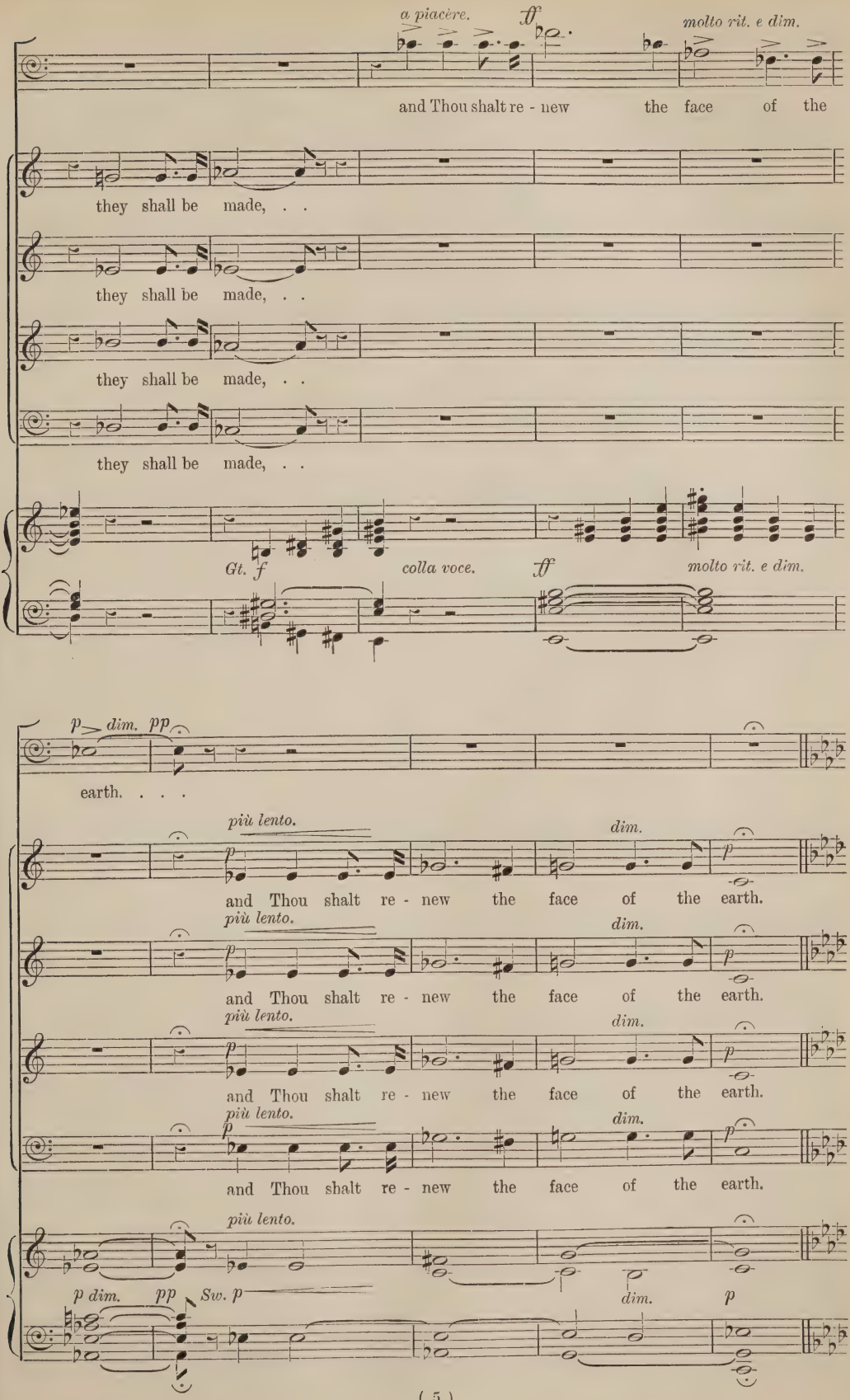


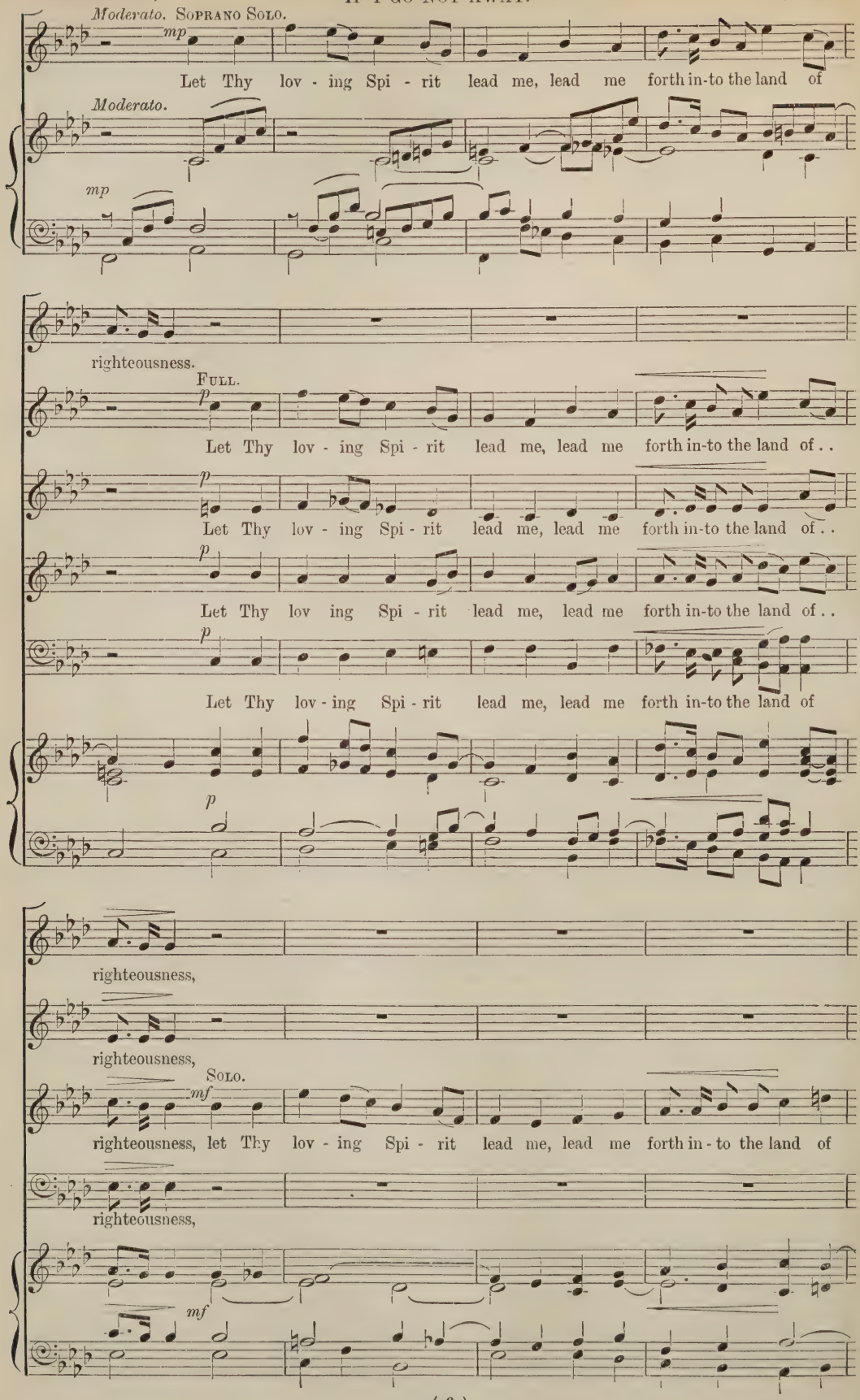
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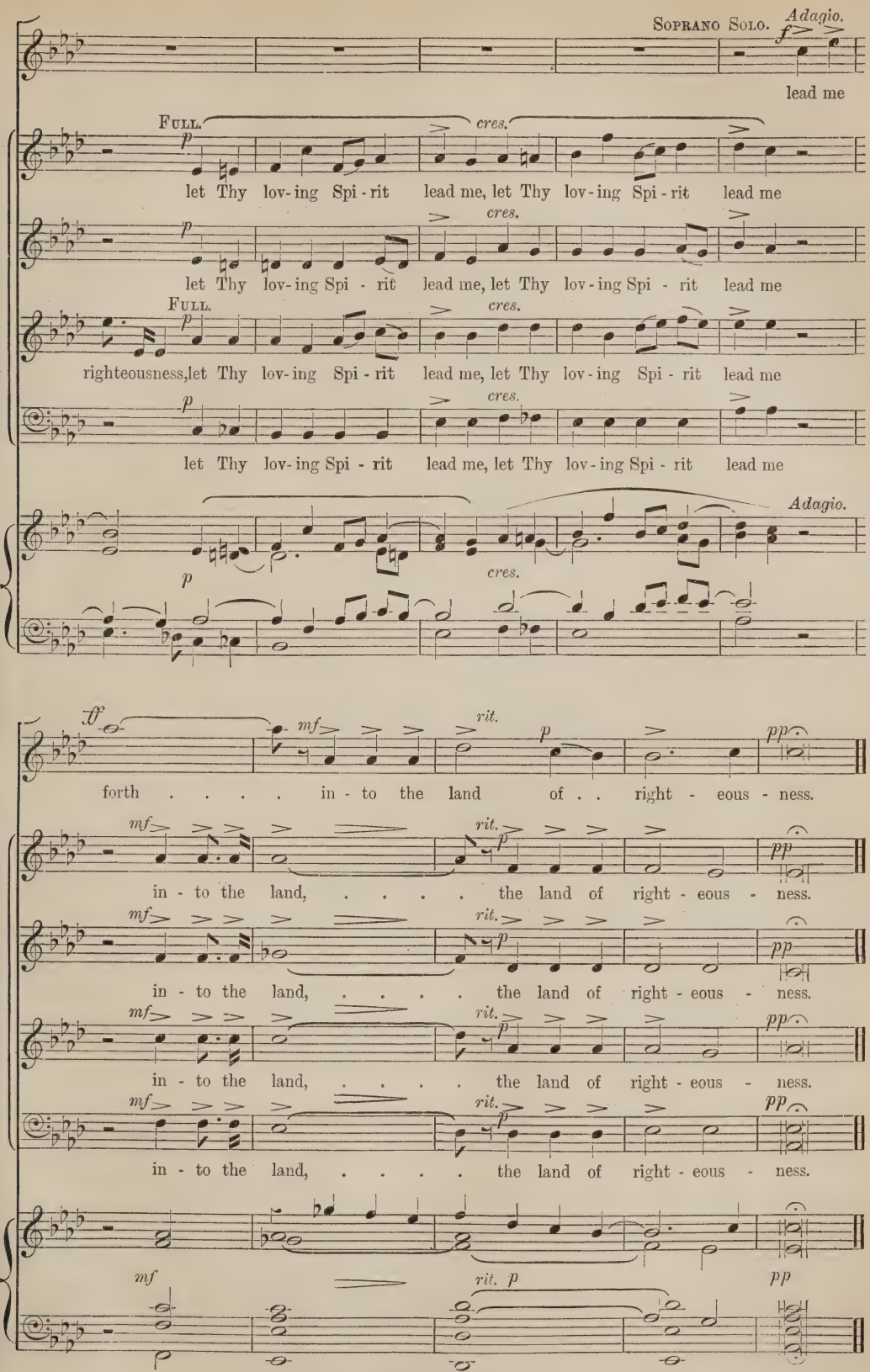

Soprano.
a tempo. Full.
cres.
And I will pray the Fa - ther, and I will pray the
Alto.
a tempo. Full.
cres.
And I will pray the Fa - ther, and I will pray the
dim.
a tempo. Full.
cres.
- bide with you for ev - - - er. . And I will pray the Fa - ther, and I will pray the
Bass.
a tempo. Full.
cres.
And I will pray the Fa - ther, and I will pray the
dim.
p a tempo.
dim.
Meno mosso.
Fa - ther, that He may a - bide with you for ev - - - er, and I will pray the
Fa - ther, that He may a - bide with you for ev - - - er, and I will pray the
Fa - ther, that He may a - bide with you for ev - - - er, and I will pray the
Meno mosso.
senza Ped.
rit. e dim.
Allegro moderato.
Fa - ther, that He . . may a - bide with you for ev - - - er. . .
Fa - ther, that He may a - bide with you for ev - - - er. . .
Fa - ther, that He . . may a - bide with you for ev - - - er. . .
Fa - ther, that He may a - bide with you for ev - - - er. . .
Allegro moderato.
rit. e dim.
Ped.


A-wake, O north wind; and come thou south; blow up-on my
A-wake, O north wind; and come thou south; blow up-on my
A-wake, O north wind; and come thou south; blow up-on my
A-wake, O north wind; and come thou south; blow up-on my
Sw. p
gar-den, that the spi-ces there-of . . may flow out, . . a-wake, O
gar-den, that the spi-ces there-of may flow . . out, . . a-wake, O
gar-den, that the spi-ces there-of . . may flow . . out, . . a-wake, O
gar-den, that the spi-ces there-of may flow out, . . a-wake, O
north wind; and come thou south; . . blow up-on my gar-den, that the spi-ces there-
north wind; and come thou south; . . blow up-on my gar-den, that the spi-ces there-
north wind; and come thou south; . . blow up-on my gar-den, that the spi-ces there-
north wind; and come thou south; . . blow up-on my gar-den, that the spi-ces there-


Bass Solo.
Molto maestoso.
f
When Thou let-test Thy breath go forth, . .
dim. rit.
p
- of may flow out.
- of . . may flow out.
- of . . may flow . . . out.
- of may flow out.
Molto maestoso.
p
Gt. f
Full Sw.
f
when Thou let- test Thy breath go forth, . .
mf
they shall be made, . .
they shall be made, . .
they shall be made, . .
they shall be made, . .
Gt. f
Full Sw.


a piacère.
molto rit. e dim.
and Thou shalt re - new the face of the
they shall be made, . .
they shall be made, . .
they shall be made, . .
they shall be made, . .
Gt. f
colla voce.
molto rit. e dim.
dim. pp
earth. . . .
più lento.
dim.
and Thou shalt re - new the face of the earth.
Sw. p


Moderato. Soprano Solo.
mp
Let Thy lov - ing Spi - rit lead me, lead me forth in-to the land of
Moderato.
mp
righteousness.
Full.
p
Let Thy lov - ing Spi - rit lead me, lead me forth in-to the land of . .
p
Let Thy lov - ing Spi - rit lead me, lead me forth in-to the land of . .
p
Let Thy lov ing Spi - rit lead me, lead me forth in-to the land of . .
p
Let Thy lov - ing Spi - rit lead me, lead me forth in-to the land of
p
righteousness,
righteousness,
Solo.
mf
righteousness, let Thy lov - ing Spi - rit lead me, lead me forth in - to the land of
righteousness,
mf



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57.	O Lord, Who hast taught us	A. G. Iggulden	1½d.
58.	Almighty and Everlasting God	John Stafford Smith	1½d.
59.	Come, let us worship	Palestrina	1½d.
61.	Lead me, Lord	S. S. Wesley	1½d.
67.	O Lord, give ear unto my prayer	W. H. Cummings	2d.

To be continued.

NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c. FOR FEMALE VOICES.

296.	Hymn to nature	L. Streabbog	3d.
297.	Dickory, dickory, dock	Herbert W. Schartau	3d.
298.	Whither away?	C. Villiers Stanford	8d.
299.	Summer	Hamilton Clarke	4d.
300.	To the woods	,, ,,	4d.
301.	Noble be thy life	Beethoven	3d.
302.	So the world goes round	Marie Wurm	2d.
303.	Softly the moonlight	F. Iliffe	3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	4d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	,, ,,	6d.
308.	To-day and to-morrow	Hamilton Clarke	4d.

To be continued.

cast for the part of the hapless *Wotan*, Herr Breuer for that of *Mime*, and Herr Burgstaller (provisionally) for that of *Siegfried*, the two latter having been pupils at the Bayreuth Training School. The assumption by M. Jean de Reszke of the part of *Siegfried* is still doubtful; M. Van Dyck will not take part this year. Nearly all the tickets for the first cycle have been disposed of.

Berlin.—The one hundredth performance of Humperdinck's "Hänsel und Gretel" took place on February 24, at the Royal Opera, an unprecedented success here, where the work was first produced less than eighteen months ago. The composer, who was present, at the close of the performance was called into the royal box and decorated by the Emperor with the Order of the Crown.——A new ballet, entitled "Laurin," by Maurice Moszkowski, to which the late Emil Taubert had supplied the scenarium, was brought out at the Opera on February 29, and very well received. ——A new opera by the French composer, M. Urich, whose "Der Lotse" was brought out here some time since, has been accepted for performance at the Royal Opera. The work is entitled "Le Carillon," the German version of the libretto being by Herr Baeckers.——Rubinstein's "Christus," first produced under special conditions last year at Bremen, is to be performed here, it is said, during the summer, under the auspices of Dr. Löwe, the director of the Breslau Theatre, who assisted in the management at Bremen.

Bologna.—Madame Etelka Gerster, who has been residing here for some time past, will shortly remove to Berlin, where she intends establishing a vocal academy.

Breslau.—The Bohn'sche Gesang-Verein, which has been giving a series of highly interesting Historical Concerts lately, devoted its performances, on the 4th ult., to "Secular music in England during the reign of Queen Elizabeth." The programme included vocal numbers by John Dowland, Philipp Rosseter, William Byrd, Thomas Morley, Orlando Gibbons, Thomas Campion, John Wilbye, John Bull, Thomas Ravenscroft, and Michael Cavendish; and pianoforte (virginal) pieces from the Fitzwilliam Virginal Book. The performance was introduced by a Lecture given by Professor Bohn, the very able conductor of the Society.

Brussels.—M. Gevaërt, the distinguished director of the Conservatoire and successor of Fétis, will, on the 28th inst., celebrate the twenty-fifth anniversary of his appointment to a position which he occupies with so much honour to himself and advantage to Belgian musical art. The veteran artist is to be presented on the occasion, by the professors and pupils of the Institution, with a life-size bust of himself, the work of the sculptor De Lalaing.

Carlsruhe.—A new Mass, first performed here on the 2nd ult., under the direction of Herr Cornelius Rübner, and with the co-operation of leading members of the Hof-Theater, has attracted considerable attention both by its originality and deeply religious treatment. The composer is Herr T. Klose, a pupil of Anton Bruckner.

Cologne.—A complete representation of "Der Ring des Nibelungen" took place at the Stadt-Theater in the second week of March, with such success that it is to be repeated this month. Frau Prosky was a superb *Brünnhilde*. Professor Kleffel and Herr Mühldorfer were the conductors.

Dresden.—"Tristan und Isolde," which has not been heard here for some time, was given on the 2nd ult., and attracted a crowded house. Fräulein Therese Malten was the *Isolde*, Herr Gudehus the *Tristan*, and Herr Scheidemantel the *Kurwenal*—an excellent cast.

Florence.—A young Hungarian violinist, M. Louis Pécskai, has been causing quite a sensation lately in Italian concert-rooms by the display of what would appear to be most brilliant qualities. He is only sixteen years of age, and a pupil of the Conservatoire at Budapest, where, until recently, he studied under E. Hubay and David Popper. His reception here, as well as at Venice and Rome, has been marked by an enthusiasm which is echoed with equal unanimity in the press. M. Pécskai, after visiting Russia, will also make his appearance in England.——A new opera, "In Vendemmia" (In vintage-time), by the Maëstro Fornari, met with great success on its recent first performance at the Pagliano Theatre.

Gotha.—A new one-act opera, with the startling title "In Flammen" ("In Flames"), the libretto by Emil Strauss, the music by Max Marschalk, was brought out last month at the Court Theatre here. The new work, which is not devoid of originality, and is effective from a dramatic point of view, pleased greatly and is likely to make its way to other lyrical theatres of the Fatherland.

Hamburg.—A new opera, "Sjula," by Herr Carl von Kaskel, the libretto by Herr Axel Delmar, was brought out at the Stadt-Theater on February 29, and pleased greatly, the composer being recalled no less than a dozen times. A few days previously, Smetana's "Dalibor" (composed in 1867) met with its first performance here, under the direction of Herr Mahler, and achieved what is described in the press organs as a "sensational success."

Hanover.—Herr Ferdinand Hummel's new opera, "Mara," was produced at the Royal Opera, for the first time, on the 8th ult., and very favourably received.

Leipzig.—The jubilee of Mendelssohn's "Elijah" was celebrated by an excellent performance of the oratorio, on February 24, at the Albert Hall here, by the Sing-Akademie, under the direction of Dr. Paul Klengel. The principal solo parts were in the hands of Frau Walter Choinanus (contralto), Fräulein Marie Berg (soprano), Herren Dierich (tenor) and Schelper (*Elijah*).——Doppler's new opera, "Much ado about Nothing," was brought out here on the 13th ult., and well received.

Liège.—The twelve hundredth anniversary of the founding of this town is to be celebrated with much pomp and circumstance in the coming summer. Music is to have its due share in the proceedings, including, *inter alia*, the performance of a festal cantata, "à Saint Lambert," written by the musical director of the Cathedral, M. Antoine.

Madrid.—The first of the Symphony Concerts, under the direction (by special invitation) of Herr Kogel, of Frankfort-on-Main, held at the Principe Alfonso Theatre, took place on the 2nd ult., and attracted a most enthusiastic audience. Amongst the numbers included in an excellent and representative programme, Liszt's symphonic poem "Les Préludes" was the most highly appreciated and had to be twice repeated. Certainly the taste in matters musical of Castilian audiences must have been undergoing some rapid evolutions of recent times.——At the Eslava Theatre a new one-act operetta, by Ruperto Chavé, "El Cortejo de la Irene," was brought out on February 28 with considerable success.

Maestricht.—A two days' International Musical Festival is to be held here, under the auspices of the musical society "Maestrichter Staar," during Whitsuntide.

Mayence.—Peter Cornelius's comic opera "Der Barbier von Bagdad," after making the round of German lyrical theatres, was at length produced in this, the composer's native town, on February 29. It was, however, somewhat coolly received.

Metz.—A commemorative tablet is to be placed here, at the house where the late Ambroise Thomas was born, and the street leading to it is to be re-named after him.

Münster.—A new Symphony in E minor, by Prince Reuss, was produced for the first time at the sixth Subscription Concert of the Musik-Verein last month, under Professor Grimm's direction, and met with general admiration. The work is described as perfect in form, masterly in its thematic development, and of great beauty in its orchestration. The Prince, who conducted his own work with great firmness and perspicuity, was the recipient of the heartiest applause.

Naples.—A performance of "Lohengrin" was given recently at the San Carlo Theatre, by Royal command. Signor Vignas and Madame Novelli having completed their engagement, Miss Florence Monteith alone remained of the original principals. On this occasion she appeared as *Elsa* for the fourteenth time this season, a fact which in itself constitutes a most marked success.

Pesaro.—The Rossini birth anniversary celebrations of the Liceo bearing his name were inaugurated on February 27 with a Concert at the Theatre, the somewhat peculiar programme of which included the master's Overtures to "La Cambiale di Matrimonio" and "William Tell," in association with Beethoven's "Eroica," a Largo by Handel, and the Overtures to "Lohengrin" and "Tannhäuser" (one is reminded, in this connection, of

Rossini's dictum in regard to the latter: "Ci c'était de la musique, ce serait horrible"). On February 29, the anniversary proper, the master's "Messe Solennelle" was performed with an orchestra comprising fifty violins, twelve contrabasses, with the rest in proportion, and a chorus of 150 voices. Signor Mascagni conducted. In connection also with these celebrations, Signor Mascagni's new opera "Zanetto" was produced, for the first time, on the 2nd ult., at the Theatre of Pesaro. Its success was complete, spectators from all parts of the Peninsula being present, who bestowed "frenetic" plaudits upon the Maëstro and his new work. The latter, which occupies barely one hour in performance, and does not contain the accustomed *intermezzo*, commences with a chorus sung behind the scenes previous to the rising of the curtain, which, with other numbers, had to be repeated.

Pescia.—The centenary of the birth of Pacini is to be celebrated here, on the 12th inst., by special performances of his compositions.

Prague.—The Philharmonic Concerts, an institution founded by Herr Angelo Neumann, which during past seasons met with but a lukewarm reception, are proving a decided success this year, partly on account, it would seem, of the variety offered in its conductors. Both Herr Weingartner, of Berlin, and Herr Schuch, of Dresden, proved a great attraction, while Herr Nikisch, of Leipzig, who conducted last month, also drew full houses. The names of these artists are sufficient indication of the excellence of the programmes.

Rome.—With the commencement of the Carnival season the performances at the Argentina of "Walküre" and "Götterdämmerung" have come to a close. The former was given seventeen times consecutively, an experience without precedent here. Madame Adini, the successful *Brünnhilde*, has been engaged by Director Jahn to give three representations of the part, in German, at the Imperial Opera, Vienna.——Puccini's "La Bohème" was produced on February 23 at the Argentina with considerable success.——On the 14th ult. the first performance took place at the National Theatre of Signor Leoncavallo's early opera "Chatterton," the book of which is an adaptation of Alfred de Vigny's drama of that name. The work achieved a decided success, composer and interpreters being called before the curtain times out of number.

Stuttgart.—A new opera by Herr Krug-Waldsee, entitled "Astorre," met with good success on its first performance, February 25, at the Royal Opera. It is a work replete with dramatic *verve* and skilfully instrumented.

Tokio.—It is stated that the Emperor of Japan desires the establishment of a permanent Italian Opera here, and that steps have already been taken to engage an efficient company of Italian artists.

Verviers. — Henri Vieuxtemps, the great violinist and highly estimable artist, is to have a monument erected to him in this his native town. A committee has been formed for the purpose, and the subscription list is headed by MM. Gevaërt, Peter Benoit, Sarasate, Jenö Hubay, and other distinguished artists. Contributions, we are requested to state, should be sent to the treasurer, Professor Alfred Massau, 8, Rue d'Ensival, Verviers, Belgium.

Vienna. — Edvard Grieg, concerning whose state of health some disquieting rumours have been afloat recently, was definitely announced to give an Orchestral Concert here on the 24th ult., for the benefit of the Pension Fund of the Conservatorium. The programme, consisting entirely of compositions by the Norwegian master, comprised three orchestral numbers from "Sigurd Jorsalfar," the Pianoforte Concerto in A minor, Elegiac melodies for string orchestra, and the first "Peer Gynt" Suite.——Professor Carl Reinecke, of Leipzig, took part in one of the Philharmonic Society's Concerts last month, both as composer and pianist. In the latter capacity the veteran artist completely fascinated his audience by his interpretation of Mozart's so-called "Coronation" Concerto.——By the recent demolition of some adjoining property, the little inn in the suburb of Währing, "Zum Biersack" (name of its whilom proprietor), has acquired a more noticeable position. It was in the garden of this inn that Schubert, one Sunday afternoon in July, 1826, in the midst of the noise and clatter of the "Wirthschaft," wrote the melody of his immortal serenade, "Hark, hark, the lark." The inn has been re-named by its present proprietor "Zum Schubert-Garten," and the old chestnut tree is still shown under which the composer was wont to sit.——Goldmark's "Das Heimchen am Herd" ("The Cricket on the Hearth") was brought out at the Imperial Opera on the 21st ult., and proved an immense success. The work is in three acts, the libretto, founded upon Dickens's famous story, being extremely effective; and the entire presentation produced a most favourable and charming impression.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Mr. A. R. Gaul's Ladies' Singing Class, in connection with the Midland Institute, gave an Invitation Concert. Contrary to custom there was no orchestra, and the accompaniments were rendered on the pianoforte by Mr. George Halliley. The principal work submitted consisted of Smart's melodious cantata "The Fishermaidens," the solo parts being taken by the Misses Long, Daniell, Davis, and Mesdames Wilfred Owen and Barwell. Through the courtesy of Mr. Gaul an opportunity was given to Mr. Osborne Edmundson, a pupil of the Leipzig Conservatorium, of making his *début* here as pianist. His best effort was Liszt's "Liebestraum," which received poetical treatment.

Messrs. Harrison's last Subscription Concert of the season was a brilliant affair. According to a long established custom our local *entrepreneurs* reserve their Orchestral Concert with the Hallé band for the last, which was their twenty-fourth annual visit. Mr. Frederic H. Cowen conducted, and at once asserted his position as a worthy successor of the late Sir Charles Hallé and a conductor of tact and judgment. He was given a most cordial reception, and every orchestral piece was followed by spontaneous and enthusiastic applause. The whole programme was a model of intrinsic worth and variety. Beethoven's "Leonora" Overture formed the opening piece, and the Symphony was Mr. Cowen's No. 4, "The Welsh." It was superbly played, and afforded the greatest delight to the large assembly. The other purely orchestral pieces were two excerpts from Delibes's ballet "Coppelia" and Mendelssohn's "Cornelius" March. Mr. Frederick Dawson gave an exceptionally fine and graphic interpretation of Tschaïkowsky's stupendous Pianoforte Concerto in B flat minor (Op. 23). I had not heard the work since it was given under the composer's own direction in Moscow with the late Nicholas Rubinstein at the pianoforte—a performance that will ever remain engraven on my memory. The Concerto was a novelty here and was received with every sign of approval. Mr. Edward Lloyd and Miss Clara Butt were the vocalists, and Mr. John Lemmoné, the solo flautist.

Mr. Stockley's last Orchestral Concert of the present season proved a brilliant *finale* to his twenty-third annual season. He gave us for the first time here Brahms's Symphony (No. 4) in E minor (Op. 98). Tschaïkowsky's pathetic Elegie for strings (*con sordini*), which was most delicately treated by Mr. Stockley's orchestra, followed closely upon Wagner's "Meistersinger" Overture, the latter receiving a truly Wagnerian rendering. Madame Marie Duma, who was in excellent voice, sang with great fervour "Softly sighs," from "Der Freischütz"; also a song by Franco Leoni, entitled "Two Poets," and Becker's well-known song "Im Frühling." The well-known flautist, Mr. de Jong, contributed several solos with his accustomed artistic finish.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The performance of Gounod's Trilogy "The Redemption," by the Bristol Choral Society, on the 14th ult., under the direction of Mr. Riseley, was perhaps the finest that has been given in our city. The magnificent choruses were sung with wonderful unity, precision, and refinement, the rich quality of the voices being particularly noticeable in "From Thy love as a Father" and "Lovely appear"; while the power of the choir was exemplified in "Unfold, ye portals everlasting," and "The Word is flesh become."

The soloists were Miss Esther Palliser, Miss Florence Cromey, Miss Clara Aldersley, Mr. Braxton Smith, Mr. W. Thomas, and Mr. J. F. Nash, who discharged their duties excellently.

At Miss Lock's Chamber Concert, on the 16th ult., Dvorák's Quintet in A (Op. 81) for pianoforte and strings, Mendelssohn's Quartet in E flat (No. 1, Op. 12) for strings, Bach's Chaconne for violin, and Mendelssohn's Andante with Variations (Op. 82) for pianoforte were the works played. Mr. H. D. Apperly was the vocalist.

Haydn's Quartet for strings (Op. 76, No. 1), Schumann's Quintet for pianoforte and strings (Op. 44), and Brahms's Sonata in G (Op. 78) for violin and pianoforte were the principal works in the programme of the popular Chamber Concert on the 21st ult.

Although this completes the brief record of the chief Concerts in our city, very important musical events have occurred. On the 14th ult. there was a brilliant gathering in Bristol of the members of the Western Section of the Incorporated Society of Musicians, when they entertained the committee and conductor of the Bristol Royal Orpheus Glee Society, who recently sang before the Queen at Windsor, and presented to Mr. Riseley an illuminated address signed by the whole of the members of the Western Section.

Particulars relating to the Bristol Festival will be found in another column.

Yielding to representations from London, the Bristol Royal Orpheus Glee Society has decided to again give a Concert in town on the 24th inst.

The Thornbury Society of Gleemen gave an excellent Concert on February 18, when, also, a well deserved address and a silver-mounted *bâton* were presented to Mr. H. P. Thurston, the conductor. It is gratifying to note that a choral society has just been formed in the quiet Gloucestershire town. Mr. H. P. Thurston has accepted the post of conductor. Bennett's "May Queen" is in rehearsal.

MUSIC IN CAMBRIDGE.

(From our own Correspondent.)

The Concerts of the Lent Term included three of the Wednesday Popular Series. At the first, on January 22, Miss Fanny Davies was heard with Mr. Egerton in Brahms's Clarinet Sonata in E flat, and the same performers were joined by Mr. Kreuz in Mozart's Trio for pianoforte, clarinet, and viola. Miss Davies's solo was a selection from Schumann's "Kreisleriana." The Misses Salter were the vocalists, and gave several songs and duets in excellent style. At the second Concert, on February 5, the Gompertz Quartet gave a singularly fine performance of Brahms's A minor Quartet. Mendelssohn's E flat Quartet (Op. 44) was also in the programme, and Mr. Bispham gave Schubert's "Der Zwerg" and Schumann's "Der Harfner" in his usual consummate manner. The last of the series was postponed till the 11th ult., in consequence of Dr. Joachim's visit on the 27th ult. The orchestral pieces included the Overture to "Anacreon" and Beethoven's Symphony in F. A selection from Dr. Wood's beautiful music to "Iphigenia" was also given, two of the choruses being sung by as many of the original performers as were available. The composer conducted his work. Mrs. Hutchinson sang Mendelssohn's "Infelice" and Stanford's "Bower of Roses" with her usual charm.

The Guildhall has never been fuller, we had almost said, has never been so full, as it was on February 27, when Dr. Joachim paid his annual visit to Cambridge. He was accompanied by Miss Davies, Messrs. Elderhorst, A. Hobday, and Whitehouse. The performance of Brahms's Quintet in F minor was something to be remembered, and, in addition, we had an ideal rendering of Beethoven's Sonata (Op. 96). Dr. Joachim's solos were three Hungarian Dances. Miss Davies played solos by Chopin and Mendelssohn, and Miss Fillunger sang songs by Schubert and Volkslieder by Brahms. In each case the performances were beyond criticism. The presence of Dr. Joachim seems to have a stimulating effect on all with whom he associates, and we have never heard either of these artists to greater advantage.

The University Musical Society, on the 3rd ult., gave a performance of Handel's "Acis and Galatea." The band was composed of local performers, nearly all members of the Society. Mrs. Archbold, Mr. J. Reed, and Mr. Higley were excellent soloists, the choruses were capitally sung, and the performance of the work appeared to give much pleasure. At the same Concert Miss Alice Neville played Mozart's D minor Concerto for pianoforte in excellent style.

Dr. Mann's choir gave a Concert on the 2nd ult., consisting, for the most part, of unaccompanied vocal music. The chief pieces were Parry's "Blest Pair of Sirens" and Wesley's "In Exitu Israel," sung with all the excellence usually shown by this body of singers.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Dvořák's "Spectre's Bride," with Stanford's "Revenge" and a miscellaneous third part made a very attractive programme for the Dublin Musical Society's second Subscription Concert, which took place at the Royal University Hall, Earlsfort Terrace, on February 27. The band deserves special mention for an admirable performance of the "Tannhäuser" Overture and a praiseworthy rendering of the difficult orchestral work of the cantata. The chorus of 325 voices also did its work well, and Madame Medora Henson, with Messrs. Herbert Grover and Wm. Paull were effective soloists. Dr. Joseph Smith conducted, Dr. Gater was organist, and Herr Werner leader of the strings.

On Monday afternoons the Chamber Music Recitals at the Royal Dublin Society, Leinster House, are in the greatest favour as a musical resort. On the 16th ult. the programme was made up of Haydn's Quartet in D major (Op. 50, No. 6), Beethoven's Sonata for pianoforte and violin (Op. 47), and Schumann's Trio in D minor for pianoforte and strings (Op. 63). Messrs. Papini, Darley, Grisard, Bast, and Esposito were the executants.

The Misses Elsner's Benefit Concert, which took place at the Antient Concert Rooms, on the 14th ult., was a most enjoyable one. Misses Pauline, Alex, and Ida Elsner were assisted by Miss Lucy Ashton Hackett, Mr. Melfort d'Alton, Mr. Gordon Cleather (vocalists), Herr Bast and Colonel Savage (violoncellists), and Herr Werner (violinist).

On St. Patrick's Night a Choral Concert of Irish music was given at the Rotunda, with a choir of 150 voices, trained by Dr. Annie Patterson, some of whose compositions were performed.

St. Patrick's Cathedral Past Choristers' Society announced a performance of Gounod's "Redemption," at the Leinster Hall, on the 24th ult., under the direction of Mr. Raymond Revelle; and the Dublin Musical Society an "extra" non-Subscription Concert on the 26th ult., being a jubilee performance of Mendelssohn's "Elijah," with Mr. Santley as principal vocalist.

MUSIC IN DUNDEE.

(From our own Correspondent.)

The musical season is now drawing to a close and the last of both Scottish Orchestral and Ballad Subscription Concerts have been given—the former on February 21 and the latter on the 6th ult. At the former, under the conductorship of Mr. Kes, there was an excellent as well as popular programme, which included Beethoven's Pastoral Symphony, the "Tannhäuser" and "Hebrides" Overtures, Tschaïkowsky's "1812" Overture Solennelle, and Bach's Air for strings. Mrs. Fisk sang songs by Goring Thomas, Brahms, and Rubinstein with considerable dramatic force. It will be the greatest musical loss to Dundee should these Concerts cease from lack of necessary support.

The Dundee Society of Musicians held its sixth meeting on the 14th ult. This gave us an opportunity, unfortunately rare, of hearing wind chamber music. The works selected were Beethoven's Quintet (Op. 16), Larghetto and Rondo from Mozart's Quintet in E flat, and a Quintet in D minor by David Stephen (a local musician), which had a well merited success. The performers were Messrs. Sinclair (oboe), E. Green (clarinet), E Angless (horn), C. Borwick (bassoon), and D. Stephen (pianoforte). Miss Westwood was the vocalist.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The third series of the interesting Historical Concerts which Professor Niecks has instituted in connection with the University Music Classes was brought to a close on the 5th ult., with a programme of chamber music. Four of the Concerts this season were devoted to the development of chamber music in Italy (Boccherini, Cherubini, Bazzini), France (Saint-Saëns, Gouvy, Widor), Germany (Haydn, Mozart, Beethoven), and among the Slavonic nations (Tschaïkowsky, Rubinstein, and Dvorák). Professor Niecks himself played first violin, and was assisted by Madame Agnes Hamilton, Mr. J. F. Guyer, and Mr. Carl D. Hamilton. Mr. William Townsend played the pianoforte part in two quintets. The first Concert's programme consisted of English glees, songs, and instrumental music; and the programme of the sixteenth, seventeenth, and eighteenth century music at the fourth Concert was detailed in last month's Musical Times. Primarily for the benefit of the music classes, these Concerts are open to the public on payment of a small fee, and to a large section of the musical profession in the city by the courteous invitation of the Professor; and the markedly increased attendance this year, which also was steadily maintained, was very gratifying.

An interesting and very important event in connection with the Reid Chair of Music is to take place before the end of the session. The legacy left by the late Signor Bucher to establish a bursary for music students is now at the disposal of the Senatus, and will be competed for in June. By the will of Signor Theophile Bucher, his trustees were enjoined to pay over the residue of his estate, amounting to about £4,000, to the University, for the purpose of founding one or more scholarships in music to be held by any young men born in Scotland, who may show a natural talent for music and wish to make it their profession, for the purpose of improving their education, and enabling them to prosecute the study of the science and art of music in Italy, Germany, and France. The subjects of examination for the scholarship include Harmony, Rhythm, and Counterpoint, and the competition is open to young men between the ages of sixteen and twenty-five inclusively. The value shall not, after deducting the expenses of management and of examination, exceed £120 in any one year, the interest in excess of that sum to be added to the capital to form a second scholarship. It is tenable for three years, and may be extended to a period not exceeding two years, during which time the scholars must prosecute the study of the science and art of music in Italy, Germany, and France, as the Senatus, on the recommendation of the Faculty of Music, may determine. Mr. Franklin Peterson has been appointed by the University Court to act with Professor Niecks as additional examiner.

A very good audience greeted Herr Stavenhagen on February 28, when he gave his first Recital in Edinburgh, after an absence of five years.

On the 16th ult. the Edinburgh Choral Union offered the results of its study this year to a well-filled Music Hall. The programme was eminently catholic in scheme, embracing the healthy Paganism of the "Walpurgis Night," the operatic Christianity of Rossini's "Stabat Mater," and the touching, if sober and unassuming pathos of "Hear my Prayer." Mrs. Fanny Moody, Miss Clara Poole, Mr. Charles Manners and Mr. Child shared in the appreciation which the audience lavished on all the solo numbers. The chorus was in its best form. Mr. Collinson conducted with his usual care, and is again to be congratulated on the steady progress made by the chorus.

The Misses Currie, two Edinburgh ladies who studied and gained honours at the Royal Academy of Music, London, gave a Concert in the Freemasons' Hall on the 3rd ult.

At the fourth meeting of the Edinburgh Bach Society, on the 23rd ult., Mr. Leonard Borwick, Honorary Member of the Society, was present, and kindly contributed to the programme two Preludes and Fugues, the C minor Partita, and (with Mr. Colin McKenzie) the E major Violin and Pianoforte Sonata. The other numbers were the duets "Wann kommst du mein Heil," from "Wachet Auf" (Miss Guthrie and Mr. J. H. Kennedy; violin obbligato, Mr. Colin McKenzie), and "How blessed then are they," from "A Stronghold Sure" (Miss Mary Black and Mr. Gledhill).

MUSIC IN GLASGOW.

(From our own Correspondent.)

As was generally expected, the directors of the Scottish Orchestra Company, Limited, recently issued an appeal to "musical Glasgow" for an increased measure of support. The situation is, undoubtedly, serious, and at the hour of writing these notes it is impossible to predict what is in store for us, more particularly as regards symphonic and kindred forms of the musical art. The Glasgow Choral Union has agreed to again co-operate with the Orchestra Company in carrying out a scheme of Concerts during next winter. Before, however, deciding to proceed with the necessary arrangements the public has been asked to indicate—in the form of subscriptions to the concert series—the amount of support which may be reckoned with. The proposed scheme would consist of fifteen Classical Concerts (twelve orchestral and three choral), to be given on Tuesday evenings during November and December next and January and February, 1897. The usual series of Popular Concerts would also take place on Saturday evenings, and the choral works might probably include Mendelssohn's "Elijah," Bach's Passion music (St. Matthew), Beethoven's Choral Symphony, and, for the first time in Britain, Mr. Willem Kes's cantata "The Diver." Mr. Kes has given a general indication of the orchestral works contemplated during the season, and these comprise Beethoven's nine Symphonies and five Pianoforte Concertos, Dvorák's Symphony, No. 5 ("From the New World"), Brahms's Symphony, No. 1, in C minor; Tschaïkowsky's Symphony, No. 6 ("Pathétique"), and German's new Suite in D minor (produced at the last Leeds Festival). The Wagnerian excerpts would include a complete concert presentation of Act 1 of "Die Walküre." Here, then, is an alluring prospectus, and the hope may be earnestly expressed that Glasgow will rise to the occasion right worthily.

Since writing the above we learn officially that the Directors of the Scottish Orchestra Company (Limited) have decided to carry on the Concerts next season.

Mr. Bernard Stavenhagen's friends here had not forgotten their favourite artist, as was shown by the very large audience drawn to the Queen's Rooms on the occasion of his Pianoforte Recital. The programme was replete with good things, and singular enthusiasm prevailed throughout the evening.

The Annual Concert by pupils of the Athenæum School of Music was announced for the evening of the 27th ult., too late for notice in our present issue. As usual the programme was drawn up in excellent taste, and included Rheinberger's "May Day" for ladies' voices, Bizet's Orchestral Suite "L'Arlesienne," Rode's Violin Concerto, No. 7, and Mendelssohn's G minor pianoforte Concerto.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The short season of opera, which terminated on the 21st ult., while it proved an unqualified success from a managerial point of view, has also been creditable in regard to its artistic aspect. The novelty of the season has been B. Godard's "La Vivandiere," a work which will probably have at least a fairly lengthy existence. Allied with a sufficiently interesting story of the Rhine Republic and La Vendée, there is ample scope for military display, and the whole of the scenic effects are, in fact, such as go a long way to ensure the success of any drama of the lyric order. But this is not all; for the music, while claiming to belong to no particular school, is decidedly clever, melodious, and well orchestrated. The first night's performance was naturally not perfection, but those which have followed have been all that could be desired. The conductor has been Mr. Claude Jaquinot.

The Musical Society gave an excellent performance of Gounod's "Redemption," on the 10th ult., in St. George's Hall, under Mr. D. O. Parry, with a band and chorus four hundred strong. On the 16th ult. the same oratorio was

given at Liscard with good effect. A feature of this Concert was the excellent and unique performance of Miss Scott Burne, who not only sang *Mary's* song and the whole of the soprano music, but played the *obbligati* on the harp herself. At North Ferry, Mr. Pemberton has given Mendelssohn's 95th Psalm and Gounod's "St. Cecilia" Mass; at Birkenhead, Mr. Thomas has directed a capital performance of Haydn's "Creation"; at Widnes, Mendelssohn's "Elijah" has been rendered under Mr. J. Lewis, and the same work was announced at Runcorn for the 25th ult., under Mr. T. H. Crossley. Mr. W. Lee gave Cowen's "St. John's Eve," on the 20th ult., with the Mount Pleasant Choral Society.

The Sunday Society ended its latest session on the 16th ult., when the members at large and the orchestra individually presented testimonials to Mr. Argent, who has acted as honorary conductor during the ten years of the Society's existence. On the 16th ult. Mr. H. A. Branscombe was presented with a souvenir by ladies of the Philharmonic chorus, of which he has been master for twelve years.

The penultimate Concert of the Philharmonic Society, on the 3rd ult., again placed in evidence the personal popularity and excellent judgment of Mr. F. H. Cowen, the new conductor. The programme itself calls for no special comment beyond that conveyed in the remark that the performance of Mozart's Tenth Symphony in C proved a delightful sample of refined phrasing and delicacy of treatment. For the 24th ult. Saint-Saëns's "Samson and Delilah" was announced.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

With the performance of Bach's greater "Passion" music the thirty-eighth season of the Hallé Concerts ended on the 12th ult., and a very eventful chapter in our musical history closed. In many ways has the last session been memorable. The duty of carrying through the plans sketched out roughly by the lamented founder of the Thursday evening Concerts was zealously undertaken; the *bâton* which Sir Charles Hallé so long wielded being, in turn, intrusted to several popular musicians, each willing to render such assistance as his engagements allowed; and so we have been afforded opportunities of judging the methods of various conductors of eminence, and of estimating the adequacy of their different readings of classical works. But wisely, and indeed necessarily, a permanent chief has now been chosen; and it is generally felt that, under Mr. Cowen's direction, the achievements of the orchestra which has done so much to develop, in the Northern and Midland counties, a love of art may not only retain, but, possibly, surpass that excellent discipline which has been gained by long serving under one guidance. Of course the absolute autocracy of the man who was not only conductor, but also proprietor of the Concerts, could not descend to Mr. Cowen; but the new chief may rely upon the loyalty of all serving under or associated with him.

The choir will still rehearse under the care of Mr. R. H. Wilson, and the advantage of the assistance at the organ of Mr. Fogg will not be lost. It is pleasant to be able to report that, in spite of a slight hesitancy in Dr. Stanford's beat in commencing some of the more fragmentary movements, the choir, in the performance of the "Passion" music, did much to atone for the very grave lack of interest exhibited in preparing M. Tinel's "Francis." Among the soloists, Mr. Andrew Black was truly admirable; and if Mr. Bispham left anything to be desired in his recitation of the words of the *Saviour*, it was only that a certain hardness of tone occasionally detracted from the general solemnity and sympathy of his utterance. Mr. Robert Kaufmann's discharge of the duty of the *Narrator* was a revelation; his phenomenal vocal resources, his clear enunciation, and his undeviating self-reliance combined to give a completeness of performance which led to a general and ardent desire to hear him in a part enabling us to judge more confidently of his ability equally to delight us in music of a more *cantabile* character. Miss Dolmetsch came to play the viol da gamba *obbligati* as, probably, no one else could play them; and Miss Fillunger and Madame Marian McKenzie undertook the soprano and contralto solos. Of the penultimate Concert the record must suffice that Dr. Joachim played the Violin Concerto in A minor (Op. 22) of Viotti and the very long Chaconne of Bach with exquisite finish; that the Symphony was that in F, whereby Goetz excited such glowing anticipations of pleasures to come—anticipations, alas! blighted by his untimely death—and that Miss Mabel Berrey confirmed, by the purity and excellence of her vocalisation, the hopes which, on a previous evening, she had kindled, and proved the impolicy, as well as the injustice, which so long excluded from these Concerts almost all native talent.

At Mr. G. W. Lane's fourth Concert, on the 7th ult., Mendelssohn's Psalm "Judge me, O God," bore evidence of the continuance of that improvement in the performance of the Philharmonic Choir which, from time to time, we have gladly noted as showing the zeal of the members and an earnest desire to fill what is a decided gap in our Musical organisation.

Mr. Speelman's series of fortnightly Saturday evening Concerts closed on the 14th ult., and it is feared that the loss upon the undertaking has not been trifling. On the 16th ult. Messrs. Harrison concluded their shorter season, when Mr. Edward Lloyd was very heartily welcomed on his re-appearance after his indisposition, and on the 18th ult. the concluding meeting of Dr. Watson's Vocal Society attracted a somewhat larger number of friends than usual.

On the 17th ult. a small meeting was held in the Lord Mayor's parlour, in the Town Hall, for the initiation of a movement for the founding of scholarships at the Royal College of Music here in memory of Sir Charles Hallé. It is hoped that a liberal response may result to the appeal which will be made to bring the advantages which the College offers within the reach of such students as have the greatest claim upon the public. The very enjoyable students' open practices are attracting the attention of the lovers of music; and in many ways the College is growing in importance as an art centre, but in none more delightfully than through the exquisitely finished performances of chamber music by the quartet party organised by the Principal, Mr. Brodsky.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The Jesmond Choral Society, conducted by Mr. Claud H. Hill, the organist of Jesmond Parish Church, Newcastle-on-Tyne, gave a Concert in the Parochial Hall, Jesmond, on February 18, the chief piece in the programme being Arthur Somervell's short cantata "The Power of Sound." The Society is small in number, but the performance was much appreciated by a large audience.

On the same date the Blaydon Polytechnic Choral Society gave a performance of Van Bree's cantata "St. Cecilia's Day," in the Church Schools, Blaydon, under the conductorship of Mr. James McCallum.

On the 10th ult. the Sunderland Philharmonic Society gave its final Concert of the season. The principal work performed was Mendelssohn's "Athalie," with Miss Maggie Davies, Miss Florence Christie, and Madame Belle Cole in the solo parts; and Miss Lilian Hovey as reciter. The performance was in every respect an adequate one and reflected credit upon all concerned. The principals could hardly have been more happily chosen, and Miss Hovey was particularly successful in her arduous task. Band and chorus also were excellent. At the same Concert a setting of the Psalm "By the waters of Babylon," by Mr. Nicholas Kilburn, the conductor of the Society, was performed with great success. The work is for chorus and orchestra throughout, and is effective and interesting without being too difficult. The performance was greatly appreciated, and at its close the composer was applauded with much enthusiasm. Mr. Kilburn conducted both works with his customary skill.

Perhaps the most interesting and successful Concert of its kind given in Newcastle for many years was that of the Newcastle and Gateshead Choral Union (formerly the

Gateshead Choral Society), which took place in the Town Hall on the 20th ult. The works performed were Dr. C. Hubert H. Parry's Oratorio "Job," Dr. Villiers Stanford's "Revenge," the *Finale* of Dr. Parry's "English" Symphony, the "Tannhäuser" Overture, and a couple of vocal pieces. "Job" had not previously been heard in the North of England, and much interest was centred in its production, the interest being considerably intensified by the fact that the composer had undertaken to conduct the performance himself. The work has been described and commented upon already in the columns of The Musical Times, and need not be further dealt with here; suffice it to say that the good impression it has created elsewhere was more than confirmed by a large and critical Newcastle audience. At the conclusion of the performance Dr. Parry received quite an ovation from the audience, in which the chorus heartily joined, his return to the platform to acknowledge the enthusiastic applause being insisted upon. The solo parts of the work were very successfully sung by Master Sterndale Bennett, Mr. Edward Branscombe, Mr. Emlyn Davies, and Mr. Andrew Black. A very excellent performance of Dr. Stanford's "Revenge" was also secured, under the conductorship of Mr. James M. Preston, the singing of the choir being beyond all praise. The chorus numbered about 400, and the band of the Manchester Orchestral Association, to the number of fifty, was engaged for the occasion. Great things are expected from this excellent Society in the future. The work announced for the first Concert of next season is Mendelssohn's "Elijah," the committee being guided in their selection of this work by the fact that this is the jubilee of its original production at Birmingham.

Other Concerts announced for last month, but taking place too late for notice in this number, are those of the Northumberland Orchestral Society, on the 23rd ult.; Dr. Rea's Amateur Vocal Society ("Martyr of Antioch"), on the 24th ult.; and the South Shields Choral Society, on the 25th ult. ("Elijah").

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

An admirable performance of Handel's "Samson" was given on the 17th ult. by the Chapeltown and District Sacred Harmonic Society. The musical development of Chapeltown has advanced rapidly since the formation of the Society in 1882. The conductor, Mr. Thomas Bool, is a zealous worker, and as a result the chorus-singing of the Society is worthy of the high reputation attained by the South Yorkshire choirs. The principals were Madame Conway, Miss Helena Sykes, Mr. T. H. Brearley, and Mr. Joseph Lycett. Mr. John Peck led the band, and Mr. Frank Senior was organist.

Mozart's Twelfth Mass was performed in the Albert Hall, Sheffield, on the 8th ult., by the St. Cecilia Musical Society, under the direction of Mr. William Brown. The Concert was one of a series of Sunday Sacred Concerts organised by Mr. Brown, who has for years been known as a regular and enterprising Concert manager.

Mendelssohn's 95th Psalm was performed in St. Mary's Church, Sheffield, on the 15th ult., the occasion being the annual Choir Festival. After the service Mr. J. A. Rodgers gave an Organ Recital.

The guarantee fund of the Sheffield Musical Society has now reached the sum of £4,000. The arrangements for the selection and organisation of the chorus are progressing satisfactorily, and it is anticipated that a very fine choir will be the outcome.

"The Golden Legend" was performed on the 19th ult. by the Barnsley St. Cecilia Society, under the direction of Mr. Alfred Benton, of Leeds. The band and chorus numbered 160 performers. The Concerts given by this flourishing and well-managed Society are always of a high class, and the rendering of Sullivan's beautiful work ranks among its best efforts. The principals were Miss Emily Davies, Mrs. Fisher Heath, Mr. Wright Beaumont, and Mr. Douglas Powell. The cantata was followed by a miscellaneous programme.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Dr. Joachim's annual visit is always one of the pleasantest episodes of the Leeds season, and the Subscription Concert on the 11th ult. owed a good deal of its interest to his presence. Mozart's fine C major Quartet (No. 6) and Dvorák's Pianoforte Quintet were the main things in the programme, and were played with perfect sympathy and refinement by Dr. Joachim, Messrs. Rawdon Briggs, Gibson, and Whitehouse, with Miss Fanny Davies as pianist. On the 18th ult. a highly interesting performance of Handel's "Solomon" was given by the Leeds Philharmonic Society, when, as regards the scoring, it was determined that, for once in a way, Handel should be allowed to speak for himself. As "Solomon" is among the more fully orchestrated of the oratorios, and depends chiefly for its present-day interest upon the strength of its choruses, the result was entirely satisfactory. In the accompaniments to the *recitativo secco* a grand pianoforte was used with good effect, as also in "filling up" some of the airs. The soloists were Miss Anna Williams, Miss Hilda Wilson, Miss Emma Wilby, and Messrs. W. Green and Billington; and Mr. Beyschlag conducted.

At the Messrs. Haddock's musical evening, on the 17th ult., Mr. Mark Hambourg made his first appearance in Leeds. Madame Amy Sherwin, Miss Ada Crossley, and Mr. Stockwell were the vocalists, Miss Brumleu played violin solos, and Mr. Lemmoné was flautist.

Bradford has been busy in musical matters. On February 22 the Bradford Permanent Orchestra, an institution whose permanence seems now to be pretty well assured, gave another of its Concerts. Mr. Frederick Dawson played Beethoven's great E flat Concerto with characteristic fire, while his phenomenal executive powers were shown in Liszt's "Don Juan" Fantasia. Berlioz's "Benvenuto Cellini" and Mendelssohn's "Hebrides" Overtures were the chief purely orchestral pieces, and their performance reflected the highest possible credit on the taste and ability of the conductor, Mr. A. E. Bartle. The Society's last Concert for the season took place on the 14th ult., when Mr. Brodsky, who has just resigned the leadership of the Hallé orchestra, and is to be succeeded by Mr. Risegari in that capacity, played Spohr's Ninth Concerto with faultless taste and execution. It is satisfactory to know that Mr. Brodsky will, as Principal of the Manchester School of Music, remain in this country. Beethoven's "Egmont" Overture, Massenet's "Scènes Pittoresques," and the Overture to Wagner's "Rienzi" were capitally played by the band. At the former of these Concerts Miss Teresa Blamy was the vocalist; at the other, Madame Lebrun. The Subscription Concerts at Bradford came to an end, on the 6th ult., with a good all-round performance of Saint-Saëns's "Samson et Dalila," an opera that bears transplantation to the concert-room exceptionally well, on account of the character of the music as well as of the Scriptural plot. Madame Sandon was unequal to the part of the heroine; but Messrs. Edward Lloyd, Andrew Black, and David Bispham were excellent in the other characters. The choruses were capitally sung by the Bradford Festival Choral Society, and the qualities of the Hallé band were brought out to exceptional advantage by Mr. F. H. Cowen, its new conductor. On the 13th ult. the Bradford Old Choral Society gave a fairly successful performance of Handel's "Israel," under Mr. Hartwell Robertshaw's conductorship. The band, which consisted largely of amateurs, was rough, but the choruses were sung with vigour, and the soloists—among whom Mr. William Thornton, the bass, deserves mention—were efficient. On the 3rd ult., at the last of the Bradford Harmony Society's Concerts, Schubert's String Quartet (Op. 161) and Fibich's Pianoforte Quartet (Op. 11) were the chief things given, the performers being Messrs. Müller, Hudson, Gutfeld, and Giessing, with Mr. S. Oppenheim and Miss Dalgliesh as pianists and Miss Steger as vocalist. A Ballad Concert on the 9th calls for no comment, unless it be a word of praise for the refined performances of the violinist, Mr. John Saunders, and the pianist, Miss Isabel Hirschfeld.

At Huddersfield two of the most interesting Subscription Concerts of the series have to be chronicled. On February 25 Mr. Arnold Dolmetsch was responsible for a programme of

old English music of the sixteenth and seventeenth centuries, from Henry VIII. to Purcell. Mrs. Dolmetsch as harpsichordist, Miss Dolmetsch as viol da gambist, with Madame Bertha Moore and Mr. Bispham as vocalists, entered into the spirit of the music most thoroughly; two quaint pastoral dialogues for two voices being sung with a delightful sense of their humour by the last-named artists. On the 10th ult. Mr. Willy Burmester's all-round powers as a violinist of the highest attainments were shown in a programme ranging from Beethoven down to Paganini. Mr. E. Hutcheson, as solo pianist, seemed to possess more dexterity than feeling, but may at least be described as a most competent player, and Miss Ada Crossley gave much pleasure by her refined and intelligent singing. On the 3rd ult. the Glee and Madrigal Society, under Mr. J. E. Ibeson, gave one of its agreeable Concerts of concerted vocal music, and, on the 13th ult., the Choral Society closed its season with the "Hymn of Praise" and "Acis and Galatea." Madame E. Thomas undertook, at a few hours' notice, the exacting soprano solo music, Miss Battye assisted in the popular duet, "I waited for the Lord," and Messrs. E. Lloyd and W. Riley were the other soloists. Mr. John Bowling was the conductor.

The Dewsbury Choral Society distinguished itself by an excellent performance of Dr. Parry's "Judith," on the 17th ult., in which Miss Agnes Nichols, Miss Sarah Berry, Messrs. Green and Price were the principals. The chorus singing was admirable, and the orchestra of more than average efficiency. Mr. G. H. Hirst conducted.

The Whitby Choral Society, under Mr. Hallgate's conductorship, gave a Concert on the 18th ult., the chief feature of which was Dr. C. H. H. Lloyd's cantata "Hero and Leander," of which a very creditable performance was given. The principals were Miss H. M. Stevenson and Mr. Musgrove Tufnail. During the interval a presentation was made to Mr. Hoggett, who, after a long honorary connection with the Society, has accepted a post as organist at an important Leeds church.

MUSIC IN PARIS.

(From our own Correspondent.)

Gluck's "Orphée," which had not been given since 1859, was revived at the Opéra Comique on the 6th ult., and the impression produced by that immortal work has been profound. The titular part, which some few amateurs can still remember to have heard interpreted by Madame Viardot, was sung by Mdlle. Delna. Some interesting details concerning the traditions which have been handed down for the interpretation of the opera are given by M. Tiersot in *Le Ménestrel*. Pending the revision of the score of Messager's "Le Chevalier d'Harmenthal," the directors have resumed the rehearsals of "La Femme de Claude," which will be brought out before long, and there is also talk of a revival of the "Calife de Bagdad," by Boieldieu.

At the Opéra, M. Duvernoy's "Hellé" is in active preparation.

At the Lamoureux Concert of February 23, a first performance was given of the second tableau of the first act of "Circé," an opera by Mr. Th. Dubois. The action is laid in Spain, during the war of 1809; a somewhat used-up subject, which failed to arouse much interest, as was also the case in regard to the music, although certainly the work of an earnest musician. Another novelty of this Concert was the "Schmiedelied" from the first act of "Siegfried," which proved a great success both for its interpreter, M. Lafarge, and for M. Lamoureux, who received quite an ovation. The Concert of the 8th ult. brought a first hearing of an Overture de Concert, by Louis Lacombe, a composer, deceased some few years, whom his contemporaries completely ignored while living. At the same Concert, Madame Roger-Miclos played a Pianoforte Concerto by M. Pierné. M. Pierné's work struck one as being scarcely serious enough in style for an audience accustomed to the austerities of musical compositions of the higher order. On the 15th ult. Handel's "Messiah" was performed by the forces commanded by M. Lamoureux, and produced a deep impression upon a crowded house, the soloists being Madame Jenny Passama, Madame Maurel, M. Auguez, and M. Lafarge. The work had not been heard here since 1873.

At M. Colonne's Concert of February 23 the performance of the second part of the third act of "Götterdämmerung" resulted in enthusiastic demonstrations in favour of the conductor and of Mdlle. Kutscherra, who sang the music allotted to *Brünnhilde*. The Concert of the 1st ult. presented a first hearing of "Les Landes," by M. Guy Ropartz, descriptive music of a distinctly modern type and interesting withal; superior in merit to anything we have so far become acquainted with from the pen of this composer, who is the director of the Conservatoire in Nancy. On the 8th ult. there was a complete performance here of the music of "Struensee," by Meyerbeer, some portions of M. Pierre Barbier's verses being recited by members of the Comédie Française. The latter appeared to us a somewhat superfluous commentary to Meyerbeer's expressive music, a mere indication of the various situations being all that was required. The Concert of the 15th ult. included, as a novelty, a poème lyrique, entitled "l'Epée d'Argantyr," by M. Gaston Carraud, suggested by a poem of Leconte de Lisle; rather an obscure and forced composition in parts, yet betraying a vigorous individuality.

At the Concert of the Palais d'Hiver, of February 23, Mr. Harold Bauer was the pianist and displayed his remarkable artistic qualities to the best advantage in the Concerto in G minor by Saint-Saëns, with which he won great and well-merited applause.

Amongst the numerous Concerts of chamber music and of individual artists may be instanced: Three Concerts of the excellent violoncellist Abbiate and the Concert (February 25) of the Society under direction of M. Nadaud, devoted to the Russian composers, Borodine, Glazounow, and others; the Historical Concerts of early musical compositions, which included "La musique pour les soupers du Roi de Lalande," 1657 to 1726, and the "Chant des oiseaux," of Jannequin, sung by the choir of Saint-Gervais (3rd ult.). The same Society included in its programme of the 17th ult. three madrigals by English composers of the sixteenth century—viz., Gibbons, Wilbye, and Morley. Again we notify, on February 28, a Concert given by Mr. Lederer, the distinguished solo violinist of the Lamoureux Concerts, with the co-operation of the pianist M. Falcke, which included a very satisfactory interpretation of the Trio (Op. 30) by M. René Lenormand and of a Sonata by M. Franck.

No decision has yet been arrived at with regard to the successor of the late Ambroise Thomas in the directorship of the Conservatoire.

MUSIC IN AMERICA.

(From our own Correspondent.)

Musical Americans are turning out well in support of Mr. Damrosch's company at the Academy of Music. The performances have been good—not better than many others which have been given before, and not especially noteworthy.

At date of writing, Mr. Damrosch's "The Scarlet Letter" has had a single presentation, which confirms the opinions passed upon it elsewhere than in New York, to the effect that the libretto is unwieldy and undramatic, and that the music, while at times striking and cleverly contrived, is remarkable for technical skill and ingenuity rather than for originality of invention.

The last visit of the Boston orchestra to New York served to introduce two new compositions, neither of which produced sufficient impression to make it worth while to repeat them soon. The first was Heinrich Zoellner's "Midnight at Sedan," and the second "Till Eulenspiegel's Merry Pranks," by Richard Strauss.

At the last Concert of the Symphony Society, Mr. Rafael Joseffy re-appeared with Brahms's second Concerto, in which he scored a triumphant success. It is said that he has been working away at this composition during the years of his absence from the concert stage, and he certainly gave it a most finished and intellectual interpretation.

A ladies' string orchestra is the latest society fad in New York. One is in process of organisation, with Miss Jeanne Franko as first violin. It is said that the band is

complete with the exception of the double-basses. "Lady Janes" seem to be scarce. This institution is likely to cut more of a figure in the social world than anywhere else.

The newly formed—perhaps "still unformed" would be a better term—guild of American organists has become involved in some difficulties from which it does not find the way out an easy one. It has been proposed to divide the active membership into two classes—fellows and founders. The fellows are, of course, to be subjected to practical and theoretical examination. So far, so good. The trouble is with the "founders." The invitations extended to join in organising the new guild included a number of organists who are active and successful in practical work, but who would find it difficult to pass the fellowship examination, if that examination should be very searching. In consideration of the efficient work which these gentlemen have done it is desired to give them an equal share with the fellows in the management of the guild's affairs, and to make the term "founder" as honourable as that of "fellow." Obviously, if this is to be carried out, the only safe plan for the guild is to limit the "founders" to a small number of men who occupy prominent and well-established positions. But quite a large number have already been admitted to the preliminary meetings, and there have been signs that they intend to have quite as much to say as the fellows. In fact, they are likely to rebel against being assigned to what seems to them an inferior place. On the other hand, it is equally plain that ultimately the test of active membership must rest upon scholarship only, and that the longer this is postponed by relaxing the conditions the farther off will be the time when the guild will assume such a position in the musical world as it ought to hold. How to get out of this difficulty is the problem which is just now taxing the ingenuity of the committee chosen to draw up a constitution and bye-laws. They have been wrestling with their task for some weeks, but have not made sufficient progress so far to warrant calling another meeting. There is also some apparent jealousy lest the New York men should secure more than their due share of the control of affairs. Altogether the situation is a pretty one, and it will take some dexterity to avoid pitfalls.

The United Polytechnics of London held their first annual Festival on the 21st ult., at the Goldsmiths' Institute, New Cross, "Elijah" being performed under the *bâton* of Dr. Frost. One of the objects of the promoters of the movement for yearly bringing together the members of the Metropolitan Polytechnics is to encourage the choirs already fairly efficient. The chorus and orchestra on this occasion numbered nearly 300, and the manner in which their respective duties were discharged afforded evidence of an enthusiasm that should be turned to good account by the study of standard oratorios. Precision and watchfulness marked their efforts throughout, and the majestic "Thanks be to God" and "Be not afraid" were very creditably rendered. The associated bodies were the Battersea, Borough, Regent Street and Woolwich Polytechnics, the City of London College, and the Goldsmiths' Institute. The principal soloists were Madame Medora Henson, Madame Belle Cole, Mr. Iver McKay, and Mr. Dan Price; and the second quartet consisted of Miss Serpell, Miss Helen Saunders, Mr. Wright Beaumont, and Mr. Ben Groves. Mr. Battison Haynes was at the organ.

The Pianoforte, Violin, and Song Recital of Miss Marie Olson, Miss Ethel Barns, and Mr. Charles Phillips, at St. James's Hall, on the 18th ult., served to introduce two novelties, the most important being Mr. William Wallace's setting for voice, violin, and pianoforte of Shelley's lines in "Prometheus Unbound," commencing "My soul is an enchanted boat." If scarcely so distinctive as some of this composer's efforts, the music very fairly reflects the spirit of the poem, and it was satisfactorily rendered by the three Concert-givers. The other new work was a graceful Berceuse, "Sleep, darling, sleep," composed by Miss Barns and sung with judgment by Mr. Phillips. Schumann's "Carnaval" and a couple of Liszt's pieces were skilfully played by Miss Olson, and Leclair's Sonata (No. 6) in G and an air by Bach agreeably manifested Miss Barns's command of the violin. The young artists gave an acceptable rendering of Beethoven's Duo Sonata (Op. 30, No. 3), and Mr. Phillips earned praise for the contrast of vigour and sentiment he displayed in Arne's "Vengeance, O come, inspire me," and Tschaïkowsky's "Serenade de Don Juan" respectively.

Time was when the South London Choral Association was generally recognised as the foremost of suburban choirs. Judging from the performance given by this body of "Israel in Egypt," on the 11th ult., we do not hesitate to say that it can still hold its own with the best. The singing of the choir from beginning to end was excellent, and rarely have the forces over which Mr. Leonard C. Venables holds sway been heard to greater advantage. The orchestra of the South London Institute of Music, under the leadership of Mr. T. E. Gatehouse, although largely composed of amateurs, played the accompaniments in a manner which was, on the whole, not unworthy of a professional band. The principals were Miss Edith Leslie, Madame Wilson-Osman, and Mr. James Gawthrop; Miss Julia Judge, a member of the chorus, joining Madame Wilson-Osman in the duet "The Lord is my strength"; and to Messrs. Knight and O'Shaughnessy, also choristers, was entrusted the duet "The Lord is a Man of War," in which they acquitted themselves well.

The fourteenth Stratford Musical Festival, representing the county of Essex and the East and North-East divisions of the metropolis, began on the 19th ult., in the local Town Hall. There were 384 entries for the various prizes during the four days' examination, being eleven less than last year; but, for the first time, the number of performers totalled over a thousand. Sixteen choirs of divers description entered against nine in 1895. In the elementary schools' choir contest, for choirs of not more than fifty voices, the prize, given by Mr. J. Spencer Curwen, was awarded to the Church Road, Leyton, Board School. In choirs of equal voices (not more than forty), the first place was taken by Forest Gate Collegiate School Choir (conductor, Mr. J. B. Gilbert), and the second by the St. Frideswide's Girls' Club, Poplar. Great interest was taken in the competitions, which included vocal and instrumental solos, trios, and composition. The brass and military bands contest will be held on August 15, in the grounds of the 3rd Essex Volunteers, adjoining West Ham Park.

After a good deal of uncertainty regarding the fate of the Bristol Musical Festival, owing to the difficulty of obtaining the necessary guarantee, the Committee have decided that it shall be held. Mr. George Riseley has been chosen conductor, and the following works are to be performed: "Elijah," Parry's "Job" and "Blest Pair of Sirens," Stanford's "Revenge," the "Creation," "The Golden Legend," "The Messiah," Gounod's "Requiem" (a posthumous work), "Hymn before Sunrise," a short choral piece from the pen of Mr. P. Napier Miles, a Bristol amateur of considerable culture, a scena by J. L. Roeckel, Sullivan's "In Memoriam" Overture, Beethoven's "Emperor" Pianoforte Concerto, a manuscript Overture by W. Macfarren, a Symphonic Poem by Sir A. C. Mackenzie, orchestral compositions by Edward German, Hamish MacCunn, and Arthur Somervell, a selection from Wagner's works, and an Organ Concerto by Dr. E. Prout.

At the Queen's Hall, on Saturday afternoon, the 7th ult., a Concert was given under the direction of Mr. G. H. Betjemann, who was associated with a large contingent of the choral and orchestral members of the Highbury Philharmonic Society, the programme consisting of Mascagni's "Cavalleria Rusticana" and a new cantata, "Sardanapalus," by Mr. Franco Leoni. The story of the dissolute Assyrian potentate has been carefully set for its present purpose by Mr. William Akerman, and the music is sensuous and melodious, as of course it should be, and is scored for a large orchestra. Decidedly "Sardanapalus" is a clever and effective work and Mr. Leoni, who has been steadily coming to the front, may be advised to go on and prosper. The general performance of both works was good, and due justice to the solo parts was rendered by several artists, the most prominent being Madame Marie Duma, Mr. Ben Davies, and Mr. Richard Green.

In connection with the Guildhall School of Music a Concert was given, on the 18th ult., in the large hall of the City of London School on the Victoria Embankment. Several of the students who took part had already appeared in public, so that a certain measure of ability was guaranteed. Miss Jessie Huddleston, no stranger either to the concert-room or stage, missed none of the more telling points in the air "Far greater in his lowly state" ("La Reine de Saba"), and Mr. Samuel Masters gave adequate effect to Paston Cooper's "Ave Maria." Miss Marian Blinkhorn also won the right to special mention by her refined rendering of Walthew's "Gleaners' Slumber Song." A male quartet party did well in Hatton's "Absence" and Dr. Bridge's humorous piece "The Goslings." Misses Augusta J. Foster and Bessie Jones proved equal to Saint-Saëns's duet for two pianofortes, "Variations sur un thême de Beethoven."

The two middle numbers of Mendelssohn's "Italian" Symphony in A opened the Concert, on the 4th ult., at the Imperial Institute. The detachment of movements from masterpieces is not to be commended, but Mr. Randegger, like a wise general, was doubtless anxious to avoid overtaxing the abilities of his forces. Other less exacting pieces in the programme were Mr. J. F. Barnett's pleasing "Liebeslied" and "Im Alten Style"; a second suite, "Airs de Ballet," by Gluck, arranged by F. A. Gevaert; the second and fifth movements from an orchestral suite by Gustav Blasser; and Cowen's charming gavotte "Yellow Jasmine." In the performance of these works Mr. Randegger's instrumentalists showed many excellent qualities, which further rehearsals will doubtless satisfactorily develop. Mr. David Bispham was the vocalist, and his finished singing was much appreciated by the large audience.

Mr. Daniel Mayer's Orchestral Concert, on the 3rd ult., at St. James's Hall, served to introduce to London an excellent soprano vocalist in Mdlle Jeanne Gréta, and also to increase the reputation of Mr. Mark Hambourg. The former has a voice of good quality and extensive compass, and the sound training it has received was shown in the interpretations of several operatic excerpts. Mr. Hambourg was heard in Chopin's Concerto in E minor, Schumann's Concerto in A minor (Op. 54), and in Liszt's first Hungarian Fantasia, arranged for pianoforte and orchestra. In all these works the young pianist displayed remarkable executive command of the keyboard, the climax being reached in Liszt's brilliant and showy music. The orchestra was skilfully conducted by Mr. Henry J. Wood, a feature of the evening being a very effective performance of Goldmark's picturesque overture "Sakuntala."

The Norwich Musical Festival will be held on October 6 and three following days, Mr. Randegger again occupying the position of conductor, when not replaced by composers who conduct their own works. Signor Mancinelli has promised a new cantata, entitled "Hero and Leander," Professor Villiers Stanford is writing a new choral ballad, and Sir Alexander Mackenzie will conduct his "Rose of Sharon." The following is the scheme:—Tuesday, Handel's "Jephtha"; Wednesday, Mendelssohn's "Elijah," Mancinelli's "Hero and Leander"; Thursday, Mackenzie's "Rose of Sharon," Randegger's "Fridolin"; Friday, Gounod's "Redemption," Stanford's Choral Ballad, and a selection from Wagner. The artists include Madame Albani, Miss Ella Russell, Mrs. Katharine Fisk, Miss Sarah Berry, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Watkin Mills, and Mr. Andrew Black.

Miss Silvia Rita gave a Chamber Concert on February 27, at St. James's Hall, of considerable artistic interest. The Concert-giver, who possesses a light soprano voice of pleasing quality, sang an excellent selection of high class songs in English and French, with taste and refined expression, being particularly successful in those of a meditative character. The other vocalists were Miss Ethel Bevans, Mr. Ben Davies, and Mr. Kennerley Rumford, whose choice of songs was equally commendable and whose singing was much appreciated. The instrumentalists were Lady Hallé and Mr. Leonard Borwick, on whom it is unnecessary to comment save that their performances included Beethoven's Sonata for violin and pianoforte in G (Op. 30, No. 3).

That excellent singer Miss Rosa Leo gave Concerts at Steinway Hall on the 3rd, 10th, and 17th ult., the programmes of which were so interesting that they deserve notice in greater detail than, unfortunately, our space permits. She introduced a number of new vocal pieces by Bruneau, F. H. Cowen, Arthur Hervey, Amy Horrocks, Herbert Bedford, and others, in the interpretation of which she was assisted by Mr. David Bispham; instrumental pieces were contributed by Mr. Johannes Wolff, Mr. Sidney Brooks, Mr. Sapellnikoff, and Mr. Leonard Borwick, with customary success; and the accompaniments were played with rare sympathy and skill by Mr. Wilfred Bendall. Perhaps the most enjoyable feature of the three Concerts was Miss Leo's delivery of four of Bruneau's remarkable "Chansons à Danser," then heard in England for the first time.

The Welsh Festival at St. Paul's Cathedral, held on February 29, was, if possible, even more successful than either of its four predecessors. The vast building was filled in every part, and the congregation heartily joined in the hymns, the whole of the service being conducted in the Welsh language. With the exception of a short solo by Gounod, sung before the sermon by Mr. Ffrangcon-Davies, the music used was by Welsh composers. The Magnificat and Nunc dimittis were sung to a setting in D, by Owain Alaw, the anthem was specially composed for the occasion by Professor David Jenkins, of Aberystwith, and before the offertory Mr. Herbert Emlyn sang a solo from the pen of Mr. Emlyn Evans. The choir numbered about 350, and the sermon was preached by the Bishop of Swansea.

Miss Ethel Hirschbein, a youthful violinist, contributed to her Concert at Steinway Hall, on the 7th ult., the "Fantaisie Caprice" of Vieuxtemps, an Adagio and Canzonetta by Godard, a Berceuse by G. Fauré, and a Mazurka by Wieniawski. Taste and neatness were evident in her rendering of each, but as a whole the Berceuse was the best essay, breadth and freedom of style being in this instance combined with sustained feeling. Miss K. Augusta Davies, the pianist, brilliantly played a Polonaise by Paderewski and Godard's "Valse Chromatique," and Miss Adelaide Arnold was heard in harp solos. Miss Regina de Sales sang some florid airs with unflagging spirit, Mr. Charles Copland distinguished himself by a fervid rendering of Gounod's "O that we two were Maying," and other vocal assistance came from the Misses Salter.

Miss Marion Gordon and Miss Beatrice Pratt united their abilities as vocalist and violinist respectively at a Concert in the Queen's (Small) Hall, on the 17th ult. Miss Gordon, who was trained at the Royal Academy of Music, was heard in songs in contrasted styles; but her most satisfactory performance was an air from Saint-Saëns's "Samson et Dalila," which she rendered with due regard for expression. Miss Beatrice Pratt, a student of the Brussels Conservatoire, played several pieces with a fair amount of fluency and taste. Mr. Charles Copland, who appeared in lieu of Mr. Hirwen Jones, gave with fervour and finish Miss Allitsen's "A song of thanksgiving," and further assistance was rendered by Miss Lillie Large, Madame Else Mathis, and Miss Kate Phillips.

At St. Peter's, Eaton Square, Dr. G. F. Huntley, the organist and choirmaster (late organist of Newcastle Cathedral), has marked the Lenten season by a series of excellent performances of specially suitable works. The efficient choir attached to the church was augmented both on February 26 and the 4th ult. for "The Redemption," and on the 11th and the 18th ult. for Bach's "Passion" (St. Matthew). In the last-named the solo parts were sustained by Messrs. George Pearce, James Leyland, Edward Iles, and Wiltshire. Rendered throughout with the utmost devotional feeling, this sublime setting of the Divine tragedy exercised its accustomed influence upon the congregation, who readily responded to the invitation to join in the impressive chorals. The energy and experience of Dr. Huntley will be usefully employed at St. Peter's.

The Grosvenor Choral Society gave its 288th monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on the 20th ult. Barnby's cantata "Rebekah" was performed, under the direction of Mr. David Woodhouse, the

honorary conductor. The solos were capably rendered by Miss Florence Monk, Mr. James Gawthrop, and Mr. Sidney Jameson. An efficient orchestra, with Mr. Archibald Morgan at the pianoforte, accompanied the work. A short sacred miscellaneous selection followed. During the evening the Rev. Canon Fleming, the President of the Society, presented Mr. Woodhouse with a handsome cheque, the proceeds of a testimonial Concert given in the previous month in recognition of his valuable labours as honorary conductor of the Society.

The Westminster Orchestral Society gave a very successful Concert in the Westminster Town Hall, on Wednesday, the 11th ult. A rarely-played Clarinet Concerto in C minor, by Spohr (Op. 26), not very characteristic of the master, was, however, admirably played, as to the solo part, by Mr. Charles Draper. The Symphony was Mendelssohn's "Scotch," and other pieces were Weber's "Oberon" Overture, Barnby's Bridal March from "Rebekah" (played in memory of the lamented composer), and the charming orchestral idyl, "A summer day dream," by the Society's conductor, Mr. Stewart Macpherson. Miss Mabel Berrey was very artistic in some high-class songs, and the playing of the orchestra was perhaps better than on any previous occasion.

The Misses A. V. Mukle (pianoforte) and Frances Thomas (clarinet) at their Chamber Concert, on the 23rd ult., at the Queen's (Small) Hall, had provided a programme all the more interesting because of the infrequent combination of the instruments represented. Rubinstein's Quintet (Op. 55) for flute, clarinet, bassoon, horn, and pianoforte; Lalo's "Aubade" for string and wind instruments; and even Brahms's Sonata for clarinet and pianoforte (No. 2, Op. 120) are not too often heard, and received at the hands of the Concert-givers and their associates an entirely satisfactory interpretation. A word of praise should be given to Miss May Mukle for her very clever execution of violoncello solos by Popper and Davidoff. Miss Saidee Kaiser was the much applauded vocalist.

Herr Franz Fischer, though armed with a recommendation from Herr Hermann Levi, failed to satisfy the more critical portion of the audience assembled in the Queen's (Small) Hall, on the 6th ult., to listen to a Wagner Recital on the pianoforte. To such a purpose the music of the Bayreuth master does not lend itself, besides which the selections, though played with abundant vigour, lacked the unity essential to perfect enjoyment of the works from which they were taken. The programme consisted of the Prelude to "Parsifal," the "Trauermarsch" from "Götterdämmerung," scenes from "Tristan und Isolde," the "Feuerzauber" from "Die Walküre," the closing scene from "Die Meistersinger," and the "Walkürenritt"

The Festival of the Three Choirs will be held this year at Worcester, on September 6, 8, 9, 10, and 11. Mr. Hugh Blair, organist of the Cathedral, has been appointed conductor. Besides "The Messiah" and the "Elijah," "Samson" and "St. Paul," the programme will include Bach's "Christmas" Oratorio, parts 1 and 2, Verdi's "Requiem," Goetz's 137th Psalm, Schubert's "Great is Jehovah," Spohr's "God, Thou art great," Blair's Advent Cantata, orchestral works by Beethoven, Schumann, Rubinstein, and Sullivan, and a new work, entitled "Lux Christi," composed for the occasion by Mr. Edward Elgar.

The dates for the North Staffordshire Festival are now fixed for October 29 and 30. The chief works to be performed are Beethoven's "Mount of Olives," Barnby's "The Lord is King," Mendelssohn's "Hymn of Praise," Dvorák's "Spectre's Bride," Beethoven's Choral Symphony, and a new work by Mr. Elgar. Miss Medora Henson, Madame Marie Hooton, and Miss Ella Russell; Mr. Edward Lloyd, Mr. Ben Davies, Mr. Frangcon-Davies, and Mr. Andrew Black will be the principal vocalists; with Mr. Willy Hess as leader, Dr. Swinnerton Heap, conductor, and Mr. Sherratt, accompanist.

The Army and Navy Auxiliary Stores Musical Club gave its fiftieth Concert on the 17th ult. The programme was miscellaneous, the principal feature being the cantata "St. Cecilia's Day" (Van Bree). The solo parts were very satisfactorily taken by Miss Kate Cherry and Mr. N. Wilfred Davey, and the orchestral accompaniments were creditably rendered by the club band, which also played the Overture "Poet and Peasant" in satisfactory manner. The conductors were Mr. J. Darch and Mr. C. E. Weekes.

The Vocal and Pianoforte Recital given by Miss Marie Busch and Madame Else Mathis, on the 4th ult, at the Queen's Hall, was, on the whole, artistically successful. Madame Mathis, who played several pianoforte pieces, the most important being Schumann's Carnaval, displayed considerable intelligence and technical facility; and Miss Busch was commendable in various *Lieder* by Schumann, Schubert, Jensen, and Rubinstein. Miss Gertrude Sichel joined her in an agreeable manner in duets by Brahms and Ernst Frank.

One of the best and most successful of our growing suburban choral associations is the Highbury Philharmonic Society, and on Tuesday evening, February 25, an excellent performance was given of that magnificent but far from easy work, Dvorák's "Stabat Mater," under the direction of Mr. G. H. Betjemann, with Miss Thudichum, Miss Sarah Berry, Miss Rose Dafforne, Mr. Iver McKay, and Mr. Bantock Pierpoint as the principal vocalists. After this Mendelssohn's "Lauda Sion" was, of course, comparatively speaking, child's play.

A new Concert piece for pianoforte and orchestra, by Mr. Tobias A. Matthay, was performed for the first time at the Crystal Palace Wednesday afternoon Concert of the 4th ult., and met with a very favourable reception. Miss Gertrude Peppercorn, who played it with remarkable power, artistic grip, and finish, is a most promising young artist at present a student of the Royal Academy of Music. She was enthusiastically recalled, both for her rendering of the effective new work and for some solos she played afterwards.

The Clapton Philharmonic Society gave a performance of Mendelssohn's "St. Paul," on the 18th ult., in Clapton Park Congregational Church. The orchestra (which has only been made permanent during the present season) and chorus comprised about 240 performers, and the principal vocalists were Miss Alice A. Symons, Madame Louise Lytton, Mr. Harry Stubbs, and Mr. W. H. Webb. The organist was Mr. Charles E. Smith, and the conductor, Mr. John Jeffreys.

The last Pianoforte Recital for the present, by that rapidly improving young artist, Mr. Mark Hambourg, took place at St. James's Hall on Tuesday afternoon, when he played various pieces by such composers as Schumann, Bach, Tschaïkowsky, and Brahms, with splendid technique and sufficient expression—in fact, a surprising measure thereof, considering that some years must elapse before he arrives at man's estate.

Señor Antonio Guimaraes, a pianist, made a favourable impression at the Brinsmead Gallery, on the 12th ult., by his performance of works familiar to the majority of the audience. His execution was not remarkable, but in most cases he succeeded in catching the spirit of the compositions submitted. Miss Mabel Chaplin joined Señor Guimaraes in Grieg's Sonata (Op. 36) for pianoforte and violoncello.

In response to an application from Dr. Bridge, the Dean and Chapter of Westminster have created a new official post at the Abbey, that of "assistant-organist." Hitherto the duties of organist in Dr. Bridge's absence have been fulfilled by assistants provided by himself. At Dr. Bridge's recommendation the Dean and Chapter have elected to the new post Mr. W. G. Alcock, who has long acted as Dr. Bridge's private assistant.

The Eastern Division of the London Sunday School Choir gave an excellent Concert at the People's Palace, Mile End, on the 7th ult. The three branches of the choir were represented—viz., the prize choir of fifty, the adult choir of 160, and the children's choir of 150. The solo vocalists at this Concert were Miss Clara Dowle, Mr. Reaveley Long, and Mr. Charles Harmer. Mr. George Merritt ably conducted throughout.

Master Gladstone Bell, who gave a miscellaneous Concert on February 29, at the Queen's (Small) Hall, is a young violoncellist who, if carefully trained, and not

forced to play in public, has apparently sufficient natural ability to enable him to ultimately achieve an honoured place in his art. The vocalists were Miss Louise Burns and the Schartau part-singers.

The biography of the late Sir Joseph Barnby has been entrusted to the hands of Mr. W. H. Sonley Johnstone, and will be published this year by Mr. W. Heinemann. Friends of the composer are invited to enter into communication with the editor at the offices of the publisher, 21, Bedford Street, and to forward any letters or reminiscences that may be useful in the compilation of the work.

The St. Andrew's Musical Society gave a successful performance of Gaul's cantata "The Holy City" at the Church Schools, Roupell Street, Lambeth, on the 3rd ult. The soloists were Miss Amy Mortimer, Miss Kate Limbert, Mr. A. Blair, and Mr. W. Seemer Betts. Messrs. F. Harold Hankins (pianoforte) and W. Barnes (organ) were efficient accompanists, and Mr. G. Graham Newstead conducted.

On the 14th ult. the choir of Downs Chapel, Clapton Park, presented to Mr. Charles Edwin Smith, who has just resigned the appointment of organist and choirmaster of the Chapel (which he has held for over sixteen years), a handsome armchair and music cabinet, each bearing a silver plate suitably inscribed.

The twenty-sixth of the monthly series of free Organ Recitals by Mr. Rudolf Loman, at the Dutch Church, Austin Friars, was given on the 19th ult. The programme included pieces by Widor, Gustav Merkel, Vivaldi, Guilmant, and A. G. Ritter.

Her Majesty the Queen and their Royal Highnesses the Princess Beatrice and the Duke of Connaught have been pleased to accept copies of Mr. George Miller's "Solemn March," which was composed for and performed at the funeral of the late Prince Henry of Battenberg.

Mr. Plunket Greene, having received offers of engagements from Germany for next season, will not be able to return to America until about the end of March, 1897, and will divide his time until then between Great Britain and the Continent.

On the 2nd ult. the past and present senior members of the Parish Church Choir, Gravesend, presented a splendid marble clock and an illuminated address to their organist and choirmaster, Mr. G. R. Ceiley, in recognition of his ability and zeal in conducting the services.

At All Saints', South Lambeth, on the 12th and 25th ult., Gounod's "Redemption" was performed with orchestra, under the direction of Mr. Walter Attersoll, organist and choirmaster of the church.

Mr. George Müller, late pupil of Dr. Joachim, has been appointed a Professor of the violin at the Guildhall School of Music.

A new Mass by Mr. T. H. Frewin will be produced at the Franciscan Church, Peckham, on Easter Sunday.

OBITUARY.

In Professor Carl Reinthaler, whose death, on February 13, was announced at Bremen, Germany has lost a gifted, conscientious, and highly popular composer, as well as an eminently practical musician. Born on October 16, 1822, in Erfurt, he became a pupil of the famous theorician, A. B. Marx, in Berlin, and subsequently continued his studies in Paris and Rome. In 1853 he was appointed to a professorship at the Cologne Conservatorium, a position which, eight years later, he exchanged for that of Cathedral organist and musical director in Bremen, from which he retired in 1890. During this period of over thirty years, the influence exercised by Reinthaler upon the musical life of the old Hansa town was of the most beneficial kind. He was the conductor of the Sing-Akademie, founded in 1815 by Riem, and of the Liedertafel, which he raised to a position of eminence in Northern Germany; while in his organisation and directorship of a concert institution, founded on the model of the Leipzig Gewandhaus, his excellent business qualities stood him in good stead. His compositions are distinguished by thorough musicianlike workmanship, natural sentiment, and a delicate sense of formal beauty and harmonic effects. They include the operas "Edda" and "Käthchen von Heilbronn," which latter made the round of the German lyrical theatres; the successful and frequently produced oratorio "Jephtha"; the 90th Psalm, for double chorus; several symphonies, cantatas, and other choral works, besides numerous songs. His "Bismarck Hymn," which obtained the prize in a competition some years since, has been immensely popular in Germany. Some of his cantatas and chamber works have also been performed in this country.

The most distinguished and successful of Scandinavian vocal teachers, Fritz Arlberg, died in Christiania on February 21, at the age of sixty-six. A native of Sweden, he studied the law at the University of Upsala, but, being in the possession of an excellent tenor voice, was drawn to the lyrical stage, where he quickly achieved great popularity both at the Royal Theatre, Stockholm, and in artistic tours on the Continent. From 1874 to 1877 he was engaged at the Opera in Christiania, after which he established himself as a teacher. In this latter capacity he has for the last twenty years rendered eminent service to the art, he being the most highly valued vocal professor in Christiania, as well as in the Danish capital. Arlberg was also the composer of a number of songs, some of them very happily inspired, and one of the best Swedish translators of operatic librettos, his versions of "Der fliegende Holländer," "Orphée," and "Faust" being, indeed, masterpieces of their kind. The deceased was married to Mdlle. Maria Néruda, a sister of Lady Hallé.

The death is announced, recently, at Paris, of Adolphe de Groot, musical director and composer. He was a native of Holland, and for a number of years occupied the post of conductor at the theatres of the Châtelet and of the Porte Saint-Martin, in Paris. He wrote the incidental music to many of the dramas brought out at the last-named establishment, some of these compositions enjoying an immense popularity at the time, notably those associated with "Le Nid de Fauvette," which still retain their popularity. He was also the successful composer of pianoforte and violin pieces, and of several string quartets and trios. The deceased was in his seventy-seventh year.

François Nautet, an able musical critic and author, died last month at Brussels. He was the founder, some twenty years since, of a musical journal, *Do, Mi, Sol*, which met with a fair measure of success, and the critic for a number of years of the *Journal de Bruxelles* and *Indépendence Belge*, he being also a contributor to our esteemed contemporary *Le Guide Musical*. Among his published works are three volumes of critical essays, entitled "Histoire des Lettres Belges."

Aloys Berla, a Viennese dramatic author, extremely popular in the sixties and seventies, died in the Austrian capital, of which he was a native, on February 17. He commenced his career as an operatic singer, and, turning his attention to literature, became a most prolific writer of dramas, comedies, &c., to the number of considerably over one hundred. These also include the books of several operettas, which he wrote for Millöcker and other Viennese composers. Berla, whose real name was Scheichl, was in his seventieth year.

The death is announced, on the 20th ult., at Raudnitz (Bohemia), of Dr. Carl Teige, professor at the Grammar School in that town, and a much esteemed musical author. His specialty was the study of the works of Smetana, and his thematic and critical catalogue of the latter's compositions is a standard work on the subject. He had latterly been engaged upon an exhaustive biography of the Bohemian master, which remains incomplete.

We have also to record the death, last month, in California, at the age of seventy-four, of Mr. Allen Dodworth, a musician well known throughout America as conductor of the famous Dodworth band. He was an Englishman, but his father, Thomas Dodworth, of Sheffield, emigrated to America seventy years ago, and founded the band which bears the family name. Dodworth Hall, which was built by Mr. Allen Dodworth in the early fifties, was for many years the principal concert-room of New York.

Jules Joseph Ernest Vieuxtemps, the much esteemed violoncellist, died suddenly of apoplexy in the streets of Belfast, on the 20th ult. He was the younger brother of the celebrated violinist, Henri Vieuxtemps, and was born in Brussels on March 13, 1832. He studied at the Brussels Conservatoire, and some quarter of a century ago came to London as a member of the Italian Opera orchestra, under the late Sir Michael Costa. Some years since he entered the orchestra of Sir Charles Hallé as leading violoncellist, and took up his residence in Manchester.

We have also to record the following deaths:—

On February 10, at Gotha, Prince Egon von Ratibon, chief artistic director of the Court Theatre.

On February 11, at Leipzig, Friedrich Kessner, solo clarinettist of the Gewandhaus Orchestra, aged thirty-seven.

On February 12, at Dresden, Carl Burchard, composer and noted author of pianoforte arrangements of German classics, aged seventy-six.

On February 14, at Vienna, Prince Constantin Hohenlohe-Schillingsfürst, chief Intendant of the Imperial Opera, aged sixty-seven.

Recently, at Naples, Giuseppe Milano, pianist, teacher at the Blind Institute of San Giuseppe e Lucia, aged sixty-nine.

Recently, at Paris, Mdlle. Marie de Pierpont, esteemed composer and organist.

On February 18, at Naples, Guiseppe Palumbo, composer of church music, conductor and teacher, aged eighty.

Recently, at Saint Cloud, Alfred Turban, first violinist at the Opéra, professor at the Conservatoire, a native of Strassburg.

On February 20, at Oldenburg, Freiherr von Wangenheim, general Intendant of the Grand-Ducal Theatre.

On February 20, at Vernon Chambers, Emma Wright Mundella, eldest daughter of the late John Mundella, of Nottingham.

On February 23, at Brussels, Alfred Blau, librettist and musical critic of Paris, author of the books of "Sigurd" and "Esclarmonde," a chevalier of the Legion of Honour.

On the 5th ult., at Chaumont, Charles Alwens, pianist and pianoforte teacher, Officier de l'Académie, a native of Bavaria, aged seventy-two.

On the 4th ult., at Bern, Adolph Reichel, composer, conductor of the Cecilia Choral Society, aged eighty.

On the 6th ult., at Dresden, Frau Lina Ballard-Dittmarsch, pianist.

Recently, at Zurich, F. Grosser, musical director, violinist of the Tonhalle Society orchestra.

On the 11th ult., at Sondershausen, Alfred Martin, distinguished violoncellist, for some years of Helsingfors, at the early age of twenty-six.

CORRESPONDENCE.

THE NEW AMERICAN COPYRIGHT BILL.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Having by your courtesy been allowed to see an article on the New American Copyright Bill, by Mr. E. Cutler, Q.C., which will, I understand, appear in another part of your April number, I should like to add a few remarks to emphasise the probable effect of the Bill on the International side of the question. Since the decision of the American Appeal Court, in the action Novello and Co. *v.* The Oliver Ditson Company, the scope of the present American copyright law has been very clearly understood, and its quasi-international character has proved beneficial, not only to those foreign countries which have become, by virtue of the President's proclamations, entitled to claim its protection, but also to the Americans themselves. It should, however, be clearly understood that the Act of 1891 was not an international Act. There were no contracting nations. The American people saw the necessity of taking a broader view of the whole question of copyright, and they thereupon altered their own domestic law so as to give practical effect to that view. Prior to July 1, 1891, American copyright was limited to "any citizen of the United States or resident therein." Since the Act of 1891 came into force, protection was also afforded to *certain* foreign nations; not to *all* foreign nations, but only to those nations which, like England, already permitted, or, like Germany, might afterwards permit to Americans the benefit of copyright on substantially the same basis as to their own citizens. The American Government has recently seen the necessity of amending its copyright law (amongst other reasons for the purpose of robbing those interested in musical compositions of the fruit of the victory achieved in their favour by the Novello action), and a new Copyright Bill, now before the American House of Representatives, provides that music, like books, must be manufactured in America as a condition of being copyrighted there.

As the proposed law is not an international compact, Englishmen have no *locus standi* to protest; they can only observe and wonder. But it is useful to point out a consequence of the proposed new legislation which will no doubt astonish the Americans no less than it will amuse the rest of the world. The new Bill is replete with doubts and ambiguities, not to say absurdities; but the author of the Bill probably never foresaw what would be the consequence of one of its inconsistencies. Section 8 clearly extends the benefits of its provisions to the whole world, Hottentots included. On the other hand, sections 13, 17, 18, and 24 almost as clearly limit its scope to American citizens, and the proviso of section 21, by including foreign authors in an exception, appears to exclude them from the general law. Again, certain words in the existing Act of 1891, dealing with the foreign element, are omitted from the present Bill. The rights of foreigners under this Bill are thus in a state of delightful doubt. But this much is certain—they are *all included* or they are *all excluded*. There is no middle course. It is no longer a question of *some* foreigners; it is *all* or *none*, as may be hereafter decided by the American Courts of Justice. Now "all" (new Bill) or "none" (new Bill) are clearly inconsistent with "some" (section 13, Act 1891). Consequently, by section 36 of the new Bill, section 13 of the present Act is repealed, and with the repeal of section 13 there will be an end to all the President's proclamations. The new Bill does not entitle the President to proclaim anything, yet it takes away his present powers of proclaiming! This Bill, therefore, if it becomes law, must be interpreted as it stands. The reciprocity test is abandoned. Copyright for the future is to be open to the whole world or to Americans alone. In the latter view America is retrograde with a vengeance; while if the former is the correct interpretation, America is so terribly up to date as to go far beyond anything required by the Berne Convention. In a very short time there will be a meeting of the Berne Convention in Paris. Why does not America, with a stroke of the pen, cut out her manufacturing stipulations and, by joining the Berne Convention, take up her true position as regards copyright?

Your obedient Servant,

Henry R. Clayton.

March 23, 1896.

This year's Festival of the Lower Rhine will be held as usual in Whitsun week, at Düsseldorf, among the principal works to be performed being Beethoven's Ninth Symphony and Choral Fantasia, Schumann's "Paradise and the Peri," two of Handel's anthems, and Wagner's "Kaisermarsch," with the chorus. The solo vocalists will include Mesdames Strauss-De Ahna, Pregi, and Haas, and Herren von zur Mühlen and Messchaert. Professor Buths, of Düsseldorf, and Herr Richard Strauss, of Munich, will be the conductors.

In connection with the National and Colonial Exhibition to be held at Rouen this year, from May to October, the Municipality are organising an International contest of male choral societies and military and other bands, to take place in July and August respectively. Full details, including reductions in fares arranged for with railway companies, will be sent to intending participators upon notice being given to the Mairie, Rouen, not later than May 1.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. H. Baker.—*The late Mr. Hodge's place at Marylebone has been taken by Mr. Kiddle; his successor at the Albert Hall has not yet been chosen. Mr. Percy Buck is the new organist of Wells Cathedral.*

Denton.—*A "Concert-Overture" is an orchestral piece in the "form" of an Overture, but meant not as a prelude to either an opera or a play, but for performance at a Concert. Mendelssohn's "Fingal's Cave," Sullivan's "In Memoriam," and Wagner's "A Faust Overture" are examples in point.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Barnard Castle, Teesdale.—The Sacred Harmonic Society, consisting of a choir and orchestra of about 100 performers, under the able conductorship of Mr. W. Raper, gave, on February 27, an effective performance of Handel's "Judas Maccabæus." The principals were Miss M. Eaton, Mrs. M. Bellas, Mr. Brearly, and Mr. Duncanson. Mrs. Splaine presided at the pianoforte and Mr. J. Wightman at the harmonium.

Belfast.—The new series of Saturday Night Popular Concerts, inaugurated by Mr. Louis Mantell, have been largely attended. At the thirteenth of this enjoyable series the band of the North Staffordshire Regiment was in attendance and played several selections which met with much acceptance. The artists engaged were Madame Louis Mantell, Miss Dogherty, Mr. Sylvester Smith, Mr. Joseph Donnelly, Mr. James Buist, and Mr. G. A. Stuches.

Brompton, Kent.—The choir of the Wesleyan Garrison Church repeated, on the 4th ult., the performance of Dr. Gaul's "Holy City." The soloists were Miss A. Watchurst, Miss Armitage, Miss Shepherd, Miss Shave, Miss Keeling; and Messrs. Bessent, Watts, Lilwall, and Cox. Mr. Arthur Watchurst conducted.

Castleacre, Norfolk.—An Organ Recital was given in the Parish Church, on the 4th ult., by Mr. Francis G. Highe, the organist, assisted by Miss E. Overman (solo violinist), Mr. G. D. Hudson (vocalist), and Messrs. Leamann and A. Highe, who sang a duet. The programme included pieces by Steggall, Rheinberger, Cowen, Bach, Bunnett, Mendelssohn, Müller, Batiste, Gounod, Smart, and B. Tours.

Cheltenham.—The Festival Society gave an excellent performance of Gounod's trilogy "The Redemption," in the Assembly Rooms, on the 10th ult. The complete orchestra and chorus numbered upwards of 250 performers, under the conductorship of Mr. J. A. Matthews, the founder of the Society. The principals were the Misses Ethel Winn, B. Hendrick, S. Harrhy, and F. Stephens; and Messrs. Iver McKay, C. Phillips, C. Morgan, and A. Barlow. By request of the conductor, the audience refrained from applause. Mr. E. J. Woodward was first violin of an excellent orchestra, and Mr. E. Garthwaite was the organist. The Society has now completed its twenty-sixth season.

Christchurch (New Zealand).—An Organ Recital was given in the Cathedral, on January 7, by Mr. Jesse Timson, of Dunedin. The programme included Guilmant's First Sonata, Smart's "Solemn March," Grison's Communion in F, Bach's Prelude and Fugue in C minor, and selections from Best, Haydn, and Handel. Mr. E. Lovell sang with taste, "Comfort ye," "Ev'ry valley," "If with all your hearts," and "King ever glorious" (the last-named being from Stainer's "Crucifixion").

Croydon.—Mr. Ernest Kiver gave a Pianoforte Recital in connection with the Croydon Conservatoire of Music on the 8th ult., in the small Public Hall. The programme comprised Grieg's Sonata in E minor (Op. 7), Mendelssohn's Variations Sérieuses, Chopin's Nocturne in E and Polonaise in A flat, and shorter pieces by Rubinstein, Schumann, and Liszt. The vocalist was Miss Waite, who sang two songs by Brahms, Sullivan's "My dearest heart," and two MS. compositions by Mr. Kiver.

Denbigh.—An attractive Organ Recital was given, on the 16th ult., in St. David's Church, by Mr. Alfred Allen. The programme contained Bach's Fugues in D minor (known as "The Giant") and E flat (known as "St. Ann's").

Dunedin (New Zealand).—The Liedertafel, under the conductorship of Mr. Jessie Timson, gave a successful Concert on December 10, in the Choral Hall. The vocal part-music comprised "The Swedish Peasants' Wedding March" (Södermann), "The Dreamy Lake" and serenade "Rest now" (Schumann), "Come in the stilly night" (Wendler), "The Silver Lining" (Timson), "The Warrior's Prayer" (Lachner), "The Hunter's Joy" (Astholtz), "Evening Song" (Neater), "The Hunter's Farewell" (Mendelssohn), "To the Sun" (Zabel), and "The Three Glasses" (Fisher). Vocal solos were sung by Miss A. Grey, Mr. J. Carter, and Mr. W. Manson; pianoforte pieces were played by Messrs. Timson and Taylor; and the *Andante* from a Mozart Quartet was contributed by Messrs. J. Combs, V. Naumann, J. H. Combs, and A. A. Finch. Mr. W. E. Taylor acted as accompanist to the soloists.

Eastleigh.—A miscellaneous Concert was given on the 5th ult., in the Drill Hall, by the Temperance Choral Society, with the assistance of the Temperance Orchestral Band, under the direction of Mr. W. G. Hedges. Miss C. O'Neil and Mr. F. Read were the solo vocalists, instrumental solos were contributed by Mr. A. White and Mr. Joyce, and orchestral pieces by the band.——The Union Baptist Church Choir gave a sacred Concert, on the 18th ult., in the Drill Hall, Leigh Road. The principal work in the programme was a descriptive cantata, entitled "Esther." The vocalists were Miss F. Shilling, Mr. H. Ford, Mr. H. Tutte, Mr. F. Read, and the reader, the Rev. C. A. Fellowes. Mr. W. G. Hedges conducted.

Hanley.—The Hanley Glee and Madrigal Society made its final effort of this season on the 12th ult., at the Victoria Hall. "Israel in Egypt" was presented, and the fine chorus of the Society gave the principal numbers of the work. Miss Lilian Tree, Miss Hannah Jones, Mrs. Brandon Jones, and Mr. Maldwyn Humphreys assisted in the solo work, and, taken altogether, the performance was a success. The orchestra was led by Mr. S. Shaw, Mr. Johnson presided at the organ, and the conductor was Mr. J. Garner.

Liphook, Hants.—Mr. George Langley has been giving, during the past month, on Thursday afternoons, a course of Lectures on Music, at Milland Place, by the kind permission of Mrs. Macdonald. Mr. Langley played numerous illustrations from the pianoforte works of Beethoven, Sterndale Bennett, and Schubert, and songs were contributed by Miss Macdonald.

Oldham.—On the 10th ult. a Concert was given in the Greenacres Co-operative Hall, under the direction of Messrs. Harrop Brothers. The artists were Miss Juanita Jones, whose singing was much appreciated; Mr. Nelson Jackson, Mr. T. Donnellan (clarinet), and Mr. A. Hudson (pianoforte).——The first part of the third Concert this season of the St. Cecilia Musical Society, which took place on the 11th ult., in the Art Gallery, was devoted to Dr. Hiles's cantata "The Crusaders," the solos in which were effectively sung by Mrs. Wood and Mr. W. Wild. These artists also contributed several songs in the second part of the evening, during which the choir sang Faning's choral ballad "The miller's wooing," Bishop's glees "Spirits, advance," and "Blow, gentle gales," and the orchestra played two overtures and Sullivan's "Graceful Dance" from the incidental music to "Henry VIII." Mr. W. Clafton was principal violin and Mr. James F. Slater conducted.

Oxford.—An overflowing congregation assembled in the Cathedral on the 16th ult., when Bach's "Passion Music" according to St. Matthew was sung, under the conductorship of Dr. Lloyd, with Mr. Basil Harwood at the organ. The Cathedral choir was augmented by members of the choirs of Magdalen, New College, and Eton. On future occasions it is to be hoped the congregation will be invited to join in singing the chorals. ——Sir John Stainer's Lecture on early church music, delivered on the 11th ult., in the Sheldonian Theatre, was of the valuable and comprehensive nature which habitually characterises the papers of this distinguished musician. The lecturer dealt, in particular, with Christopher Tye and his two settings of the Mass, probably written between 1536 and 1545, concerning which much rare and interesting information was given.

Rhyl.—A performance of "The Messiah" was given at the Grand Pavilion, on the 10th ult., by the Choral Society. The soloists were Madame Laura Smart, Miss Alice Whittaker, Mr. Ben Roberts, and Mr. James Wilkinson. Mr. H. Haselden was principal violin and Mr. C. Sydney Vinning conducted.

Richmond.—The Philharmonic Society, conducted by Mr. James Brown, gave its second Concert of the present season on the 17th ult., at the Star and Garter. A feature of the evening was the performance of a setting for solo voice and orchestra, by the conductor of the Society, of Matthew Arnold's "Requiescat." Other works in the programme were Mackenzie's cantata "The Bride" and Alice Mary Smith's "Ode to the North-East Wind." The vocalists were Miss Neile Matthews and Mr. Haysman. Violoncello pieces were contributed by Mr. T. Werge, and several orchestral works were admirably played by the band.

Runcorn.—The Tonic Sol-fa Choir gave, on the 11th ult., a performance of Handel's "Joshua," with Prout's additional accompaniments, in the Public Hall. Madame Goodall, Miss M. Cullis, Mr. T. Child, and Mr. A. S. Kinnell were the principal vocalists. Mr. W. Cooke presided at the organ, Mr. J. W. Collinson was leader of the band, and Mr. John Holford, conductor.

St. Albans.—The Oratorio Society, under the experienced direction of Mr. W. H. Speer, gave a performance of "The Messiah," on the 19th ult., in the County Hall. The soloists engaged were Miss J. Scott, Miss K. Longland, Mr. E. Branscombe, and Mr. W. Tew. Miss D. Etheridge was principal violin, and Mr. G. Rose rendered helpful service at the harmonium.

Surbiton, Surrey.—An effective performance of Handel's "Judas Maccabæus" was given on the 23rd ult., in the Assembly Rooms, by the Choral Society, under the able conductorship of Mr. R. Sebastian Hart. The solos were sung by Madame A. Patterson, Miss Bessie Grant, Mr. S. Masters, and Mr. J. L. Haddon; and the choruses and orchestral portions were rendered by about 150 performers. Mrs. Seaman presided at the pianoforte, and Mr. J. W. Rendle was principal violin.

Organ Appointments.—Mr. Charles Edwin Smith, to Regent's Park Chapel.—Mr. William Thornber, Organist and Choirmaster to St. Matthew's Church, Ardwick, Manchester.—Mr. Robert H. Tickle, Organist and Choirmaster to Holy Trinity Church, Wealdstone, Middlesex.—Mr. A. H. Edwards, to Christ Church, Doncaster.—Mr. J. W. Barron, Organist and Choirmaster to St. Andrew's, Hoxton.—Mr. Robert Hanbury, to St. Paul's Church, Clapham.—Mr. Percy Ibbs, Organist and Director of the Choir of Christ Church, South Yarra, Melbourne.—Mr. C. A. Robinson, Organist and Choirmaster of St. Cuthbert's Church, Cotherstone, near Darlington.—Mr. F. W. Benson, Organist and Choirmaster to St. Oswald's Church, Smallheath, Birmingham.—Mr. Ernest H. Ruston, to St. Paul's Church, East Molesey, Surrey.—Mr. T. J. Hoggett, to All Souls' (Hook Memorial) Church, Leeds.—Mr. T. W. Lardner, Organist and Choirmaster to St. John the Divine, Balham.

Choir Appointments.—Mr. Warwick W. Bartlett (Alto), to St. Margaret's Parish Church, Lee.—Mr. Charles James White (Alto), to Truro Cathedral.—Mr. J. H. Taylor (Solo Alto), to Truro Cathedral.—Mr. Robert J. E. Norbrook (Solo Alto), to St. Gabriel's, Pimlico.—Mr. Herbert Whiteley, Choirmaster of Saddleworth Parish Church.

DURING THE LAST MONTH.

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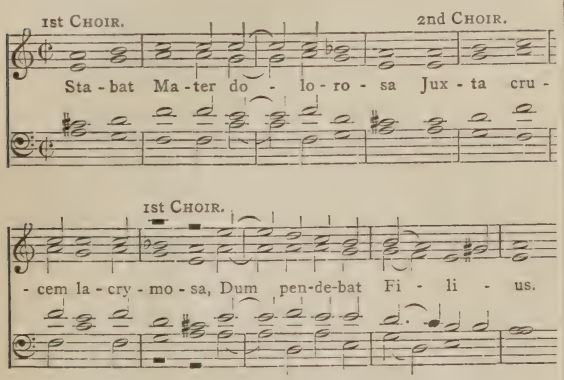
IN THE "LAND OF SONG."

Scarcely is Italy the "land of song" at the present moment. Anxious, depressed, groaning under money taxation and the impost of blood called conscription; the prey of a hungry swarm of officials, and fearing, at any moment, an upheaval of now silent and secret forces, the poor country has lost its light heart. At the present time, moreover, there is a bitter sense of national disaster abroad, while amid all sits, in the very capital, a gigantic Protest against the right of Italy to her own—a Protest triple-crowned, patient, armed with weapons more mighty than swords and bayonets, and ever working to subvert. What wonder that the old order has changed and given place to new!—that there are tears where formerly was laughter, and sullen looks instead of smiles! I was in Rome during Easter, and, hoping against hope, sought evidence of popular gladness and rejoicing, but found none, or only such as by rarity, or contrast with surroundings, emphasised the general dulness. Driving towards the city along the Appian Way, on Easter Monday, I came suddenly upon a band of youths playing mandolines, and making believe to be very jolly. Poor lads! there was, as Mark Tapley would have said, some credit in jollity under such circumstances, but it made a sorry show. Perhaps a dozen persons followed the band as though at a funeral; on either side were ruined monuments and under foot were the catacombs. Within the walls, the streets were a little more animated than usual, and the open spaces exhibited, here and there, groups of picturesque peasants from the Campagna. But this was all that, as far as my observation went, distinguished the festal day, once so bright and joyous, from the days preceding and following.

There is one thing in Rome that never changes. In times of rejoicing and in times of sorrow the Church goes on through the round of the ecclesiastical year, observant of its traditions and usages, neither hastening nor delaying; giving no apparent heed to matters exterior; representing in striking fashion to those who can think of it the idea of immutability in a shifting scene. Throughout Holy Week, the churches resounded with the archaic cadences that have been sung since the days of Gregory the Great. Those austere themes—a truly living and vital link with the distant past—seemed, by familiarity, to take possession of the musical listener, though often rendered by harsh and untrained voices, and carried on through the bitter length of the penitential Psalms. They were given, moreover, without accompaniment of any sort, as without vocal harmony. What is the secret of their power? In part, perhaps, their simple dignity; in other part, no doubt, because of the sentiment which we cannot but feel in presence of the venerable in art and usage. We are impressed, moreover, by the fact that these unadorned, nay, these naked strains have come down to us unaffected by the vicissitudes which have destroyed empires and changed the face of the world. Symbols, they, of the great religious system that appears to us as the one stable element in modern life.

The conservatism which has preserved the Gregorian Tones and their primitive use is otherwise illustrated in the shadow of the Vatican. It is true that Rome does not reject works by modern composers, even when they contain features of the kind vulgarly known as "up to date." On Easter Sunday, at the Church of St. John Lateran, I heard a "Mass" by the elder Cappoci, containing harmonic progressions very far from ecclesiastical in character; and it is just possible that the modernising tendency thus illustrated will gain strength as time passes. But change must necessarily be slow in overcoming traditions so strongly rooted as are any of those connected with the Roman Church. Here I may state that the Lateran "Mass" was the only example of musical modernity which came under my observation in Rome, and even that, as already indicated, was "free" only in isolated and widely sundered passages. For the rest, we had Palestrina and his followers. Allegri and Bai—both trained in the strictest school of church music, and each famous as the composer of a "Miserere" always heard during Holy Week in Rome—figured conspicuously, along with later, but not less conscientious masters. All the works of the antique order seemed to me beautiful in their place. They are not adapted, as they were not intended, for concert-rooms, but in a great Roman church their effect is absolutely complete in its impressiveness, and in the sense of fitness it conveys. I know, of course, that tastes differ in this matter as in all others. To some, the "Stabat Mater" of Rossini is far more acceptable than that of Palestrina. Such persons like their church music ornate, as passionate as the music of the stage, and highly coloured. I do not blame them, but the more severe strains of the older school have a greater charm for others, who would sacrifice twenty such works as that of the "Swan of Pesaro" for one by the great reformer who saved church music from degradation at a critical moment. This preference is, perhaps,

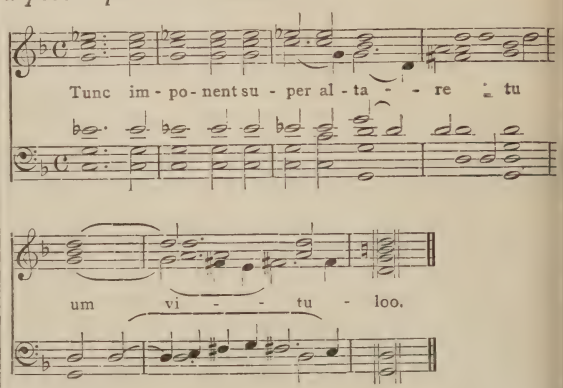
largely a matter of sentiment, which responds to the appeal of antiquity, but sentiment cannot entirely account for it. To myself personally, Palestrina's music is not only beautiful in design and effect, but comes recommended by a certain abstractedness which peculiarly fits it for association with religious worship. Examples of the modern school seem to bring the world, with its passions and impulses, into the church. They have—I am expressing my own feeling rather than making a general assertion—the aspect of things constructed for another use, and ill-adapted to the task imposed upon them. Compare the well-known opening of Rossini's "Stabat," or even that of Dvorák's work, with the leading strains of Palestrina as, amid the hush of some great church, they steal upon the ear—



There is nothing here but the subtle beauty of sound which has no necessary connection with "earthly grossness" and finds itself at home among the spheres, or in the rarer air breathed by the Singers whom Dante saw:

> Their faces had they all of living flame,
> And wings of gold, and all the rest so white
> No snow unto that limit doth attain.

Whatever comparison we may make between the ancient and modern schools of church music, all must agree that much of the effect produced by the older compositions depends upon the manner of their performance. I had no idea how much till my experience of Holy Week in Rome, which taught me that I had previously heard Palestrina and his followers through a sadly imperfect medium. It will be long before I lose memory of the "Stabat Mater" sung in St. Peter's on Palm Sunday by the highly trained choir of the Giulia Chapel—a body not numerous but able to make twenty-five or thirty sonorous Italian voices do duty for a much larger number. The marvel of their singing was its precision and evenness. As regards the quality last-named, I can compare it only to the sustained chords of an organ, never wavering or varying in intensity. Tradition, with this choir, seems to be against what are sometimes called dynamic effects, and the performance was, so far, exactly opposite in method to that of Henry Leslie's Choir when engaged upon music of the same class. Leslie was a consistent lover of "light and shade" and rarely permitted a dozen bars to be heard without change. On their part, the Roman singers made change from medium power the exception, sometimes a rare exception. The organ pealed on without handling of the stops, and from this may have proceeded some of the sense of abstractedness conveyed by the music. It may be imagined what effect a *pianissimo* made when it did come, as in the last verse of Allegri's "Miserere," which is directed to be sung *Adagio e Piano, Smorzando a poco a poco l'Armonia*:—



It is impossible to describe the effect of this close harmony (in nine parts), as sung by the skilled choir, before a darkened altar, stripped of its ornaments, and while the last faint glow of departing day rapidly gave place to night. It seemed, just then, that no other music would have befitted the place and scene. Most solemn of all, perhaps, was the singing of the Reproaches by an unaccompanied solo voice. In this exercise certain of the singers relieved each other—a necessary precaution, for the strain upon the voice must have been very great, especially, one was led to conclude, upon that of the male soprano. I do not know whose were the melodic phrases employed, but they were singularly pathetic and moving. The very spirit of mourning and desolation seemed to breathe in them, above all when the soprano was singing. This was my first opportunity of hearing, under favourable conditions, the special voice in which, as exemplified by Farinelli and others, amateurs of the last century used to take delight. Its effect was, no doubt, aided by the perfect art of the performer—by the fervour of his utterance, and the profound pathos with which he invested every clause of the sacred text, but the voice itself, clear, penetrating, and sympathetic, had much to do with the result. Hardly could the tones be called pleasant, and it was obvious that they would soon weary the ear, but for the note of complaint and expostulation, of sorrow and anguish, they were exactly suited. How deliberately all the solo artists went through this part of their task, giving the long-drawn cadences time to find their way, as it seemed,

into the very soul! I can fancy nothing more mournful and pathetic.

Amid the gorgeous ceremonies at St. John Lateran on Easter morning, a different note was struck in performance of Cappoci's "Mass." The tenor soloist, indeed, might have been, and probably was, taken from the boards of an opera-house. At any rate, favoured by the modern Italian fashion of certain passages falling to his share, he sang with a great deal of mundane energy. Hearing him without seeing him, it became hard to resist an impression that a *prima donna* represented the object of his ardent appeal. This contrast to the austerity of Holy Week was striking, but, to me, no more grateful than the showy and frivolous interludes of the organ. It is not surprising, perhaps, that each of the distinguished churches in Rome has a musical physiognomy different from the others, the explanation being that they are served, in many cases, by distinct nationalities. All Catholic races have permanent institutions near the Vatican, and the consequence is that the Church of St. Silvestre has become the home, so to speak, of the English "faithful," while the noble Gesù is in the hands of the Germans, and so on. What difference nationality makes fully appeared when I contrasted "Tenebræ" at St. Peter's with the same service at the Gesù. In the Jesuit church the choir, about one hundred strong, was made up of students from the German College, not one of whom, probably, could approach, as a singer, within measurable distance of the least competent man belonging to the Giulia Chapel; but they were able, by their discipline, by the solidity of their *ensemble*, and their admirable rendering of abundant concerted music, to make a great effect. I was present on Holy Thursday what time the clergy, in solemn procession, conveyed the Sacrament to a brilliantly lighted Altar of Repose. The student-choir accompanied the ceremony with chorales sung in four-part harmony of men's voices, unaccompanied; and the effect was splendidly impressive. Nationality, by-the-bye, appeared in other ways. At St. Peter's, during the extended ceremonies, it seemed to me that every man in the throng of dignitaries, assistants, and choirmen went out once or twice. Incessant restlessness was a most irritating feature in the scene. At the Gesù the more stolid Germans kept their ranks unbroken, as they would have done in line of battle, and paid minute attention to the duty of the hour. I am bound to add that in all churches alike the music was for the most part distinguished by earnestness and dignity, to which a certain deliberateness contributed. It is now a question in my mind whether the gabble of chanting and the quick march of psalmody in the English Church be not a mistake—or, rather, there is no question at all. Mistake appears "open, palpable, gross as a mountain."

It was of no avail to search the clerical journals of Rome for announcements of secular music during Holy Week. They simply ignored all such vanities, and the Vatican, had it been able, as in time past, would have taken pretty good care that the doors of opera-house and concert-room were closed and guarded. The Eternal City is now in other hands, and, as a matter of fact, much music other than religious was made during the week of mourning. I noted a Chamber Concert, with Sgambati as pianist, an Orchestral and Choral Concert by the Society of St. Cecilia, a so-called Sacred Concert with Liszt's "Battle of the Huns" in the programme, and, on the first two days of the week, representations of Leoncavallo's "Chatterton" at the Teatro Nazionale. The Concerts did not attract me, as I had only just escaped from those of London, but witnessing the opera was an obligation. Enjoyment of lyric drama under comfortable conditions is not the cheapest of Roman delights. The libretto costs a franc, and admission within the theatre a franc and a half. Then you have to buy a seat; the charge for a stall being six francs. The total thus mounts up to eight and a half francs for each person, while, as the performance, beginning at nine o'clock, rarely ends till past midnight, prudent people pay a cab fare home. On the other hand, there are no sumptuary regulations. The claw-hammer coat rarely meets the eye, and the most towering of feminine hats makes its unrestricted way into the stalls, where, however, it becomes subject to public opinion and, sometimes, must needs be removed.

"Chatterton," as most people have read, is founded upon a romance of the same name by Alfred de Vigny, and was composed by Leoncavallo before he became famous through the "Pagliacci." The hero of the story is indeed the Bristol blue-coat boy who perpetrated the Rowley forgeries, and, when reproached by Horace Walpole, smartly answered, "Who wrote 'Otranto'?" But how changed a Chatterton is here! De Vigny presents him in the romance, and Leoncavallo has adopted him in the libretto, as a grown man, educated at Oxford, the college friend of a real live lord, and at first the secret, finally the avowed lover of Mrs. Clark, wife of a flourishing manufacturer, in whose house he lodges. After this, anything. But the operatic Chatterton does touch the real person at a few points. He is a poet; he is poor and proud, he lives in an attic, and dies by poison self-administered. The dramatist even attempts to reproduce a well-known picture of the unhappy suicide stretched upon his pallet. These resemblances, however, only aggravate what is dissimilar. Fancy Lord Klifford with a party of gay dogs seeking John Clark's hospitality when out hunting, and discovering in the poet-lodger his college chum "Tom"! Fancy our "marvellous boy" quarrelling with his noble friend because of

all too pressing attentions bestowed upon the lady of the house! Fancy the proud peer coming later with an offer of renewed friendship, and proof of his influence with the Lord Mayor of London, in the shape of a letter offering a post in the chief magistrate's household! Fancy much more as far removed from the real Chatterton as from the man in the moon, and then imagine the compound of wonder and amusement with which an Englishman witnesses the opera. For all that the libretto is well constructed. Its gathering gloom is relieved by the part of a young boy, Mrs. Clark's brother, whose affection for Chatterton finds engaging expression. But he is withdrawn as the catastrophe approaches, and the darkness of a very dramatic and impressive last act knows no ray of light. After Chatterton has taken the poison, and in the course of a passionate interview with Mrs. Clark, she declares her love for him. Then he would live, but it is too late, and the shock kills the woman, while the man staggers to his attic to die. The tragedy is as powerful as anything in modern art.

The music of "Chatterton" bears a general resemblance to that of "I Pagliacci," and of Young Italy, as represented by other composers. This statement suggests broad rather than elaborated effects; high colours plentifully laid on, rather than delicate shading, and an abundance of noise, appealing to the nerves rather than to artistic appreciation. But the opera contains passages which somewhat surprised me by their contrast to the bulk of the work. These are met with in a few light scenes, as, for example, that following the entrance of Lord Klifford and his companions. Many of the touches are really delicate, and show that the composer's powers are not confined to piling uproar upon uproar, or tearing a passion to tatters. But, whether from choice or fancied necessity, the "Chatterton" music is mainly of an intense kind. He appears to fancy that even moderation in the use of means is a sign of weakness; so, whether the stage dialogue or business require strenuous expression or no, it is attended by strenuous music. The trombones are never quiet long together, the whole orchestra, in point of fact, is kept at its loudest, and the poor people on the stage strain their voices in order to be heard at all. The result may be effect, as noise-loving people conceive it, but certainly is very low and vulgar art. As a matter of policy—if it be conceded that a man may degrade music in order to become popular—I do not blame Leoncavallo's procedure, which the Roman audience encouraged by applauding most loudly when the din was greatest and the singers came nearest to breaking a blood-vessel. The half-educated crowd in all countries do the same, and the temptation to humour them is, of course, very great. There is little need for details concerning the solos and concerted pieces in "Chatterton." Apart from the exceptions above pointed out, a strong family likeness runs through them, the melodies are almost interchangeable and the same "catchy" devices are repeatedly used. Yet in listening we are conscious of power, ill-directed and abused, no doubt, but unmistakably there. The performance was quite good, and owed much to the soprano and tenor, excellent artists who accepted the obligations laid upon them and made prodigal expenditure of force. At moments I found myself wondering whether the last will and testament of each of them had been duly drawn up and signed; also whether a priest was kept on duty.

Joseph Bennett.

FROM MY STUDY.

The letter from Balfe to E. T. Smith, of which a *fac-simile* is now given, tells its own story. Balfe, as will be seen, wrote from St. Petersburg, whither he had gone with his daughter, Victoria. He had, not long before, and during an experimental winter season at Her Majesty's Theatre under Lumley, brought out "La Zingara," an Italian version of the "Bohemian Girl," the chief characters sustained by such artists as Piccolomini, Alboni, Giuglini, and Beletti. The success of the popular work in this form, and with these artists, proved to be very great, so delighting Lumley that, in a burst of gratitude, he presented the composer with a cheque for £50—a sum stated to have been considerably in excess of author's rights. Balfe was otherwise fortunate at this period. His "Satanella," produced at Covent Garden by the Pyne and Harrison company in 1858, made a "hit," and a profitable tour in the provinces just before that event contributed to a season of prosperity. It is not stated that the St. Petersburg journey had a professional object, and probably was intended to renew many pleasant friendships made during a previous visit. He was a favourite in the Russian capital, which accepted him "on sight." "I have done splendidly here," he wrote home, "the Russians have positively taken a fancy to me, and I have all the prettiest women in St. Petersburg as pupils. I shall come back here next season, of course. The Empress herself has had the goodness to request me to return. I really cannot speak in too high terms of all the Imperial family. I am spoiled by them, and, what is almost better, have received splendid presents." The Crimean war followed, and Balfe did not re-visit St. Petersburg till the time when his letter to E. T. Smith was written.

There is some reason to conclude that the second Russian journey was undertaken in the interest of Victoria Balfe. At any rate, it resulted in her marriage to Sir John Crampton, the English ambassador at the Court of St. Petersburg—an event concerning which Balfe

Dear Mr Smith

I hear you have taken Her majesty's Theatre will you have me at my old post to have trouble and time I want a salary £30 a week I will work like a Slave and be very useful as well as ornamental a time there directed post restante will find

Your very truly

W. W. Bulls

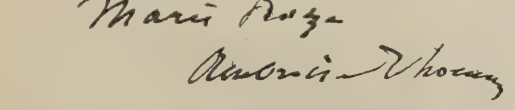
March 6th 1866

wrote to an old friend: "I am going to give you a little news that will surprise you, and I am sure you will be pleased to hear that my darling child Victoire is to be married to an ambassador at the Court, Sir John Crampton, at the end of this week, and her mother and your old friend, the father, return home childless! Well, now both my girls are provided for, and I am a happy old gentleman. You will also be glad that the Court have expressed their satisfaction, and my girl has an audience of the Grand Duchess Constantine, to receive her felicitations." The union proved most unfortunate, and, as the result of a nullity suit, was dissolved. Victoria Balfe subsequently married a Spanish nobleman, the Duke de Frias.

Family concerns abroad, as we see, did not prevent Balfe from keeping an eye on his interests at home, and hence the letter we now publish. He had been Lumley's conductor through the stormy period of the great secession to Covent Garden, and had experienced many troubles as well as triumphs; but the *bâton* had a fascination for him, as, apparently, for musicians generally. We may conceive that he longed to be back again in his old post, though under a new and precarious management; also that the modest remuneration of thirty pounds a week had charms. As it turned out, Balfe's application was unsuccessful, the appointment falling to Arditi.

Autograph letters by Balfe are said to be scarce. On this point his biographer, W. A. Barrett, remarks: "He had a strong dislike to writing long letters. Those of his communications which exist are preserved as treasures by his friends because of their rarity. They are brief, and refer to matters apparently understood between himself and his correspondents, and are further disappointing as they seldom bear other date than the day of the week."

The autograph signature of Ambroise Thomas will be of interest to students of handwriting. In neatness and precision it exactly represents the engaging composer and amiable man who has so recently passed from us.



It amuses me much to collect journalistic failures in the form of periodicals that have exemplified human life by appearing for a little time and then vanishing away. Some of them are very scarce and hard to find, a remorseless fate having apparently resolved to wipe out all traces of their existence. But when found they are often worth preserving, quite apart from the lesson they teach as monuments of wasted endeavour.

Possibly some of my readers recollect an ephemeral monthly called *The Mask*, which ran, or, I should say, crawled, infantwise, from February to December, 1868, and then died what, it is to be hoped, was a painless death. *The Mask* professed to be "a humorous and fantastic Review of the Month," and was run by a staff of two men—Alfred Thompson, who drew the illustrations, and Leopold Lewis, who supplied the whole of the letterpress. The editors prided themselves upon this arrangement, remarking in the preface to their first (and last) volume: "Long before M. Rochefort produced *La Lanterne* we had conceived the idea of projecting a magazine which should depend exclusively upon its editors both for letterpress and illustrations." They add: "Every article in the present volume has been written by one or other of the two editors." It may be doubted whether the public felt as satisfied with the arrangement as did Messrs. Thompson and Lewis, since the contents of the journal, though clever enough, are sadly lacking in variety of style and way of dealing with things. *The Mask* was not unmusical. It published a song every month, generally of a "popular" character, and Mr. Leopold Lewis, whom I met often at the Albion Tavern in days gone by, occasionally shed the light of his intellect upon topics artistic. In an article headed "Offenbach the Favourite," Mr. Lewis distinctly anticipated the present-day practice of supporting an opinion by assailing somebody who does not agree with it. Wishing to praise Offenbach, he "pitched into" Henry Chorley, who, it is conceivable, did not care in the slightest degree what *The Mask* thought of him on that subject or any other. The subjoined remarks might have been printed yesterday:—

"In the face of such a great musical critic as the gentleman who vents his gall in the *Athenæum* from week to week, we candidly own a great liking for Offenbach . . . . Musical fanatics are as bad as religious bigots, they cannot tolerate anything beneath one standard, and they despise everyone who is not as equally wrongheaded as themselves. The *Athenæum* critic has been brought up in the school which dates from the days of the Antient Concerts, when you might meet in every drawing-room a quartet of old gentlemen who scraped out sonatas (!) till their audience went to sleep or disappeared." Having performed this unnecessary war-dance, the editor of *The Mask* set himself to prove that "Offenbach is champagne of the most sparkling and exhilarating vintage." Here I leave him. Among the cartoons supplied by Alfred Thompson is one entitled "The Rival Shows." It represents the "parade" of two travelling companies at a fair. To the left is Mapleson's, with the manager, bland and persuasive, inviting the public to walk up, while Arditi blows a cornet and H. Jennings beats a drum. In rear and in costume are Tietjens, Trebelli, Nilsson, Kellogg, Santley, Gassier, Tom Hohler (with

an inward bend at the knees), and Beverley. The Gye forces are similarly displayed on the other side; music by Costa (clarinet) and A. Harris (drum). Both managers address the crowd. Says Gye:

"Look here, here's our wonderful rising boy tenor, Mario—only nineteen years old—who never uttered a false note in his life. Don't crowd in too fast, ladies; the Cupid of the stage is going to sing, and he's now striking the tuning-fork. Here's the adorable Patti; we give her £50 for every note she sings, and she brings us £100 for every £50. Don't keep back. She won't be here long; she's going to enter into partnership for life with a distinguished Marquis. Here's the charming Lucca, the variable Lucca, the entrancing little Lucca, who has promised never to run away again. Besides, here's Tagliafico, the grand utility, and Lemmens-Sherrington, the great available, and a whole host of others. Walk up!"

Mr. Mapleson, not to be outdone:

"Here, listen to me. I can give you the best entertainment in Europe. I've got Kellog, the celebrated, never to be equalled American soprano, and Nilsson, fresh from the Grand Opéra—the greatest hit ever known. And I've got Titiens, singing with twenty thousand horse-power—and Trebelli, the only contralto now known on the face of the globe. Besides this, I've got Gassier for our *Mephistopheles*, and Santley, the great unalloyed English baritone, who doesn't call himself Signor. . . . We play every opera they play next door, and always at the same time, to keep up the novelty and to give variety. No extra charge and no money returned."

Reading this in the forgotten pages of an extinct journal is something like listening to the voice of a dead man through a phonograph, or wandering about an old battlefield picking up exploded cartridge cases. And to such a pass must come the rivalries and boastings and disputations which now appear to us so important. X.

SIR GEORGE GROVE ON BEETHOVEN'S SYMPHONIES.*

It should be borne in mind that Sir George Grove, with Dr. William Pole as his coadjutor, commenced his career as an annotator of analytical programme-books early in the fifties, when the so-called New Philharmonic Society (since deceased) was first established under the conductorship of Berlioz, and that having thus served his apprenticeship, he soon afterwards transferred his services to the Crystal Palace, where, as editor of, and contributor to the programme-books of the Saturday Concerts, he has zealously officiated up to the present date, and, it is to be hoped, will long be spared to continue the good work which he initiated there. Considering the length of his services and the enthusiasm he has displayed, it is no exaggeration to speak of him as our oldest and most experienced prographist. Recalling the energy and enthusiasm with which, during the last forty years, he has advocated the claims of Beethoven, as well as of Schubert, Mendelssohn, and Schumann, but more especially those of Beethoven, it is no surprise that he should at length have made up his mind to collect his utterances, and, with some account of his researches, issue them in book form. The result is before us, and calls for nothing but congratulation both to the author and to his readers.

It should at once be stated that this volume of Sir George Grove's is by no means, as might be suspected, a mere reprint of his programme notices, which on each occasion of their being used he has, by means of additions and subtractions, repeatedly revised. Though it may be said to include the previously published analyses, these have been greatly extended and remodelled, especial care having been taken with the music examples, which are much more fully furnished with marks of expression and phrasing, &c., than heretofore has been the case. No attempt has been made to supply an account of Beethoven's life, except so far as it bears upon the Symphonies. That is to be found, fully set forth by the same pen, in the "Dictionary of Music and Musicians."

In an all too modest preface Sir George Grove states that his book is addressed by an amateur to amateurs. "It would be presumptuous in me," he adds, "to attempt to interest professional musicians, who naturally know already all that I have been able to put together, and much more; and in a more complete and accurate manner." We demur strongly to both these statements. There are amateurs and amateurs—the word being used in a double sense—viz., those who, like John Ruskin, Gambier Parry, and Sir George Grove, have devoted a great part of their lives to exploring and expounding art; and those who look at pictures or listen to music simply for their amusement and enjoyment. It is to these latter that this book is ostensibly addressed, but we have no hesitation in asserting that there is no professional musician who, after a careful perusal of it, will not admit that, from a musical, historical, and psychological point of view, he has learnt more about Beethoven and his works than ever he knew before. To the preface is appended a long list of books which will be found most useful to students who desire further to pursue their investigations of Beethoven and his works.

A great part of the book is taken up by musical analyses of the Symphonies. These amply serve the purpose for which they were intended—viz., the instruction and rousing the interest of amateur listeners. Excellent as

* "Beethoven and his Nine Symphonies." By George Grove, C.B. London: Novello, Ewer and Co. 1896.

they are from this point of view, young professional students of music should be warned against accepting them as models in the art of analysis. Something more far-reaching, more complete, and more technical would probably be required by examiners from students desiring to pass an examination at any of our leading academical musical institutions. The amateur occasionally peeps out in Sir George's musical phraseology; as, for instance, when he speaks of the alternation of two distinct notes as a *tremolo*. This serves the intended purpose of identifying a passage, but technically it is incorrectly expressed. Similarly (on page 114) a progression is spoken of as "chromatic," when "diatonic" is evidently intended. Such little lapses are few and far between, and will doubtless be amended in a second edition.

*Wagner wrote: "It is quite impossible to avoid falling into an ecstatic tone when speaking of the true nature of Beethoven's music." Sir George, in the highest degree, seems to have been influenced by the same feeling. His utterances about Beethoven's music form one continuous pæan. Still, he cannot be accused of indiscriminately awarding his praise. Though he greatly admires the first two Symphonies—and who does not?—he readily admits that when Beethoven wrote them he was still more or less under the influence of Haydn and Mozart, but asserts, and rightly too, that in the *Coda* of the *Finale* of the Second Symphony "we can survey at a glance the region which lies behind—the music of the eighteenth century, at once strong, orderly, elegant, humorous, if, perhaps, somewhat demure; and that more ideal region of deeper feeling, loftier imagination, and keener thrill, radiant with 'the light that never was on sea or land,' a region which was opened by Beethoven."

With the "Eroica" we enter on this new region at a bound. It is one from which Beethoven, ever afterwards holding to the "new road," never departed. The "Eroica" is avowedly a portrait of Buonaparte, but, at the same time, as Sir George remarks, it is as much a portrait of Beethoven himself. Bearing in mind Count Tolstoi's dictum that all serious music represents the composer's mood of mind at the time of its conception, the same may be said of all the Symphonies. But to this it should be added that it is only the greatest genius who, when writing to a picture, can, like a great actor, put himself into the required frame of mind. This is what Beethoven always succeeded in doing—at least in his Symphonies.

Recent researches have proved that the three love-letters which were found in Beethoven's desk after his death, and which were formerly believed to have been addressed to the Countess Giulietta Guicciardi, were really intended for the Countess Theresa of Brunswick, to whom Beethoven became engaged in 1806. While writing the Fourth Symphony his heart must have been swelling with his new happiness. Sir George therefore regards it "as the pæan which he sings over his conquest." Translations of these love-letters, as well as of Beethoven's "Testament," are included in the volume.

The Fifth Symphony, started in 1805, and laid aside in 1806 for that in B flat, was completed in 1807 or early in 1808. It thus covered the time before the engagement, the engagement itself, and a part of the period of agitation when the lovers were separated, and which ended in their final surrender. "Considering the extraordinarily imaginative and disturbed character of the Symphony," Sir George writes, "it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and connection. . . . The first movement seems to contain actual portraits of the two chief actors in the drama." This seems to be substantiated by reference to the well-known story of the music lesson. Quoting the words which Beethoven is reported to have said of the first theme, "Fate is knocking at the door," Sir George asks: "Was it the Fate which at that early time he saw advancing to prevent his union with his Theresa?—to prevent his union with any woman?"

As a recollection of country life, the Pastoral Symphony speaks for itself. If the three preceding Symphonies have been occupied with the workings of the human mind and will, and have, as it were, kept us suspended over the memory of a hero, the rapture of an accepted lover, the conflict of his subsequent joys and sorrows, and the ultimate triumph of his spirit over all obstacles, this takes us into an entirely different field—the realms of Nature.

Speaking of the Seventh Symphony, which Sir George maintains might fairly be entitled the "Romantic Symphony," he strongly condemns Berlioz for wishing us to believe that the *Vivace* of the first movement is a *Ronde des Paysans;* Wagner, for regarding the whole Symphony as the "Apotheosis of the Dance"; and some dozen other writers who have hazarded interpretations of it, and which have been collected by M. Brenet in his "Histoire de la Symphonie." He does not, however, offer a substitute for any of them.

The Eighth Symphony, which Sir George would like to dub the "Humorous," he regards as "autobiographical," inasmuch as, perhaps more than any other of the nine, it furnishes a portrait of the master in his daily life—his boisterous merriment, his rough practical jokes, and bad puns.

To the Ninth Symphony, the greatest of all, by far the longest and most complete analysis, including no less than eighty-six

* "Beethoven." By Richard Wagner. Translated by Edward Dannreuther. London: William Reeves. 1880.

music examples, is devoted. Between the composition of this and the Eighth Symphony there was a gap of not less than eleven years, the historical particulars of which are fully accounted for. It is to be regretted, perhaps, that Sir George has not drawn upon Wagner's wondrous explanatory programme of the poetical drift of this Symphony by reference to Goethe's "Faust." To some extent the conclusion he comes to agrees with that of Wagner. Incidentally he regards the first movement as a picture of Beethoven's misery, arising from the fact that "his heart, morbid no doubt, was torn almost beyond endurance by the unseemly, squalid disorder which attended his home life, and the unavailing anxieties and privations which he endured for his nephew." With the *Scherzo* we are again brought face to face with Nature. The *Trio*, it is suggested, possibly reproduces "the feeling of some sunrise which Beethoven had 'seen through the mist' on the hills above his beloved 'Bruhl' at Mödling, or at Baden—occasions which seem to have awakened all his religion and all his poetry." The *Adagio*, which is spoken of as "a beautiful dream," Sir George maintains "is absolutely original in form; and in effect more calmly, purely, nobly beautiful than anything that ever this great master—who knows so well how to search the heart, and try the spirit, and elevate the soul—has accomplished elsewhere in his Symphonies."

We are warned that, "no connection need be looked for between the first three movements of the Choral Symphony and the 'Ode to Joy' which inspired its *Finale*. The very title of the work—Beethoven's own—is conclusive on this point. It is not a Symphony on Schiller's 'Ode to Joy,' but it is a Symphony with Final Chorus on Schiller's 'Ode to Joy'—Sinfonie mit Schluss-Chor über Schiller's Ode an die Freude." Later on, when speaking of the manner in which Beethoven has connected the instrumental movements with the vocal portion of the work, we are told that "hitherto, in the three orchestral movements, Beethoven has been depicting 'Joy' in his own proper character: first, as part of the complex life of the individual; secondly, for the world at large; thirdly, in all the ideal hues that art can throw over it." Surely there is no "joy" depicted in the first movement, unless we except the joy of resignation or of determination in overcoming all obstacles.

We have thus endeavoured, as briefly as possible and very imperfectly, to reproduce Sir George's characterisations of Beethoven's Symphonies from a poetical point of view. What he says is full of interest and thoroughly convincing. At the same time, it seems impossible to divine exactly what is the standpoint which he takes in regard to so-called "programme" music. He quotes Mendelssohn's saying that "music is far more definite than words," which, curiously enough, seems to agree with Wagner's assertion that "where human speech ends, musical utterance begins"; he never tires of impressing upon us Beethoven's "more an expression of feeling than a painting" and that "all painting in instrumental music, if pushed too far, is a failure," as canons of art; but, at the same time, he expresses regret that Beethoven did not give the clue to the poetic meaning of all his Symphonies, as he did to the "Eroica" and the "Pastoral." Had he done so, it would have added much, he thinks, to the pleasure of listening to the Symphonies. Perhaps so, but it should not be forgotten that the artistic endowment of the man who cannot listen to a musical work for its own sake, and cannot absorb its beauty quietly and enjoy it until he has made a picture out of it or translated it into words, is likely to be literary rather than musical.

Space fails us to do more than very lightly touch upon three specially interesting points of Sir George's book. Beethoven's sketch-books are largely drawn upon, and thus we are allowed many a peep into Beethoven's workshop, where we are enabled, as it were, to follow his process of creation from its earliest beginnings. Where they are not his own, full reference is given in foot-notes to the source of his researches, so that really earnest students may have no difficulty in going to the fountain-head for confirmation of the information and abundant anecdotes related. Many examples are given of the stupidities of Beethoven's early critics, including such eminent musicians as Spohr and Weber, &c. In their behalf it may be said that, as Beethoven's scores were not published till many years after their first performances, they had nothing to go upon but a first hearing of music which introduced them to an entirely new world. Happy we of the present day, that we are not in a like position!

A LETTER OF BEETHOVEN'S.

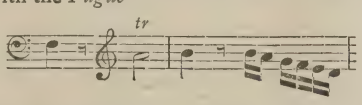
A part of this letter has appeared in a free translation by Lady Wallace, from "Neue Briefe Beethoven's," collected and given to the public by Ludwig Nohl, in 1867. The present owner of the letter, Mr. A. J. Hipkins, regards it as of sufficient value and importance to place it before musical students in a complete form, and to that end he has enlisted the sympathetic collaboration of Miss Geisler Schubert, the grand-niece of another great composer, to decipher the almost illegible text and present it in an almost literal English form. To admirers of Beethoven in England the letter is of particular interest, inasmuch as the subject-matter concerns the corrections for a London publisher of the great Pianoforte Sonata in B flat (Op. 106). But there are personal allusions, from which Sir George Grove has quoted in his biography of

Beethoven in the "Dictionary of Music and Musicians," referring to anxieties arising from an unsettled income, so that to secure the English edition of the Sonata the composer was induced to suggest another sequence of the movements, and even the suppression of the *Largo* and *Fugue*. Two or three words have been effaced in the letter by the sealing, as indicated in the translation. The italics are from his own underlining. Beethoven also touches upon a visit to London which unfortunately never came to pass. The letter was addressed to his friend and former pupil, Ferdinand Ries, from whom it passed to a younger brother, Joseph Ries, for many years connected with the house of Broadwood. To Joseph Ries the possession of it became as a sacred treasure, and as such he bequeathed it, together with a complete collection of Ferdinand Ries's compositions, to Mr. Hipkins. It was shown in the memorable Loan Collection at the Royal Albert Hall, Kensington, in connection with the Inventions and Music Exhibition of 1885.

The letter is addressed to "Monsieur Ferdinand Ries, 57, Upper Norton Street, Fitzroy Square, Londres."

London Postmark (April 6, 1819).

Dear R.,—Forgive me again and again for the trouble I cause you. It is to me inconceivable how so many mistakes should have occurred in copying the Sonata. The fault may rest with haste, the copyist having entrusted it to another instead of doing it himself. By playing through first the examples copied out here the mistakes will be found; many are, perhaps, already corrected. Be good enough to count and note down the bars from 10 to 20, to 100, 200, &c. It will then soon be easy to improve all this. You must write me what it costs. My metronome is broken, through which not yet the *tempos;* I shall get it back in a few days. The incorrect copying proceeds from *my no longer being able to keep a copyist of my own*. Circumstances have brought this about, and may God mend it! Until the Archduke R. comes to a better position this may yet last *a whole year*. It is really dreadful how these things have come about, and what has become of my salary, and what it will be until the aforesaid year has gone by? If the Sonata is not right for London I could send another, or you might leave out the *Largo* and begin the last movement at once with the *Fugue*—



or the first movement, then the *Adagio*, and for the 3rd, the *Scherzo*, and No. 4 comes the *Largo*, and *Allegro Risoluto* left out altogether . . . . or only the first movement and *Scherzo* . . . . I leave it to you as you find best. For the moment it would constrain me very much to write a new one, as I am very busy with other things. This Sonata has been written in harassing circumstances, it is hard to write almost for bread, and I have *only* got *so far*. We will write again about coming to London. It would certainly be the only deliverance for me out of this wretched embarrassed state, in which I am neither well, nor can produce that which, under more favourable circumstances, might be possible. I will wait here for the publication of the Sonata until you write to me. I beg of you to let it be soon, so that you can send me the money, and at the same time indicate *when* it will *come out in London*, that I may arrange here. It is of consequence the Sonata should be published as soon as possible there, so that the publisher here should not have too long to wait. I will, at the same time, send the English publisher the copyright document *for England*. The Quintet is already engraved.

In haste, your friend,

Beethoven.

The corrections enclosed in the letter are as follows:

Allo. risoluto, 7th bar—The notes must stand as here . . . . .



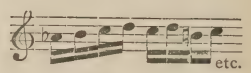
37th bar—Take out B (flat) . . . .



50th bar—♭ before G . .



53rd bar—♭ before A . . . . .



59th bar—♭ before D . . . . . .



68th bar—♭ before



. .



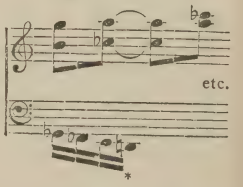
♮ before G . . . .



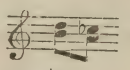
69th bar—♭ before C . . . .

♭ before C . . . .

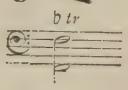
♮ before D . . . .



71st bar—♭ before C . . . . . .



72nd bar—♭ before the trill . . . .



73rd bar—♭ before C . . . . . .



85th bar—* F, dot. before



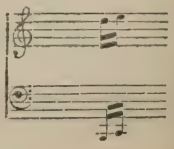
92nd bar—♮ before D . . . . . .



95 bar—♭ before A . . . . . .



103rd bar—The turns are wanting to both shakes . . . . . .

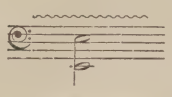


105th bar—if to the E flat, here is also B flat, the latter must be left out . . . . . 

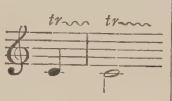
108th bar—♮ before E . . . . . 

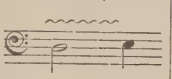
110th bar—♭ before E . . . . . 

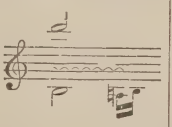
107th bar—♮ before E . . . . . 

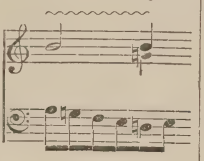
108th bar—♮ before E . . . . . 
„ „ ♮ before E . . . . .

108th and 109th bars . . . . . 

111th and 112th bars . . . . . 

114th bar—yet continuous *tr*. . . . 

115th bar—turn to shake . . . . . 

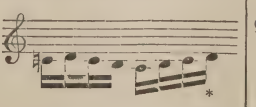
116th bar—♮ before G . . . . . 
„ „ ♮ before G . . . . .

153rd bar—♮ before E . . . . . 

184th bar—the semiquavers here must be stroked below and above, and the rests for the B♮—G (?) . . . . . 

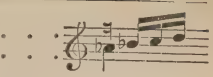
188th bar— . before B♮ (?) . 
. before D (?) . .

189th bar—♮ be fore A 

195th bar—♮ before C . . . 

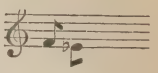
„ „ * under D . . .

214th bar—♯ before G . . . . 

219th bar—♭ before A . . . . . 
„ „ ♭ —— B . . . . .

25th and 26th bars (should be 235th and 236th)—
Here, I think, the signature is wanting, and the right distribution of the notes . . . . . 

262nd bar—♮ before D . . . . . 

276th bar—♭ before E . . . . . 

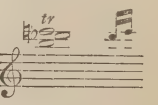
273rd bar—♭ before B . . . . . 

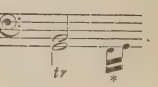
295th bar—Here is wanting the . behind F . . . . . 

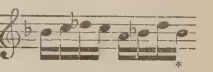
299th bar—♯ before F . . . . . 

305th bar—♭ before E . . . . . 

306th bar—♭ before E . . . . . 

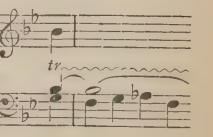
323rd bar—♮ before E . . . . . 

* Turn beneath to be engraved . . . 

334th bar—Instead of A, * B flat . 

Supplementary. In the last movement, *Allo risoluto*, 28th bar—[208th] the 𝄾 rest is wanting here 

In the 2nd movement, *Adagio*, 115th bar—Instead of 𝅗𝅥 it must be 𝅗𝅥

In the 1st movement, *Allegro*, 381st and 382nd bars—the two slurs are wanting, and a ♮ must stand before. [The first G takes the ♮ which Beethoven has omitted in the quotation] 

Third movement, *Scherzo*,
93rd bar—♮ before G . . . . . 
„ „ ♮ before G . . . . .

If the 4th movement is to be the *Largo* a direction must then be added.

N.B.—Per la Misura si conta nel largo sempre quattro semicoome cioé 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 (*sic*).

Immediately after the *Allegro* must stand *Tempo Primo*, which has been left out.



Here the ♮ is wanting before D.

THE PIANOFORTE AND ITS ENEMIES.

The number of expert performers on the pianoforte is probably even greater than that of minor poets or lady novelists. Add to this category all those individuals who are perfectly ready to oblige at an evening party, and the aggregate will run into hundreds of thousands. Furthermore, when one takes into account the pianistic activities of the Board Schools, the unthinking observer may be pardoned for anticipating the speedy advent of a musical millennium—at least, so far as quantity is concerned. But in music, as in everything else, the great law of compensation holds good. And just as wars and pestilences act as a check on population, so tendencies are already observable which bid fair to counteract the unbridled tyranny of the domestic virtuoso. We have the greatest admiration for the pianoforte in its proper place and at the proper time. When played by a musician it is a most delightful instrument. Unfortunately the pianoforte exerts a fatal fascination upon those who have not the slightest claim to that title, and so it has come about that many of the greatest musicians of the century have come to hold it in something like abhorrence. Wagner, it is true, was a mere bungler at the keyboard, and Berlioz, who despised it, was even less expert; but his successor on the staff of the *Débats*, the distinguished critic and composer, M. Reyer, is noted for the vehement animosity he has always displayed against the instrument. Instances might easily be multiplied, but enough has been said to show that hostility to the pianoforte is by no means a sign of an unmusical temperament, but rather the reverse. Against public performers it is easy to protect yourself—so long as you are not a musical critic—by the simple process of abstention. The pianoforte on the hearth—so to speak—is a more serious matter, though here it can be dodged, repressed, or even suppressed. But the pianoforte next door is the real grievance. A Scottish authority has recently informed the Gaelic Society that the bagpipes can be heard for eight miles. Many of us would be content to hear the pianoforte at a distance of even a quarter of a mile. But that is impossible, nor does it mitigate the sufferings of the pianophobe to learn that New York is even worse off than London in this respect. Here we may appropriately transcribe the experiences of a writer in the *New York Critic* which, *mutatis mutandis*, may be paralleled by many of the dwellers in flat-land over here:—

> Someone asked me the other day how I should like to hear a certain Etude in A flat. I answered that person that if there was anything in this world that I despised it was to hear music in a flat, and if my friend had had my experience, he would never have asked me such a question. Below a flat in which I recently lived there was a young man who thought he had a gift for music. If a gift for music is the same as a gift for breaking stones with one's fists, then I should say that this young man had it, and had it to the verge of genius. I have heard all the famous pianists who have played in this country in the last quarter of the century and I have never heard one—with, perhaps, the exception of the Cowboy Pianist—who had his wrist power. . . . He had no intention of taking up music as a profession; indeed, I heard that he proposed to study for the ministry, and the thought now occurs to me that, perhaps, he was practising pulpit pounding. He was a young man, as I have said, but he played the most old-fashioned music. I do not mean Palestrina and the Gregorian chants, but the sort of music that was fashionable in country drawing-rooms thirty or forty years ago. His *pièce de résistance* was a song called "Beautiful dreamer wake unto me," which has been arranged as a pianoforte "morceau"! It has a rich, rumbling bass, which, I am sure, is played with crossed hands. That peculiar richness can be produced in no other way. You have no idea of the havoc that such a piece can make with one's nerves. You wish that you had never been born, or that, having been born, your lines might have been cast in some place where pianos were unknown. I wonder if one has absolutely no protection against pianos? I doubt whether he has, for was it not here in New York that a man who lay dying, last winter, sent word to a woman who was pounding a piano in a room on the other side of his party-wall, asking her if she would not stop for a few moments and let him die in peace, to which she replied that she didn't care how he died, and that she was going to play as long and as loud as she liked, as it was her own house. And, being as good as her word, she played on, and the man died to her music. Why can't we have a Raines Piano Bill? [This refers to the new Liquor Law.] I am sure it would be popular, and would help the cause of temperance, too, for I believe that many a man has been driven out of his home at night by the playing of a piano in some other house than his own.

There is a touch of American extravagance about the foregoing, but it will none the less appeal to many really musical readers of these columns. For we also know that young man, or his English double, who develops his muscle on the keyboard at the expense of his neighbour's equanimity. And that moves us to express our surprise that Mr. Edison has never turned his attention to what, if he could achieve it, would be one of the humanest and most beatific inventions of the age—we mean some simple but absolutely efficacious method of shutting off external sounds. Think of the bliss of the brainworker who could thus defy the ravages of the organ-grinder, the newsboy, *et hoc genus omne!*

The pianoforte, as we have seen, has to contend, first of all, with overt enemies like M. Reyer, and secondly, with injudicious devotees. The worst wounds are proverbially those which are received in the house of our friends, and this is eminently true where the pianoforte is concerned. The misdeeds of one section of these wrong-doers have already been commented upon above. Even more prejudicial to

the cult of the pianoforte, however, are those public exhibitions with a recrudescence of which we are now threatened. About two years ago we transcribed from a Lancashire paper in these columns the full, true, and complete account of the Recital, lasting for forty consecutive hours, given at Stockport by a Mr. Napoleon Bird. We hoped at the time that finality had been reached in the matter of these preposterous displays of endurance, and as the months lengthened into years that hope bade fair to deepen into conviction. Alas! these pleasing illusions have been shattered within the last week or two. A Signor Camillo Baucia, of Cuneo, in Italy, has broken Mr. Bird's record. Mr. Bird is reported to have challenged him to play for fifty hours, and laborious punsters have already begun to make jokes about pianofortitude and the pianofifty.

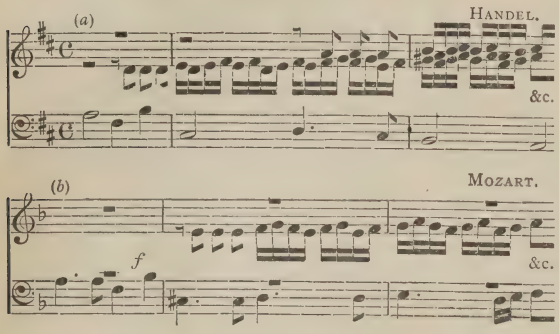
Of the discredit which is fastened on the pianoforte by professors who reduce it to the level of a mere punching block, it is unnecessary to speak. But, in conclusion, we may point out that a new and most formidable enemy of the pianoforte has arisen of late in the bicycle. The bicycle is not intrinsically antagonistic to the keyboard, but as a matter of fact there are literally thousands of young ladies whose leisure hours, formerly passed in large part on the music-stool, are now spent in the saddle of the "iron bird," as a lady journalist has poetically described the bicycle. Nay, more than this, proof positive is afforded by advertisements which announce the sale of pianofortes by individuals at a great sacrifice on the ground that their owners are "going in for cycling." The manufacturers are already said to have complained of the adverse effect of the craze on their business, while it is alleged that, after bicycling for any length of time, many ladies find their wrists ache so much as to render pianoforte playing well-nigh impossible. Altogether the outlook is exceedingly serious. Madame Melba's conversion to cyclomania can be regarded with tranquillity, as she is a singer. But how terrible it would be, for example, if M. Paderewski were to succumb to the craze! As it is, we should not be at all surprised to find the leading firms transmogrifying their business to suit the fashion of the hour, or to see the market flooded with cottage, overstrung, boudoir, semi-grand, or iron-grand bicycles.

Considering how widespread is the love of music, it is surprising that while so much is done to educate the performer, little or nothing is done to educate the listener. We venture to urge the point upon those concerned with music as teachers. Many, of course, do not admit that "listening" is an art to be improved by education. A short time ago, for instance, Mr. F. H. Cowen, in a bright little article on "The Art of Composition," which appeared in a contemporary, took up this view, and affirmed that the "lover of music must possess an innate feeling for the beauties of the art to be able to understand and appreciate them." Now, surely this is only partially true. Love for a thing may come (and very often does) as the *result* of understanding it. What we do not understand is generally repellent. It may be true, as Mr. Cowen affirms, that a greater proportion of "the educated masses" take an "intelligent interest" in literature, painting, poetry, &c., than they do in music; but when Mr. Cowen explains this by saying that music "appeals to a subtle sense comparatively rare in existence," we fancy the facts are against him. So far from being "rare," this "subtle sense" is possessed almost universally. Savages in all parts of the world manifest a positive passion for music; the "common people" in every land have songs and dance tunes which they transmit from generation to generation, and a complete collection of which would fill several hundred volumes; every street urchin whistles and sings, or buys or makes a musical instrument of some kind and exhibits exemplary patience in learning to play a tune upon it; if a piano-organ appears in a "slum" a crowd gathers to listen and is even willing to pay for the privilege. Why, from time immemorial every religious sect has recognised the power of music over the hearts of men and utilised it with the most successful results. Think of Luther and his magnificent hymn-tunes; of John Wesley and his; of the Revivalists, such as Moody and Sankey; of the Salvation Army tunes and bands. No, no, Mr. Cowen, it is the *absence* of the musical sense that is rare—not its presence. Says Mr. Cowen: "Not only the composer, but the intelligent listener must be born, not made." And this, we think, is just where the mistake comes in. It is, in our opinion, precisely the "intelligent listener," as distinguished from the raw-material "lover of music," that has to be "made," and cannot, in the very nature of the case, be "born." Take anyone who is "fond of music"—that is to say, of a "tune"; and, *given time and the proper conditions*, you may make of him, according to his brain power, a more or less "intelligent listener." It is just this branch of musical education (upon which the welfare of composers so much depends) that is least attended to in our educational curriculum; and thus, while we have plenty of music-lovers, we have few intelligent listeners. To put the matter in a nut-shell: Every intelligent listener must be a lover of music, but every music-lover is not, necessarily, an intelligent listener.

The recently discovered remains of Johann Sebastian Bach are about to be transferred to the renovated and enlarged Church of St. John, Leipzig, in whose adjoining churchyard they have so long reposed, destitute of any indication as to their locality, and a worthy memorial is at length to be erected over them. To defray the cost of such a monument should, and no doubt would have been, in the first place, the ambition of the town of Leipzig itself, if only to remove thereby, to some extent, the stain on its 'scutcheon which its neglect of the great cantor's grave had imprinted there. It was rightly judged, however, that the matter was not one of local, but of national concern; not of national concern only, but one in which the entire musical world is interested. Hence the publication in the Leipzig papers of a general invitation to subscribe to the object in question by a committee, headed by the worthy pastor of St. John, the Rev. F. G. Tranzschel, and Dr. Joachim, and including the

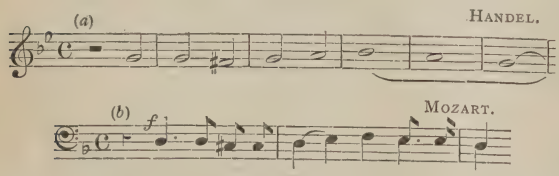
names of many others distinguished in arts and sciences, amongst them Johannes Brahms, Professor His, Dr. Carl Reinecke, and Sir George Grove. The sculptor of the memorial is to be Herr Sefftner, of Leipzig, whose wonderful bust, modelled over the skull of the master, has been the admiration of music-lovers the world over. May he be inspired to produce a work of art not unworthy of his subject. For while the genius of a Bach can dispense with a symbol of his greatness wrought in marble, the sculptor who would employ his chisel in such a task must needs be himself a great artist to render it justice.

Was Mozart aware of Handel's propensity for borrowing? This is a question by no means easy to answer. It is, however, curious to find the composer of "Don Juan" apparently adopting a similar method—nay, borrowing from Handel himself. For the fugue in the Kyrie of the Requiem he not only takes the theme from the closing "Hallelujah" of Handel's "Joseph," but also its counter-subject. We here place the two masters side by side:—



Handel begins in major, Mozart in minor; in the course of the chorus, however, Handel introduces it in minor and Mozart in major. This reminiscence was first pointed out, we believe, by the Abbé Stadler. Gottfried Weber also called attention to the resemblance between the opening of this very Kyrie and that of the opening chorus of Handel's Funeral Anthem for Queen Caroline.

Here are the opening bars for voices in each:—



The "Requiem" was finished by Süssmayer, and the exact share which he had in the work is still doubtful. Then, again, Mozart was writing to order and in a hurry; further, the hand of death was on him. He may, therefore, have eagerly seized upon the Handel ready-made fugue and counter-subject so as to advance the quicker. The composer was so rich in melodic invention that in his latter days the idea of borrowing can scarcely, one would think, have entered his head.

Audi alteram partem. The two "superfluous" bars in the *Scherzo* of Beethoven's Symphony in C minor are, naturally, the subject of comment in Sir G. Grove's recently published work, "Beethoven and his Nine Symphonies." The letter written by Beethoven to Messrs. Breitkopf and Härtel would seem to dispose of the question—*i.e.*, to justify their deletion. In France, however, the two bars, in spite of Beethoven's letter, have been, as Sir George truly remarks, defended by Berlioz and other writers. M. E. Deldevez, in his "Curiosités Musicales," published in 1873, alludes to the matter, and it may be interesting to sum up very briefly his arguments in favour of retaining the bars. By way of external evidence he adduces the fact that from the time of the publication of the Symphony to the death of Beethoven (eighteen years) the work was often performed in the composer's presence without any remark from him. "Tradition," says M. Deldevez, "proves that on this matter Beethoven changed his opinion." With regard to internal evidence, our author remarks that, at the outset, Beethoven gives out his theme with *legato* phrasing; at the repeat, both with tied and with *staccato* notes. He considers this contrast, evidently intended by the composer, *not* strong enough in the repeat if the two bars are deleted. The *four* bars *sostenuto*, with the two bars *staccato* by way of echo, lay, he thinks, proper emphasis on the *sostenuto* in opposition to the *pizzicato* which soon follows. Further, M. Deldevez is of opinion that the *pizzicato* phrase up to the *a tempo* corresponds well in structure with the preceding one, but only if this phrase include the two bars in question.

Not the least interesting feature of Sir George Grove's book is that which refers to the early performances of the Symphonies in England and the criticisms thereupon. It might very naturally be assumed that the Philharmonic Society pioneered these monumental creations; but, as a matter of fact, Beethoven's Symphonies were being frequently played in London some years before the Philharmonic came into existence. Further information on the subject is found in the concert advertisements of the now defunct *Morning Chronicle*, or, as Beethoven called it, "*Morning cronigle*." With the necessary preliminary that the first Symphony was first performed (in Vienna) April 2, 1800, and that it was not printed till the end of 1801, we find that so early as May 18, 1803, Mr. Cimador gave a Concert at the Great Rooms, King's Theatre, for which was announced: "A new grand Symphony, never performed in public, Beethoven." This seems to be the first public performance of a Beethoven Symphony in England. The work, which was doubtless "No. 1, in C," was repeated at Raimondi's Concert, June 2, in the same year.

When we come to 1804 we rub our eyes, and wonder whether we are not reading a newspaper of 1894. We find the most interesting fact that a Beethoven Symphony, doubtless "No. 1," was performed no less than *five* times during the season of 1804! The names of the concert-givers deserve to be recorded. They are: New Musical Fund, Salomon, Harrison, Bolla, and Lemerelle. In the following year, 1805, some Concerts, followed by dancing, were given at the Russell Assembly Rooms, Great Coram Street, Russell Square. For the "Subscription Concert and Ball" of February 14, 1805, there was announced (in the *Morning Post*) "Grand Symphonie, never performed in this kingdom, Beethoven." This was in all probability the first performance in England of "No. 2, in D." Exactly a year afterwards, February 14, 1806, for one of the "Vocal Concerts," Hanover Square Rooms, there was announced: "Act II. New Grand Sinfonie (MS.) for a Full Band, Beethoven." Was this "New Grand Sinfonie" the "Eroica"? The "MS." qualification makes the probability very strong. The

Prince of Wales and the Duke of Cambridge were present at this Concert; and we learn that "during the Second Act" their Royal Highnesses "sat on a seat in the room near the orchestra, and heartily joined in the applause, particularly to a New Grand Symphony, by Beethoven."

So much for the first three of the immortal nine. The date of the first performance in England of the "Pastoral" Sir George has definitely fixed, and that of the "C minor" will no doubt in due time be ascertained. Meanwhile we must add that at Salomon's Concert, April 23, 1801, there was announced: "New Grand Septetto (MS.), Luigi van Beethoven." This favourite work was therefore heard in England almost within a year of its first public performance in Vienna, and, moreover, before it had even been printed. Beethoven sent the score (or parts) to Salomon, as he says, "merely out of friendship, to be performed at his concert." Salomon repeated the work, "By particular desire," on May 27, when it was designated "the new much admired Septetto." "Much admired" is good. We honour the pioneers of Beethoven's music in this country; and the "much admired" sentiment of 1801 we re-echo and fully endorse at the close of the century.

Here are two Wesley stories. The first is told of the elder musician bearing that distinguished patronymic, whose discipleship of J. S. Bach became his second nature. One evening Wesley supped with some congenial spirits. In the small hours of the morning a cab was called to convey him home. Before entering the vehicle, however, "old Sam" persisted in going up to the driver and saying: "Coachman, do you know *John Sebastian Bach?*" "No, Sir, I *don't*," replied the Jehu, "but get in, it'll be all right!" The other anecdote concerns Wesley's eminent son, Samuel Sebastian Wesley, between whom and Cathedral dignitaries no love was lost. At one of the Winchester Assizes the judges proceeded up the Cathedral in solemn silence. The Dean, who knew his man, said nothing to Wesley at the time; he waited his opportunity. At the next Assizes he suggested that a voluntary should be played on the organ as the judges advanced along the nave. When the legal procession entered the west door, Wesley put down the low C on the pedals; then he added the stopped diapason on the choir and drew the pedal coupler. In due time (the time was *molto adagio*) he added tenor C, then the fifth above, and subsequently middle C. By the time the judges were in their places an E flat had been introduced, and the voluntary (!) was finished. Wesley had played *the chord of C minor!*

The Barnby Memorial Trust Fund now amounts to nearly £700, most of which has been contributed by private friends of the family. It is now the turn of the public to give substantial proof of its estimation of Joseph Barnby's long and faithful ministry to its artistic wants. Energetic efforts are being made, under the direction of Mr. F. R. Spark, Hon. Sec. of the Leeds Musical Festival, to raise a special Yorkshire Barnby Fund; at Cardiff, Mr. Walter Scott, Hon. Sec. of the Musical Festival, is organising one for the South Wales district; and a considerable sum will without doubt be collected among the professors and students of the Guildhall School of Music, all of whom will certainly wish to show their appreciation of the late Principal's work, which was undoubtedly the main cause of the present enormous development of the School.

FACTS, RUMOURS, AND REMARKS.

"Faint heart never won fair lady," nor even a prodigious pianist. Chicago University is not faint-hearted. It is trying to engage Paderewski for the Conservatory of Music!

Calvé, according to an American paper, hates London, and is credited with saying: "Not for the crown of England, and all the wealth the country contains, would I consent to live in London. Ten times rather would I be a peasant, with a little cottage on the slope of the Apennines and the beautiful sunshine of Italy all about me." How sweet! O these *prime donne!*

"Woodeny" is an adjective contributed to the limited terminology of musical criticism by an American writer. The sentence in which it occurs stands thus: "The playing of Mr. Evans was a bit woodeny, though his relative values were exact." I don't profess to understand the passage as a whole, but the new word, though not lovely, may be useful.

Frau Lilli Lehmann has given a handsome testimonial to the musical critics of the States. She says: "But there are among critics some who are artists, and this I learned to know specially in America; there critics publicly thank an artist for what he has taught them, and this has compelled my cordial esteem for the critics in question." Surely my American colleagues are proud men this day!

Some maliciously inventive person has started the story, in America, that when Miss Dahl, playing at a Sauret Concert, substituted one of Chopin's Ballades for the advertised Sonata in B minor, certain of the big dailies (Chicago) carefully criticised her rendering of the piece she did not perform. To this a musical journal adds another story:

Apropos of the above, how well I remember when the music critic of a certain big newspaper here (there are not many, so the choice is limited) was first given his appointment. He walked into a well-known music store, and said: "Here, I've just been told to do music work on that —— paper. *Give me all the books* you have about it!"

With all respect to my colleague, the musical critic of the *Freeman's Journal*, I must ask him to reconsider his opinion of the leading theme in the first movement of Beethoven's Sonata in G for pianoforte and violin. He writes: "The theme is the cheapest and most trivial. One would not think it out of place in, say, the 'Shop Girl.' Yet it is so treated, and embellished, and embroidered, and variated in and out, in fragments and altogether, fast and slow, that one can call it great music." All that the writer says of the treatment is true, but surely the graceful and pleasant subject is above any kind of association with the "Shop Girl." I suggest this as a point of critical propriety.

The first musical article of a new editor is always interesting, and I am indebted to a correspondent who has sent me an example from a small town in the South of England. How well the writer has entered upon his critical task may be estimated if I make a few extracts. "Nothing," says he, "is better calculated to tax the powers of a chorus than German compositions. The interpreter is lost in a maze of emotion, swayed to and fro, tossed up and down by a sea of contending tremors." After this auspicious

beginning, I read: "The interpretation was exceptionally fine, the choir keeping their voices in subdued suspense, while the band, striking off the pizzicato notes, was heard with telling distinctness. Directly afterwards the chorus, gathering power, rises in one united wave of sound to the topmost note, where, blending with the band's prolonged harmonic, it gently dies away." Once more: "The relentlessness of denunciation, the quaking tones of irreparable loss, the abandon in the pleadings, accompanied by sustained flights to the higher notes, elicited," &c. Londoners are generally of opinion that life in the country is dull, but our provincial friends evidently possess more sources of amusement than we wot of.

India is a long way off, no doubt, but nuisances have a habit of spreading with wonderful rapidity, and we must not regard ourselves as quite safe from the musical perambulator which, according to a newspaper paragraph, has been made for an Indian prince. With this peril ahead, our legislators had better vote urgency for the Street Noises Bill. Perambulators are bad enough already, owing to the gregariousness of their habits, and their fondness for rolling along the pavements three or four abreast. One endures them, of course, for the sake of sleeping innocence; but perambulators grinding out "O hush thee, my Baby," are quite another matter, and it may be well to forestall the action of what the *Daily Graphic* calls "an exasperated adult population."

For some time past the "parochial mind" has not done much to amuse us, and, till the other day, there was reason to fear the disappearance, or, at any rate, the weakening, of that peculiar institution. But the parochial mind was only slumbering, for we now learn that its wonted energy had ample manifestation at Blackburn early in the past month. This naturally took place at a vestry meeting, in the course of which a churchwarden reported that the organist had resigned in order to take a place permitting greater liberty in his choice of music. The parochial officer feelingly, though somewhat obscurely, added that "this was to lose the value of his soul," continuing more plainly with the remark that their next organist must be an "out-and-out Christian." Another churchwarden backed up his fellow, remarking that organists generally were not Christians, and seeming to indicate his belief that a man's Christianity is in inverse proportion to his musical culture. This is pitiable, and I would reason with the churchwardens if it were of any use. What says Jeremy Taylor?—"It is impossible to make people understand their ignorance, for it requires knowledge to perceive it, and, therefore, he that can perceive it hath it not."

A recent number of the *Music Trade Review* (New York) contains astonishing information about the Tabernacle organ in Salt Lake City. I knew that instrument eleven years ago, and was permitted to "touch" it, but since then it appears to have undergone a transformation into something absolutely unique. My New York contemporary declares that the organ now contains 2,704 pipes, "*each* thirty-two feet long, and large enough to admit the body of a man of ordinary size." There is an instrument for you! Its gigantic monotone must shake the neighbouring mountains to their base, and rouse every grisly in the Sierra Nevada. Funnily enough, the next paragraph in the *Review* begins: "Mistakes will happen. Even editors are not infallible." No, indeed!

The *Melbourne Leader* complains that music is badly supported in Australian cities, and seeks to justify itself by quoting figures which, if correct, are convincing. The Sydney Philharmonic recently performed Massenet's "Mary Magdalene" to a house worth only £22. The same Society spent £225 on a Good Friday Concert and received but £215, while the engagement of an English quartet party produced no more than £287 to set against an outlay of £401. There was a profit of £54 on the Christmas "Messiah," but the year ended with a loss of £154. The difficulty lies in public unwillingness to pay high prices, and the thing to do is to convince Concert-goers in the "under-world" that some music is worth more than five shillings.

"The chorus then rose," says a Montreal paper, noticing a performance of Haydn's "Imperial" Mass, "and placed body and soul into the Mass, and, with the exception of a few accidentals on the part of the chorus, everything went well. . . . In the contralto a deepness was found, though her expressions were fine . . . whilst the deep-toned notes of the basso resounded with might. . . . The various parts of the orchestra were performed in a masterly way." It used to be a matter of complaint that the vocabulary of criticism was unduly limited, but the present tendency is quite in another direction apparently.

A Staffordshire paper states that Haydn's "Surprise" Symphony was recently performed in its district, and then goes on to describe the "Farewell" of the same master. It also says that Mozart's Symphony in E flat and Beethoven's in A were played by a violin, violoncello, and pianoforte. Something wrong somewhere.

There is an outcry in New York professional circles against amateur organists, who are said to be putting down the professionals from their seats. Out of thirty churches reported, twenty are served by amateurs, or "one-legged organists," as the *Musical Age* calls them, because they mostly pedal with the left foot only. Can it be that the New York churchwardens agree with their brethren in Blackburn and hold that no cultured musician can be a Christian? or is it that amateurs are cheaper? Thirty years ago I wrote an article in the *Sunday Times* headed "Agressive Amateurism." It was sufficiently pessimistic, but did not at all foreshadow the pass at which the unlucky professional has now arrived.

In connection with a performance of the "Hymn of Praise" by the Loughton Choral Society, under Mr. Henry Riding, a laudable effort was made, through the local press, to inform and interest the public in the work. Much might be done in this way, and conductors especially should make a point, with editorial concurrence, of preparing their audience for the music about to be performed. Their remarks would fail if too technical, but something in the nature of a popular description of the subject and of such salient features as all can observe and, with help, appreciate might be trusted to have a good effect. I note, by the way, an error in one of the Loughton articles, which says that the Choral was, according to tradition, sung by Luther "on his way to the stake." Luther did not undergo the ordeal of fire, and, probably, the writer had in mind the singing of "Ein feste Burg" as the Reformer entered Worms to present himself before the Diet.

A new "Christus," the work of M. Adolphe Samuel, has been produced in Brussels, and favourably judged. It is a choral symphony in five divisions, the first four of which chiefly contain orchestral music, while, in the last, voices are largely employed. The *Belgian Times* states that the "Christus" will be looked after, in England, by Messrs. Novello and Co.

Gounod reduced the first of Bach's Forty-eight Preludes to the position of an accompaniment for one of his own melodies, and, according to the *Freeman's Journal*, Papini has arranged this arrangement for nine violins, two harps, and organ. Here we have a lesson in the generation of mistakes.

"The Chariot Race" is the name of a pianoforte piece published in America, and advertised with a description of its "argument." I make an extract:

Past pillar and post; past fair women, and men of high renown, the chariots whirl in great but terrible splendour. Once around the course! Faster and faster they fly; and louder and louder become the cheers, entreaties and execrations of the multitude. Hark! Crash! Down goes an intrepid but careless rider. The awe-stricken silence is only momentary, however, for the goal is in sight. On! On! On! The loosened rein, the hissing of the many-folded lashes, the frenzied cries of the multitude, all seem to find expression in the closing "furioso" bars; and the race is won in a glorious climax to a splendid piece of work.

And yet people smile at the "Battle of Prague!"

A Frankfort correspondent of the *Musical Courier* sends the following remarks to that journal:

Three English songs were sung by Miss Orridge, of London, who possesses a strong voice of good quality and wide range. The pieces sung were more than commonly interesting, being the work of a young English student, Mr. Norman O'Neill, of London, who is studying at the Conservatory under Herr Professor Knorr. The group given is unpublished, but should not remain so. The songs are entitled "A Little Boy Lost," "Parted," "Lullaby," this last being a musical setting to Eugene Field's tender poem, the "Norse Lullaby." Each of the group of songs is worthy of the master of this student; they are tuneful, fully and beautifully worked out in all parts, and finished in polished style. This young man has something to say in the world of tone, and he is saying it forcibly and sympathetically, and will before long speak to more of the world, in higher planes, no doubt.

I hope to hear more, in the same strain, of this young composer.

Joseph Bennett.

ROYAL CHORAL SOCIETY.

This admirably equipped association cannot complain of any want of patronage, notwithstanding the decease of its revered conductor, Sir Joseph Barnby. There were immense attendances both at the usual Good Friday rendering of "The Messiah," with Miss Esther Palliser, Miss Clara Butt, Mr. Lloyd Chandos, and Mr. Santley as the principal vocalists; and of the jubilee performance of "Elijah," on the 23rd ult. This was the first of several performances announced in commemoration of the fiftieth anniversary of the production of Mendelssohn's immortal masterpiece at the Birmingham Festival in 1846, an event memorable indeed in the annals of music in England. "Elijah" at once took root in the affections of amateurs in this country, and when the fastidious composer had pruned his score and made sundry additions the oratorio was accepted as a perfect work of art, and this judgment has never been called into question. Indeed, "Elijah" still ranks second only to "The Messiah" among oratorios. Its performance, under the direction of Sir Alexander Mackenzie, was quite worthy of the prestige of the Albert Hall Choir. The principal vocalists—all well fitted for their duties—were Misses Ella Russell, Maggie Purvis, L. Dews, Edmée de Dreux, and Messrs. Lloyd Chandos, J. A. Bovett, and Andrew Black.

PHILHARMONIC SOCIETY.

The Society's third Concert, given at Queen's Hall on the 22nd ult., began with Beethoven's glorious Symphony in A, in many parts of which the playing of the band lacked point and even neatness. Sir A. C. Mackenzie devoted unsparing energy to the task of counteracting the listlessness of his little army; but for some inexplicable reason they would not interest themselves in their work, and it was only towards the end that some portion of the conductor's vitality seemed to reach them. Only two or three performers seemed to escape the general somnolency—among them all honour to the second horn, who played his beautiful part in the *Scherzo* like an intelligent artist. Saint-Saëns's fourth Concerto is clever and effective, like all this composer's works, but its emotional contents are meagre. Madame Sophie Menter made the most of the opportunities afforded by the work for brilliant display, her wonderfully perfect technique enabling her to conceal the difficulty of the most formidable passages. She acknowledged four recalls, but wisely declined the encore so persistently demanded. The remaining instrumental pieces were Vieuxtemps's Concerto in D minor (No. 4), played with perfect skill and taste by Mr. Johannes Wolff, and the "Tannhäuser" Overture, which is now fast becoming hackneyed. Mr. Bispham sang Wagner's setting of Heine's "Two Grenadiers" (the accompaniment of which had been scored for orchestra with much skill and imaginative power by Mr. Clarence Lucas) and, in place of "Per questa bella mano," originally announced, the immortal "Non più andrai," both with the success that such finished and intelligent art as his always commands. At the next Concert Mr. Cowen's new Suite, "In Fairyland," will be played for the first time, and Mr. Eugene d'Albert will play Liszt's E flat Concerto.

CRYSTAL PALACE CONCERTS.

Mr. Herbert Bunning, whose "Village Suite" was performed at the Concert of the 4th ult., is no stranger to the Sydenham audiences—an Idyl for strings and horn and a scena for baritone and orchestra having already figured in the programmes of the Saturday series. The new work, which is in four movements, is a realistic attempt to record the impressions of country life in Italy, and though it suffers from the common fault of excessive sonority and a somewhat sophisticated sentiment, shows considerable command of orchestral resource and an instinct for picturesque though rather highly-coloured effects. Mr. Bunning's peasants, in short, are lacking in rural simplicity, and somewhat suggestive of the stage variety. The first movement, entitled "Pastorale," opens charmingly, and the "Peasants' Dance" is a bright, spirited, and engaging number. The sentiment of the "Idyl" is rather strained, and the *Finale*, in which Mr. Bunning gives us literally all the fun of the fair, is overcrowded with detail. It remains to be added that Mr. Bunning's work was capitally performed under Mr. Manns's direction, and that the composer was called to the platform to bow his acknowledgments. Miss Jessie Grimson, a scholar of the Royal College and member of an exceptionally gifted family of instrumentalists, made her *début* at these Concerts in Spohr's familiar "Scena Cantante," and by her elegant phrasing, accurate intonation, and fluent execution fully deserved the warm reception accorded to her by audience and orchestra. The orchestral numbers performed included Beethoven's Second Symphony, admirably played; Halvorsen's "Triumphal entry of the Boyards," a showy piece of musical pageantry; and Goldmark's clever "Im Frühling" Overture. The vocalists were Miss Mabel Berrey and Mr. Braxton Smith,

who were associated in the duet "Dear love of mine," from Goring Thomas's "Nadeshda," besides contributing solos.

The remarkable advance in delicacy and refinement which has been achieved of late years by M. Sapellnikoff was conspicuously displayed in his admirable interpretation of the solo of Schumann's Pianoforte Concerto at the Concert of the 11th ult. It was sympathetic in spirit, brilliant in execution, and altogether enjoyable. M. Sapellnikoff gave great pleasure later on by his poetical rendering of Tschaïkowsky's "Song without Words" in F, Mendelssohn's "Spinning Song," and wound up with a fine exhibition of virtuosity in Liszt's Hungarian Rhapsody in A (No. 13). The familiar beauties of Beethoven's Pastoral Symphony were brought home to the audience in a very fine performance of that ever-welcome masterpiece, and the band also distinguished itself in the Overture to Mozart's "Magic Flute" and Dvorák's richly coloured and romantic "In der Natur" Overture. Miss Alice Esty sang with her wonted charm of expression Félicien David's "Thou brilliant bird"—in which the flute obbligato was irreproachably played by Mr. Fransella—and Gomez's "Mia Piccirella," but her voice and style are imperfectly adapted to songs of the bravura type.

There was but a scanty audience at the concluding Concert of the series, on the 18th ult., football and not music being responsible for the tremendous crowds which flocked to the Crystal Palace on that afternoon. The faithful few, however, were rewarded by hearing a new work of considerable force and interest in Christian Sinding's Symphony in D minor. Strenuous energy is perhaps its dominant characteristic. Indeed, Herr Sinding may be said to possess the defects of his qualities, for the work is decidedly wanting in dynamic relief. The scoring, though not exactly "thick," is so continuously sonorous throughout the whole of the first movement as to beget a certain fatigue. There is also a good deal of otiose repetition of phrases, nor can it be admitted that the composer's studied violations of the elementary rules of harmony are justified by the results, which are often more curious than convincing. Still, with all drawbacks, the work commands respect and even admiration by its breadth and boldness of outline and its entire avoidance of the commonplace or sensational, and its repetition may be looked for with pleasurable anticipation. Mr. Mark Hambourg played with remarkable vigour and skill, but a superfluity of gesture, the solo of Rubinstein's Pianoforte Concerto in D and solos by Liszt and Leschetizky; Miss Evangeline Florence revived a charming air by Veracini, "arranged" by "A. L.," and songs by Cowen; and the programme was completed by the orchestral arrangement of the closing scene from "Rheingold" and Liszt's Hungarian Rhapsody in F.

LAMOUREUX CONCERTS.

The famous Parisian orchestra, organised and conducted by M. Lamoureux, made its first appearance in England on Monday, the 13th ult., when the first of three Concerts at Queen's Hall was given before a large and highly appreciative audience. The programme consisted of Wagner's "Flying Dutchman" Overture, Beethoven's Symphony in C minor, the Overture to Chabrier's opera "Gwendoline," the Pilgrim's March from Berlioz's "Harold in Italy," Saint-Saëns's "Rouet d'Omphale," and Wagner's "Huldigungsmarsch." It will be obvious that for successful renderings of so varied a selection of pieces every quality necessary to a first-rate orchestra must be forthcoming, and on the whole the Lamoureux band emerged with wonderful success from the ordeal. We should have liked more breadth and freedom in the phrasing of the first movement of the C minor, the "Huldigungsmarsch," and the quick portions of the "Flying Dutchman" Overture; more "brutality" of emphasis in the "curse" motive of the Overture and the "first subject" of the C minor; and in its plaintive, pleading "second subject" less rigidity of *tempo;* but in every other respect the interpretations were beyond praise.

In order that the precise nature of the merits shown should be clearly understood, the constitution of the Lamoureux orchestra and the conditions under which it works must be indicated. The *personnel* consists solely of players of the highest rank, every member being either the holder of a *Premier Prix* from the Paris Conservatoire or the occupant of an official musical post; and these artists, by constantly practising together under the same chief and by means of rehearsals, numerous and sectional to a degree that English musicians would regard as ridiculously in excess of actual needs, have so learnt to play together that, in execution, phrasing, balance of tone, and relationship of parts to the whole, something very near perfection has been attained. Without being exactly a "great" conductor as regards sympathy, insight, and inspiration, M. Lamoureux is master of that "art of taking pains" which has been spoken of as identical with "genius." He possesses, also, that power of compelling obedience—of making himself at once loved and feared—that forms the necessary equipment of every born leader of men. We have, therefore, in the Lamoureux orchestra an instrument able to carry out the slightest indications of its chief with a thoroughness, an attention to detail, and a unanimity of intention surpassing anything hitherto heard in this country. Among special features that commanded instant admiration may be named the wonderful delicacy of the *pianissimos* obtained (especially from the strings), the refined phrasing of the "wood-wind," the splendid volume of tone given out by the double basses, and the absolute homogeneity which reigned throughout the orchestra with regard to intonation. It is doubtful whether a band so perfectly "in tune" had ever previously been heard in London.

The programme quoted above was repeated on Tuesday in Manchester and on Wednesday in Liverpool, the band returning to Euston at two o'clock on Thursday. At a rehearsal held at Queen's Hall an hour or two later, M. Lamoureux addressed his orchestra, calling upon them to give three hearty "English" cheers for Mr. Robert Newman, not only for having made their visit possible and altogether pleasant, but for his successful efforts to establish the French pitch in England. Frenchmen were accustomed to speak of the English people as cold. How ill-founded was this opinion the heartiness of their reception here had amply proved. At the second London Concert, given on the Thursday evening, the programme consisted of Saint-Saëns's Symphony in C minor, with organ and pianoforte obbligati, composed for the Philharmonic Society in 1886, the Overture to "Die Meistersinger," the "Forest Music" from "Siegfried," the Hungarian March from Berlioz's "Faust," and two works not previously heard here—Vincent d'Indy's "Wallenstein's Camp" and the Serenade from G. Charpentier's Suite "Impressions d'Italie." Both works are melodious and pleasing, and as such will be heard again with pleasure. Except that M. Lamoureux's reading of the "Meistersinger" Overture was curiously heavy and wanting in humour, the performances of these works left absolutely nothing to be desired. On Friday, the programme of the first Concert was repeated at Brighton at a morning Concert given in the Dome, and on Saturday, the 18th ult., the week's work (a pretty heavy one!) ended with the third Queen's Hall Concert, given before an overflowing audience. The pieces included the second portion of Berlioz's "Romeo and Juliet" Symphony, the "Chasse et Orage" from his opera "Les Troyens," the Good Friday music from "Parsifal," two light pieces by Bizet and Delibes, and Balakireff's symphonic poem "Tamara," which, though not without merit, is little likely to be heard again and need therefore not detain us here. At the close of the Concert the French orchestra rose with military precision and played "God save the Queen," after which the audience cheered them again and again. It is pleasant to know that Mr. Robert Newman has already arranged to bring M. Lamoureux and his men to Queen's Hall again in November.

ROYAL ARTILLERY BAND CONCERTS.

The fine band conducted by Cavaliere L. Zavertal at Queen's Hall, on March 27, offered a very attractive programme representative of several schools. The Symphony was that belonging to the "Lobgesang," and in each of the beautiful movements the closest observance of light and shade was manifested. The *Allegro* was played with all needful spirit, whilst the devotional feeling characterising

the *Adagio* was admirably reflected throughout. The Overtures to Schumann's "Genoveva" and Mancinelli's "Cleopatra" were brightly executed, as also were two stirring excerpts from Kretschmer's opera "Die Folkunger" (dating from 1875) and the first of Dvorák's vigorous Slavonic Dances. Exceptional delicacy was displayed in Saint-Saëns's "Rêverie du Soir," from the "Suite Algérienne," and in Mdlle. Chaminade's "La Chaise à Porteurs." But nothing proved more successful than the dainty "Valse Mélancolique" ("Lonely Life") and the energetic "Allegro di Bravura" ("The Dance"), from Mr. Edward German's "Gipsy" Suite. These engaging pieces received such justice from the band that the demands for a repetition of the second-named did not cease until they were acceded to. The gratification occasioned by both numbers was as great as when this popular Suite was performed in its entirety under the same direction a few months back.

Slavonic composers were in the ascendant on the 17th ult. Dvorák held the place of honour with the Symphony "From the New World," and Smetana's brisk Overture, "Prodaná Nevesta," brought the Concert to a conclusion. The Symphony, with its pleasant reminiscences of melodies associated with "the plantation," went well from beginning to end, the more delicate points of the *Largo* being quite as felicitously developed as was the joyous excitement pervading the *Scherzo*. This work has never been better rendered in the metropolis. The March from Barnby's "Rebekah," the expressive *Adagietto* of Bizet's "L'Arlésienne" Suite (in which a perfect *pianissimo* was produced), the Gavotte from Godard's opera "Jocelyn," the ballet music from Rubinstein's "The Demon," two of Grieg's piquant "Norwegian Dances," and Glinka's "Komarinskaja" (Hochzeitslied and Tanzlied) were also included in the list of pieces in which Cavaliere Zavertal and his talented force fully sustained the reputation long since honourably won. With unhackneyed selections in every respect efficiently performed, it is not surprising that the Royal Artillery Band Concerts should be so warmly appreciated.

MONDAY AND SATURDAY POPULAR CONCERTS.

These entertainments terminated, as usual, on the Monday in Holy Week, which this year came on March 30. We have, therefore, only to deal briefly with the last two Concerts of the season. At the final Saturday performance, on March 28, a most effective rendering was given of Beethoven's magnificent Pianoforte Trio in B flat (Op. 97), by Miss Fanny Davies and Messrs. Joachim and Piatti, and Brahms's early String Sextet in B flat (Op. 18) opened the scheme, which included three of the same composer's Hungarian Dances for violin and pianoforte and Mendelssohn's "Tema con Variazioni" for pianoforte and violoncello in D (Op. 17). Mrs. Hutchinson was the vocalist. The final performance, on the date already named, was very largely attended, not a surprising fact, as the programme was exceptionally attractive. It commenced with Mendelssohn's Octet in E flat for strings (Op. 20), one of the most marvellous emanations of youthful musical genius ever penned. It was splendidly interpreted by Mr. Joachim and the artists with whom he was associated, and similar remarks will apply to the performances of Bach's Concerto in D minor for two violins and Schumann's glorious Pianoforte Quintet in E flat (Op. 44), with which so many seasons of these Concerts have concluded. Mr. Leonard Borwick was the pianist on this occasion and was, of course, encored after rendering two charming trifles by the Russian composer Rachmaninoff. Mr. David Bispham sang airs by Purcell, Schumann, Verdi, and Henschel to perfection, and so in the most agreeable manner the thirty-eighth season of Mr. Arthur Chappell's Concerts came to an end.

DRURY LANE OPERA.

"Opera in English" is gradually but surely establishing itself among us, and, thanks to Sir Augustus Harris, has this year more than ever established its claims to the respect of music-lovers. The merits of the performances inaugurated at Drury Lane, on the 4th ult., are considerably in excess of those usually put forward during the "off" season (when, of course, theatre prices are charged), and the *répertoire* includes works that, a few years ago, would have been regarded as hopelessly "over the heads" of those to whom opera in the vernacular is more particularly supposed to appeal. The excellence of the performance has been greatly due to the orchestra, which is composed of the best material, and is presided over by Mr. Mancinelli as conductor-in-chief, and Mr. J. M. Glover, Mr. Feld, and Mr. Landon Ronald as assistants. The opening night was devoted to "Faust," with Madame Moody, Mr. Hedmondt, and Mr. Manners in the three chief characters, and an exceedingly promising young baritone, Mr. Wilson Sheffield, as *Valentine*. With the assistance of the artists already named, and Miss Pauline Joran (an excellent *Carmen* and *Nedda*), Madame Duma, Miss Lilian Tree, Miss Elba, Miss Jessie Huddleston, and Messrs. David Bispham, Philip Brozel, Copland, R. Green, Brophy, and Bevan, excellent performances have been given of "Tannhäuser," "Lohengrin," "Cavalleria," "Hansel und Gretel," "Carmen," "Maritana," and the "Bohemian Girl."

GOOD FRIDAY CONCERTS.

The Queen's Hall Choral Society gave a good performance of "The Redemption," a work that yearly increases in favour as a suitable production for the Lenten season. The choruses were sung with exceptional precision and *verve*, none of the more dramatic points being missed, whilst in the Sanhedrim scene the denunciation, "For ages on your head shall contempt be outpoured," was delivered with a clearness, force, and intensity as startling as it was convincing. The freshness of the juvenile voices in the choir imparted special effect to the beautiful chorus "From Thy love as a Father" and to the massive "Unfold, ye portals." The solos obtained efficient interpretation from Madame Marie Duma, Miss Margaret Hoare, Miss Hilda Wilson, Mr. Ludwig (to whom was assigned the music of the *Saviour*), and Messrs. Iver McKay and David Bispham. The band earned hearty commendation. Mr. Edwin H. Lemare was at the organ, and Mr. Randegger conducted with his accustomed judgment.

At St. James's Hall the South London Choral Association secured applause for a firm and feeling rendering of Mendelssohn's noble Psalm "Judge me, O God," of "O Gladsome Light" (Sullivan's "Golden Legend"), and of oratorio excerpts, Mr. L. C. Venables ably conducting. Miss Ella Russell sang Mendelssohn's "Hear my Prayer" with devotional fervour, and the other soloists included Madame Hope Glenn, Miss Stanley Lucas, Messrs. Iver McKay and Foli. Mr. H. R. Rose played a couple of organ solos and Mr. Henry Bird was the accompanist.

At Queen's Hall in the evening a programme of miscellaneous sacred pieces was carried through by Miss Macintyre (heard to advantage in "Angels ever bright and fair"), Madame Belle Cole, Misses Hilda Wilson, Maud Sherman, and Grace Woodward, and Messrs. Henry Piercy and Bispham. Instrumental contributions were supplied by Miss Louise Nanney (violin) and Mr. W. S. Hoyte (organ).

ROYAL ACADEMY OF MUSIC.

On Wednesday evening, March 25, two acts of Mozart's "Le Nozze di Figaro" were given, in praiseworthy fashion, by students of the Tenterden Street Institution; but of course efforts of this nature, presented merely to invited guests, are not open to minute criticism. On Tuesday afternoon, however, the 31st of the same month, the usual terminal public Concert took place in St. James's Hall, and was unusually successful in an artistic sense. The commendation must be bestowed chiefly on individual students, as the programme did not include any work of a symphonic nature, though Sir Alexander Mackenzie had under his command a hundred well drilled orchestral pupils, nearly half of whom were of the gentler sex. The principal instrumental pieces were Mendelssohn's Pianoforte Concerto in D (No. 2), excellently played, as to the solo part, by Mr. Claude F. Pollard (Thalberg Scholar), and Rubinstein's brilliant Pianoforte Concerto in G (Op. 45), rendered with all needful energy by Miss Marguerite

Elzy (Erard Centenary Scholar). Miss Edith Byford and Miss Daisy Hansell (violinists), Miss May Mukle (violoncellist), and Miss J. Spicer, Miss Isabel Jay, and Mr. F. Baring Ranalow (vocalists) may all be encouraged to persevere with their studies.

The competition for the Norman Salmond Prize (limited to Yorkshire students) took place on March 30. The examiner (Miss Hilda Wilson) awarded the prize to Sarah A. Gomersall and commended Kate Somerset. The competition for the Sterndale Bennett Prize took place on the 16th ult. The prize was awarded to Lily West, and the examiners highly commended Isabel Coates and Florence Dawes.

THE SOCIETY OF ARTS.

A paper of considerable interest, entitled "Early English Organ Writers," was read by Mr. Burnham Horner, on the 15th ult., at the Society of Arts. Mr. Horner briefly reviewed the writings and peculiarities of a long list of musicians who had written for this instrument, the chief names mentioned being Orlando Gibbons, Henry Purcell, Handel, John Reading, Dr. Maurice Greene, Thomas Kelway, Jacob Kirkman, John James (who materially assisted Dr. Burney in his "History of Music"), John Travers, Henry Heron, William and Starling Goodwin, William Walond, Henry Burgess, Charles Avison, William Boyce, John Keeble (Organist of St. George's, Hanover Square, and the Ranelagh Gardens), John Stanley, Dr. Nares, Dr. Worgan (who enjoyed great popularity as a performer at the Vauxhall Gardens), Dr. Philip Hayes, James Hook (a notorious punster), C. F. Baumgarten (1754-1824), "to whom may be ascribed the first printed music with three staves"; Samuel and Charles Wesley, Dr. Crotch, Thomas Adams (a famous extemporaneous player), Jonas Blewett (compiler of one of the first treatises on organ playing), and John Whitaker, beyond whom the lecturer did not go. In conclusion, Mr. Horner said:—

"I have endeavoured to point out how enormous was Handel's influence over our composers, warping their minds and limiting their progress. Is it not so, in a large measure, in the present day? Is not everyone trying his best to go beyond his power to imitate a colossal genius like Wagner? Fortunately, there are some organ writers who strike out a line of their own, and there are some native composers who can measure their length with such foreign writers as Merkel, Widor, or Rheinberger. It is unfortunate that the general public is, to a great extent, disinterested in organ music. We have the best performers in the world, and our instruments can compare most favourably with other countries. One reason may be that it is not an easily accessible instrument; the other, that it demands very great labour on the part of the performer; it is also an instrument that exercises nerve power to a large extent. A pupil of mine was once practising by herself, the bellows being blown by a half-witted boy. Well, this lady was much troubled over a hymn-tune she was practising, and after much stumbling, a head popped round the corner, and the simple-minded boy said, 'You do not seem to get on well with that toon, mum. Could you do it better, if I was to whistle it over to you fust?'"

MUSICAL ASSOCIATION.

Mr. W. C. Banister was the contributor of the paper at the monthly meeting, on the 14th ult., of the Musical Association. The title of the discourse was "Music viewed from different standpoints," and its object may be described as a plea for tolerance of the opinions of others and a more comprehensive view of musical art. Mr. Banister dismissed the non-musician as one who formed his opinions by a mere glance from the one standpoint of a striking impression; but musicians were divided into many classes, of which the most distinct were the pedantic, the traditional, the comparative, the analytical, the vocal, and others whose judgments were biassed by prejudices and idiosyncrasies. In a happy simile the lecturer compared the art to a stately cathedral, the beauties of which, to be duly appreciated, must be viewed from many standpoints, both without and within. There was also much truth in the remark that we lost much enjoyment by ceaseless comparison of one work with another, even when they were by the same composer. From this cause also many early works suffered unmerited neglect. Speaking to the pedantic, the lecturer prettily said: "Theory, rules, grammar must be . . . but who of us will parse a love-letter that comes to us, and a composer speaks to us from his heart." Rules were not for musicians any more than the moral law was for the well-behaved, not that he would imply that students were always misbehaved. In conclusion, he asked his listeners to abandon all individual standpoints and to be slow to reject even that with which they had no sympathy. Mr. Otto Goldschmidt, who occupied the chair, warmly supported Mr. Banister's views, and, in fact, so much harmony prevailed that there was practically no discussion.

TWO NORTHERN MUSICAL FESTIVALS.

From year to year we have had to record the advances made by the annual music Competitions and Festivals held at Kendal, under Miss Wakefield's guidance. This year the "Wakefield" Festivals have received the sincere flattery of imitation, and the neighbouring County of Cumberland has begun a friendly rivalry by instituting a Festival of its own, on very similar lines. The Kendal meeting, which took place on the 14th, 15th, and 16th ult., showed some wholesome development. The number of entries was larger than ever. There were twenty-nine more choirs taking part than at the 1895 Festival, and the number of individuals competing came up in the aggregate to no less than 1,177. The first day was given up to youthful competitors. As usual, the sight-singing—always an important feature on these occasions—was remarkably good, though perhaps the highest level was reached in the adult competition on the third day, when the young lady who received the first prize sang correctly the most difficult test the judge, Mr. McNaught, was able to put before her. In the solo competition fourteen singers under sixteen years old sang Sullivan's "Birds in the Night," the majority singing with a refined feeling that older singers might have envied. The winner of the first prize, Marion Titterington, had all the charm of childlike unconsciousness together with genuine artistic expression. The juvenile choirs and the two-part sight reading also produced some excellent results. The day's proceedings were wound up with a Concert, in which all the choirs united in a performance of Facer's children's cantata "Red Riding-Hood's Reception," under Miss Wakefield's conductorship, the soloists being all children, of whom Amy Prill and C. Hudson deserve especial mention. The zest with which the tuneful choruses were sung was quite delightful. The second day was for vocal soloists and instrumentalists. The judges in the former branch were Miss Lucy Broadwood and Mr. George Murray, and Miss Broadwood added to the value of the adjudications by the helpful remarks she volunteered on the singing. The tenors and basses were strikingly good, and those who went expecting some amusement at rustic attempts to sing so difficult an air as "O ruddier than the cherry" were disappointed. As for the tenors, it need only be recorded that they elicited a compliment on the score of modesty and absence of self-consciousness to prove that they were not of the ordinary type. The instrumental competitions, of which Mr. Henry Bird was the judge, furnished a new departure. Considering the "long felt want" of a more extended practice and greater appreciation of orchestral music in this country, the establishment of a class for "village orchestras" was a most interesting experiment. It was a decided success, three little bands appearing to play two Bourrées by Handel. The first prize went to Sedbergh, for a performance characterised by remarkable neatness and delicacy, while the Windermere band came in a good second, playing the pieces set with capital tone and force. The subjects of the string quartet and pianoforte trio competitions were perhaps not quite as happily chosen with a view to testing the *ensemble* of the players as might be. The former was a Minuet and Trio by Mozart, the latter, the well known "Gipsy Rondo," from Haydn's first Trio, and the performances showed

that both works had been assiduously rehearsed by the amateurs who took part. The evening of the second day was taken up with a Concert that might be regarded as a dress rehearsal of that of the following night, and does not call for detailed notice. It proved much more popular than when the plan was first adopted a year ago, and the hall was well filled. The busiest of all the three days was the last, when the adult choirs had their turn, and there were no less than sixty-three entries in the five classes, beside the sight singing for individuals. The singing of the female choirs called forth warm praise from the judge, Mr. McNaught, on the score of enunciation. As he amusingly put it, a special prize of £2 for enunciation had been awarded, and all Kendal and district had been working hard for good enunciation, which showed how cheaply that quality could be got. In the male-voice choirs the excellence of the "blend," a difficult thing to obtain, was conspicuous in the best of the competitors. The next class was for choirs from the small villages of the district, a restriction that gives the small populations a chance. Farrant's anthem, "Lord, for Thy tender mercies' sake," was sung with varying degrees of technical perfection, but with a very general appreciation of the dignity of the music and a careful avoidance of all fussiness or exaggeration of expression. In the Village Choral Societies' Class each choir was to be prepared to sing any portion of Gluck's "Orpheus," chosen by the judge on the day, and in addition to go through a simple exercise in four-part sight reading, so that the test was as thorough as could be devised, and involved much more general musicianship than is required for the mere preparation of a set piece. In former years the chief prizes were won by the greatest aggregate of marks, but on this occasion the prizes for the test piece and for the sight singing were kept entirely separate, a change the wisdom of which may be questioned. The interest of the event culminated in this last competition and that which followed, the Leslie Madrigal competition, for which a challenge shield is awarded. An almost cruelly severe test was afforded in Benet's "Flow, oh my tears," and it brought forth some remarkably good performances. When the extreme difficulty of singing a sustained *pianissimo* in unaccompanied music is borne in mind, the success of the Sedbergh choir in obtaining fifty-six marks out of a possible sixty was a wonderful achievement. Nor was it only technically good, but the tender melancholy of the piece was exactly caught. After the sight reading, to which reference has already been made, the Festival ended with a Concert, the first part consisting of Gluck's "Orpheus," given with judicious cuts. The soloists were the Countess Valda Gleichen, Miss Evangeline Florence, and Miss Lindsay Currie; while in the miscellaneous second part Miss Wakefield and Mr. Kennerley Rumford also sang solos. Between the parts the prizes were given away by Countess Bective, who took the place of Sir John Stainer. The result of the Novello Prize, for the greatest aggregate of marks in all classes, was announced, Sedbergh and Windermere having in the event to share this important distinction. Miss Wakefield conducted the Concert with characteristic energy and ability, and, as the ruling spirit of the event, may be heartily congratulated upon the success of the eleventh year of these Festivals. That over a thousand persons within a radius of fourteen miles from Kendal should be induced to diligently practise good music of all kinds, cannot but improve their taste as well as their executive powers.

The Carlisle Festival, which took place on the 17th ult., could not be expected to rival its neighbour, being the first of its kind in the district. But it was a promising beginning, and, as regards actual achievement, presented many points of high excellence. The children's choirs showed much room for improvement in expression, intonation, and general musicianly feeling; but the sight singing of a choir of boys from a Carlisle Board School was very satisfactory, as was that of the choir who won the prize in the class for adults, and who sang the test supplied them with almost absolute accuracy. The small number of entries was unfortunate, as in several classes there were "walks over"; but this will doubtless be remedied on a future occasion, as the Festival becomes better known. A church choir gave a reading of Macfarren's anthem "The Lord is my Shepherd" that was in every respect excellent; and the choir of a Congregational Chapel sang Sullivan's "I will sing of Thy power" with admirable force and expression. The difficulty of finding material in small villages was illustrated by the singing of a choir from a small village under Skiddaw, whose enthusiasm got the better of their discretion, and led to some bad tone and defective intonation. In the most important class for choral societies, Bishop's "Fisherman's Good Night" was really admirably sung by the winning choir, the Wetheral and Corby Society, to whom Mr. McNaught awarded no less than fifty-six marks out of a maximum of sixty. In a quartet competition there were only two entries, but both quartets sang Macfarren's "The Miller" with capital force and spirit. The performance of the winners, who also hailed from Wetheral, was characterised by remarkable finish and ease. The Festival ended with a Concert, at which the competing choirs were united and sang several pieces under Mr. McNaught's very expressive conducting, with a force and beauty of tone indicating what fine material exists for a capable chorus in the neighbourhood of Carlisle. The prizes were given away by Miss Wakefield, who was introduced by the Bishop of Carlisle, and whose presence on the occasion had an appropriateness that was very obvious. Certainly the promoters of the Festival, among whom must be singled out Mr. Hodgson as its honorary secretary and originator, have no reason to be discouraged at the result of their first effort, and it is satisfactory to learn that preparations are being made for its repetition a year hence.

THE CHORAL SOCIETIES OF BERLIN.

(From a Correspondent.)

In a former notice I gave some account of Berlin's musical life; the general character of that account precluded me from dealing at any length with the constitution and achievements of the various choral societies, considered separately.

Choral singing in general is not cultivated to the same extent in Germany as it is in England, and the choirs are in many respects inferior to ours. Too often there is a lack of freshness in the voices, especially the sopranos, and in some choirs it is apparently the rule that no ladies under fifty years of age should be admitted. This is detrimental to a good balance of sound. Another point in which Berlin compares unfavourably with London is that, as a rule, the best vocalists available are not engaged for the solo parts; consequently, in attending the performance of an oratorio, one is frequently compelled to listen to the efforts of more or less inexperienced singers; the fact being that the vocal energy of Germany is almost entirely directed towards the operatic stage. In spite of these and other detractions, there are several choral societies in Berlin which do excellent work and bring a great deal of enthusiasm to bear on their various productions; this is principally due to the excellence of individual conductors, to whom I shall presently refer. Several of the societies have been in existence a great number of years, and it is interesting to observe their progress and the curving line of their reputation. The Sternscher Verein, for instance, was at one time very good indeed, and after a period of slackness is improving again under the untiring care and energy of Professor Friedrich Gernsheim.

The order of things demands that I should first say something of the Singakademie, which is the oldest established institution of the kind in Berlin. It was founded in 1791 by Carl Fasch, a teacher and composer of some reputation at that time, and its original object was the private performance of sacred compositions by Fasch himself. For the first two years the meetings were held at a private house, the original members numbering only twenty-seven. In 1793 a room at the Royal Academy of Arts was granted to the Society for its practices, but it was not until eight years afterwards that regular public performances began to take place; and it was only in 1827 that the building which bears the name of the Society was completed. The Singakademie has exercised an important and most beneficial influence upon the music world of Germany, and has done much to foster the knowledge of

Handel's works throughout the country. Bach's "St. Matthew" Passion was first performed in 1829 with Mendelssohn as conductor, and since that date it has been annually given. Fasch, the founder, died in 1800, and it is somewhat remarkable that the conductorship has only changed hands three times since Carl Zelter was appointed at the commencement of the century. The latter was succeeded by Carl Rungenhagen, he by Eduard Grell, who in turn gave place to Martin Blumner. Mendelssohn never held the post of permanent conductor, though an attempt was made to bring it about. The old tradition as to the singing of sacred music only is still adhered to by the Society.

The Sternscher Gesangverein was founded in 1847 by Julius Stern, and "Elijah" was given at the inaugural performance in the October of that year. The list of conductors associated with this Society comprises such well-known names as Stern himself, Stockhausen, Max Bruch, Rudorff, and Gernsheim. The Society is very energetic in the production of modern German works, and amongst those performed, since Professor Gernsheim undertook the direction, may be mentioned Vierling's "Constantia," Max Bruch's "Feuerkreuz," Hegar's "Manasse," and Gernsheim's "Ein Preislied." Brahms's name frequently figures upon the programme, and Verdi's "Requiem" was recently given. The choir numbers, at the present moment, 280, and public performances are given three or four times during the winter.

The Cæcilien Verein, founded in the early sixties, is another important Society; it is under the direction of Herr Alexis Holländer. The three Societies mentioned above are the oldest in Berlin, and have had the greatest influence; but in addition to them must be mentioned the Philharmonic Choir, which, founded as recently as 1884, has, under the able direction of Herr Siegfried Ochs, made a considerable reputation for itself.

Although hardly coming under the denomination of choral societies, since their programmes frequently contain no choral work, one can hardly conclude a review of this kind without a brief allusion to the Wagner Verein and the Symphony Concerts of the Royal Opera Orchestra.

The Berlin Wagner Verein, to judge from one or two recent programmes, exists for the purpose of performing works by any composer other than Wagner; its concerts, however, are frequently of great interest, and take place twice every winter under various conductors.

Every winter a series of Concerts is given by the Opera Orchestra, and Herr Weingartner, who may be looked upon as a conductor of the first rank, has raised the standard of these performances to a very high level; choral works are often given, amongst them every year the Choral Symphony, which receives, as a rule, a very fine interpretation, at any rate from the orchestra.

REVIEWS.

The Day School Hymn-Book. With Tunes. Edited by Emma Mundella. [Novello, Ewer and Co.]

Wherever we see Miss Mundella's name we expect good, sound, earnest work, and in the book before us we find it. Her wide experience, both as teacher and musician, eminently qualified her for the task of editing a work suitable to all grades of schools, both of boys and girls—a task, by the way, by no means of the easiest, either from a musical or literary point of view. The hymns are in various styles, and in nearly every case suitable to children. Of course there are the old favourites of Keble, Lyte, Bishop Ken, Mrs. Alexander, Watts, Wesley, and Ellerton, the more modern school being represented by Palgrave, Whittier, and others. A novel feature in the book is the introduction of French and German hymns, some of them, especially the old French, very beautiful. These must prove most useful in many of our larger and more advanced schools for girls, where the study of modern languages plays so important a part. The Latin hymns are better known; but we doubt if the old "Veni, Sancte Spiritus," has ever had a more felicitous setting than Sir Arthur Sullivan's "Lacrymæ." In fact the tunes are, almost without exception, well chosen, both for their intrinsic value and their adaptability to their respective words. We have the old-fashioned favourites of Boyce, Webbe, Lawes, &c.; the fine old German Chorales, without which no tune-book can be complete; and the modern style of tune which appeals to most of us so strongly, in some cases so tenderly—tunes by Parry, Sullivan, Stainer, Barnby, Dykes, Hopkins, and Smart. These are so exquisitely suitable, so artistically wedded to their words, that in most instances no improvement seems possible. One can so vividly imagine the elder classes singing Dr. Parry's beautiful setting to Hymn 6, and the evident delight with which the little ones pick up Sir John Stainer's "Little Pilgrim's Song" (No. 42). Then there is the more masculine element in Sir Joseph Barnby's "Bideford" (No. 62), and Dr. Bridge's most appropriate setting of Miss Mattheson's "How shall we worship Thee, O Lord." The harmony of the older tunes is distinctly in good taste; it is not so trite and old-fashioned as to weary the young singers, or so modernised as to be inconsistent with the old melodies. The arrangements from great masters have been most carefully chosen—it would be difficult to find objection to Schubert's lovely melody being wedded to such appropriate words as Hymn 76, or Schumann's to Hymn 89. The book is, in fact, one of the very best we have seen for schools of all classes; and one cannot help feeling the deepest regret that she, who has accomplished her task so thoroughly, so nobly, should not have lived to witness its well-merited success.

Novello's Part-Song Book. Nos. 738-750. [Novello, Ewer and Co.]

The excellence of this series is fully maintained by recent additions. Robert Burns's delightful little poem "A red, red rose" is charmingly set as a four-part song by J. Varley Roberts, in No. 738; and a no less attractive setting by the same composer of Sir John Suckling's well-known lines, "I prithee send me back my heart," will be found in No. 739. No. 740 is a melodious evening hymn by Jacques Blumenthal, admirably adapted for use in the home where there is musical ability. The same composer provides the three following numbers, the first of which is a vivacious setting of Herrick's "Gather ye rosebuds," and the second a part-song for five voices of considerable individuality, entitled "The loyal lover," the words of which have been taken from a manuscript of the time of Henry VIII. The third, called "The Butterfly," words by Thomas H. Bailey, is an extremely bright and attractive ditty. No. 744, dedicated to and composed expressly for the Guildhall School of Music by Orlando Morgan, and entitled "Good Night," is a pleasing example of its class. Of No. 745 it is sufficient to say that it is the song of "Victory," from Henry Purcell's "King Arthur." Conductors may be cautioned against taking this spirited music too fast, as otherwise the choristers will get into difficulties in which they have to repeat several times the words "They fly." The experience of Eaton Faning in choral training always enables him to write effectively for voices, and his skill is well shown in the "Song of the silent land" (No. 746), which is provided with *ad libitum* accompaniment for violin, violoncello, harp, and organ. The attention of antiquarian musicians will doubtless be attracted to No. 747, "Upon my lap my sovraigne sits," by Martin Peerson, 1620. This has been taken from "Private Musicke; or, the First Booke of Ayres and Dialogues, containing Songs of several sorts, and being Verse and Chorus is fit for Voyces and Viols." It has been carefully edited by Lionel Benson, and is an interesting specimen of the music of the seventeenth century. The spirit of P. B. Shelley's poem "Widow Bird" has been cleverly caught by Charles Wood in No. 748. No. 749 is a melodious four-part song by G. Bailey Vicars, entitled "Evening breezes." No. 750, by C. Hubert H. Parry, acquires peculiar distinction from being the tribute of this musician to the memory of the late Lord Leighton and Sir Joseph Barnby. It consists of a setting of the 123rd stanza from Tennyson's poem "In Memoriam," and is written for four voices. It is a very fine specimen of modern choral writing, and its conclusion is simply exquisite in its pathetic tenderness.

L'Orgue de Jean Sébastian Bach. Par A. Pirro. [Paris: Librairie Fischbacher.]

This is a volume of considerable interest. It deals not only with the great Cantor, but also with his predecessors, with the men whose precious merit it was "to prepare the way for Bach." Such a statement, as our author well reminds us, neither lessens their merit nor that of Bach. It is only by studying the predecessors of men of genius that one can really appreciate their wonderful achievements; the lower peaks of the Alps help the eye to measure the highest points. And the greater the immediate predecessor of genius, the greater does that genius appear. Buxtehude and Mozart enhance the glory of Bach and Beethoven. In speaking of Frescobaldi, M. Pirro reminds us of an interesting fact: Bach copied the whole of that composer's "Fiori musicali"; the precious copy (104 pages) is now preserved in the Royal Institute of Sacred Music at Berlin. In the notice of J. J. Froberger, our author treats as a ridiculous fable the story of that composer thankfully accepting the post of organ-blower at Westminster Abbey. Fact is sometimes stranger than fiction; anyhow the story came from foreign, not from English source. M. Pirro does not pretend to have discovered Bach. Dr. Spitta has written at length concerning the composer and his music; but the subject is practically inexhaustible, and our author has found, and men of generations to come may still find something new to say about him. The account given in this volume of the master's early fugues, in which weakness, the result of inexperience, can be traced, may prove of some consolation to young composers who gaze with despair at the fruits of his riper years; Bach did not come into the world a full-fledged genius. We have referred to Bach copying a work of Frescobaldi's. Our author farther on in his book shows by some interesting examples the result of that close study. And M. Pirro is evidently a well-read musician. In connection with the chromatic element which formed a special feature of Frescobaldi's music, he refers to various composers who had been influenced by the old Italian master. We find, by the way, a quotation from one of Kuhnau's Biblical Sonatas, works of great interest, yet little known. Dr. Spitta refers to them in his "Life of Bach," and his quotations and descriptions certainly create a desire to know more about them. As a Frenchman, M. Pirro naturally refers to the attention paid by Bach to French composers. The master, in his youthful days, actually copied a Suite by Grigny, organist at Rheims, and another one by Dieupart. He was also acquainted with the works of Marchand, Nivers, d'Anglebert, and Fr. Couperin. With regard to these latter M. Pirro, however, remarks: "Je doute que, par leur valeur intrinsèque, ces compositions, malgré le tour amusant de quelques-unes (par exemple, les pièces descriptives de Couperin), aient pu retenir longtemps son attention; Bach ne pouvait rien apprendre de leur technique, parfois enfantine: il sut tirer parti de leur qualités accessoires."* The section entitled "La Registration et les Ornements" is full of valuable imformation. With regard to ornaments we are reminded that Bach, in copies of his own works, made variations in the ornaments. Hence, although he has left explanations of his *manières*, M. Pirro wisely observes that "il ne faudrait affecter une rigueur excessive à ce sujet." This book has a preface from the pen of the distinguished organist and composer, M. Charles M. Widor, which is instructive and, at the same time, entertaining. Let us give one example of the latter quality. He is speaking of variety of tone in playing the organ, and adds: "Est-il rien de plus insupportable qu'une improvisation à quatre parties cheminant monochrome, cahin-caha, sans volonté, sans repos, sans contraste, sans architecture, sans commencement, sans milieu et sans fin? un macaroni au fromage!"†

* "I doubt whether their intrinsic value was sufficient to attract Bach's attention for long; and, notwithstanding that the tricks in some (as, for instance, the descriptive pieces of Couperin) are amusing, Bach could learn nothing from their technique, often childish; he knew how to take advantage of their accessory qualities."

† Is there anything more detestable than a four-part improvisation moving along in monochrome, dreary fashion, *sans* character, *sans* rest, *sans* contrast, *sans* architecture, *sans* beginning, *sans* middle, and *sans* end? a *macaroni au fromage!*

English Minstrelsie. A National Monument of English Song. Collated and edited, with Notes and Historical Introductions, by S. Baring Gould. The airs arranged by H. F. Sheppard, F. W. Bussell, and W. P. Hopkinson. [Edinburgh: T. C. and E. C. Jack.]

Having completed their series of volumes dealing with Scottish and Welsh "Minstrelsie," these enterprising publishers have turned their attention to the predominant partner of the great British firm, and commenced the issue of a companion work to the two just named, which, when complete, will consist of eight volumes and contain over 300 songs. The collection will differ to a certain extent from others, in that, while containing well-known and favourite songs, such as "Cherry Ripe," "The Wolf," and so on, it will also comprise many folk-songs that have been taken down from the mouths of the peasantry. As the authors of this work have already been associated in the production of two previous collections of English folk-song (both of them have been reviewed in these columns) every music-lover must by this time be aware that these gentlemen have been the means of preserving quite a large number of characteristic examples of native lyrical skill, which but for their efforts would have been lost to us for ever. The store of ditties they were able to accumulate was, however, far from being exhausted by the publication of "Songs of the West" or the subsequent "Garland," so that subscribers to "English Minstrelsie" may reasonably hope to come into possession of treasures that have not yet been submitted to the ordeal of print or public approval. As far as a perusal of the earlier volumes justifies judgment, it is possible to sympathize to a certain extent with the attitude of critics who have already pointed out that in "English Minstrelsie" neither of the classes appealed to find their wants entirely satisfied. But the authors have obviously tried to satisfy Peter without offending Paul; in other words, they have catered for the conscientious collector without forgetting the claims of the mere amateur. Such a task being as difficult as it is praiseworthy, its success must be measured from both standpoints. And so judged, we are of opinion that the authors of "English Minstrelsie" are entitled to a verdict of acquittal.

Suite from the Music to Shakespeare's "Romeo and Juliet." By Edward German. Pianoforte arrangement for four hands by the Composer. [Novello, Ewer and Co.]

This arrangement of the orchestral score for concert use of the expressive and charming music written for Mr. Forbes Robertson's production in September last of Shakespeare's immortal love-story, will doubtless be welcomed by a large number of pianists, and specially by those who witnessed the performance of the play at the Lyceum. The Suite—which, by the way, was played for the first time at one of Mr. Newman's Sunday Afternoon Orchestral Concerts at the Queen's Hall on March 29—consists of the Prelude, Pastorale, Pavane, Nocturne, and Dramatic Interlude. The Prelude opens with what may be termed the "Death" theme, which is soon followed by the "Love" motive. After some development, a quick and vigorous section is suggestive of the fight in Act 1 and the ill-feeling which exists between the Capulets and Montagues. Subsequently the love theme returns, and the movement ends with the ominous repetition of the "Death" motive. The Pastorale was written to precede Act 2, and at once captivates by the grace and melodiousness of its opening subject. The scene of the dance at Capulet's reception was one of the most attractive portions of Mr. Robertson's production, and the audience was seldom content until the piquant Pavane had been repeated, and to not a few music-lovers it will doubtless be the favourite number of the Suite. The Nocturne is, of course, concerned with the stolen interview between *Romeo* and his young bride. The music is essentially refined, but at the same time appropriately impassioned; a most effective climax being attained towards the close of the number. In the Dramatic Interlude the composer has ascended to higher ground, and the character of the movement is genuinely tragic. The "Death" and "Love" themes play important parts, and a dirge-like march theme adds impressiveness. It is not always that composers, when condensing their scores for use in the home, take into

consideration the genius of the pianoforte or the abilities of average pianists; but in this instance the capacities of each have been duly observed, and the pianoforte arrangement, while cleverly preserving many characteristics of the orchestral score, secures the *maximum* effect with the *minimum* of difficulty.

The Philosophy of Voice. By Charles Lunn. [Baillière, Tindall and Cox.]

A BOOK which has attained its eighth edition may be said to have passed beyond the pale of criticism. The present edition, however, has been enlarged and contains many quotations of value, and every work that calls attention to the necessity of mental culture is to be welcomed. Mr. Lunn seems to have little faith in the abilities of modern singing masters, and says that "two thousand nine hundred and thirty-six years ago they knew better." Mr. Lunn's experience is larger than ours; but, judging from results to-day, we believe that the knowledge and ability to train voices are at least as great now as they were in the somewhat remote year referred to. Neither do we believe that the old Italian method of voice production is a "lost art." As a matter of fact, the fashion of formal florid flights has passed away and so the capability to perform them is no longer cultivated to the extent it was in the days when Rossini wrote, and, as executive facility was one of the most distinguishing features of the old Italian school, the cry has gone forth, accentuated by the headshakings of our grandparents, that singing is a "lost art." When, however, the reputation of vocalists shall depend upon the number of notes produced per second we may rely upon the "lost art," so called, being found. But we do not yearn for that time.

Novello's Octavo Anthems. Nos. 511-519. [Novello, Ewer and Co.]

No better proof of the high standard of efficiency attained by our church choirs can be adduced than the high-class nature of the music of this series, which, to judge by its rapid extension, meets an increasing demand. In No. 511 will be found a sympathetic setting by Hamilton Clarke of Psalm 137, which contains a well-written portion for solo quartet or semi-chorus. The 5th, 6th, and 9th verses are omitted, the personal element being thus eliminated and the anthem being pathetically concluded with the last words of the 8th verse.

No. 512, "My Beloved spake," is a very interesting example of the genius of Henry Purcell. It is from an autograph score in the British Museum, and has been carefully edited by John E. West, who has described in footnotes the apparent mistakes in the original MS. which he has corrected in the present edition. The text consists of five verses from Chapter II. of "The Song of Solomon," and the work, which consists of eighteen pages, begins with a symphony of twenty-nine bars, the first of which differ from other published editions. The opening vocal parts are written for a counter-tenor, tenor, and first and second basses. At page 8 these give place to the usual four-part chorus, which is, however, on the next page succeeded by a "verse" section for alto, tenor, and first and second basses. Subsequently there is a tenor solo, the sopranos not being again called upon until the *Finale* is reached. Several instrumental interludes divide the sections and admirably prepare the way for the various changes of sentiment of the text. The spirit of this is reflected with remarkable fidelity in the music, which is dignified, vigorous, and impressive.

"Praise the Lord, O my Soul" (No. 513), is a verse anthem for six voices and chorus, and is not only one of the finest compositions in this form left us by Henry Purcell, but for lofty design and massive grandeur is unsurpassed in church music. This edition has been edited by Professor J. F. Bridge, who conducted its performance at the Purcell Centenary celebration in Westminster Abbey on November 21 last. "Thy Word is a Lantern" (No. 514) is another fine anthem by our great national composer, and has also been edited by Professor J. F. Bridge. It is, however, of less ambitious design than the preceding example, being only written for three voices, counter-tenor, tenor, and bass, and the usual four-part chorus. Purcell's intuitive appreciation of dramatic effect is noticeable in the setting of the words "Quicken me, O Lord." No. 515, "Through Peace to Light," by J. H. Roberts, is a setting of a sacred poem by Adelaide A. Proctor, with Welsh words by the Rev. W. Williams. The composer has caught the spirit of resignation which permeates the text and the music, which is written for four parts with an independent organ accompaniment, and makes no special demand on the vocalists, save at the close where the ascent, *pianissimo*, to the G above the treble stave is required to give the concluding cadence its due effect.

No. 517 is an anthem for Harvest Festivals by Professor Bridge. It would be highly effective even with a small choir; it is broad in style, fairly easy, and the *verse* parts are confined to tenor and bass. The middle movement is particularly flowing and beautiful.

Nos. 516, 518, and 519 are by Edgar Pettman, and respectively consist of an easy and tuneful Christmas anthem, "There were Shepherds"; "The Miserere," set to two chants suitable for congregational use; and an anthem for harvest festivals of a bright and genial character, entitled "I will open rivers in high places." The last-named has a solo for a bass voice and an effective four-part chorus.

Solemn March. By George Miller. Arranged for Pianoforte Solo and Duet from the Military Band Score by the Composer. [Novello, Ewer and Co.]

THIS march, composed by permission of Princess Beatrice as a tribute to the memory of the late Prince Henry of Battenberg, at whose funeral it was played, is an earnest and musicianlike composition of considerable interest. Effective use is made of a ground bass in association with the first subject, and the impressive nature of the music is well sustained throughout.

FOREIGN NOTES.

ATHENS.—During the recent gathering in connection with the Olympic Sports, the hymn composed for the occasion by Spiro Samara was performed at the Stadion by 400 singers with good effect.

BARCELONA.—A series of Concert performances, including portions of Wagner's "Nibelungen Tetralogy," has just been given here, under the direction of Señor Nicolau, with a success scarcely to be looked for amongst a Spanish audience.——A new operetta, "El Señor Corregidor," by the popular composer, Alfredo Chapi, bids fair to have a long run at the Eldorado.

BERLIN.—Operatic performances are to be given at the Krollsche Theater by the *personnel* of the Royal Opera during the period from the 15th inst. to September 15. It is announced that the theatre in question has been purchased by the crown for the sum of two and a half millions of marks.——Herr Heinrich Barth, the excellent pianist, well known in England, celebrated, on the 1st ult., the twenty-fifth anniversary of his professorship at the Berlin Hochschule.——The bi-centenary of the existence of the Berlin Royal Academy of Arts is to be celebrated this month by a Musical Festival, under the direction of Dr. Joachim, comprising, on the 5th inst., a grand Concert in the Sing-Akademie; on the 7th inst., a performance of Herr Max Bruch's oratorio "Moses," and on the following day a final Concert at the Sing-Akademie.

BRUSSELS.—At the Theatre de la Monnaie, the season of which closes early in the present month, performances were given last month to full houses of "La Vivandière," as well as of "Tannhäuser" and "Lohengrin," with M. van Dyck in the titular parts of the two latter. The excellent Concerts of orchestral and chamber music instituted by M. Ysaÿe have likewise met with a fair share of success during their present first season. At an extra Concert, given by M. Ysaÿe on the 2nd ult., M. Adolphe Samuel's remarkable oratorio "Christus" was produced for the first time in the Belgian capital, when it met with an enthusiastic reception, the performance proving, indeed, one of the principal events of the season.

BUDAPESTH.—An opera, "A Falu Rossza" ("The village vagabond"), by Jenö Hubay, was produced for the

first time last month at the National Theatre. The new work is essentially Hungarian in character, and pleased greatly, especially in its lyrical portions.

Carlsruhe.—Smetana's comic opera "The Bartered Bride" was brought out at the Court Theatre last month for the first time, under Herr Mottl's direction, and received with high favour, Frau Mottl sustaining the principal lady's part.

Cassel.—Zeller's operetta "Der Obersteiger" was produced for the first time at the Hof-Theater, on March 26, and received with much favour.

Cologne.—Herr Engelbert Humperdinck's latest composition—viz., some incidental music to a drama, entitled "Der Richter von Zalamea," has recently been performed here for the first time and greatly applauded.

Copenhagen.—One of the most important events of the season here was the series of Concerts announced to be given, from the 24th to the 28th ult., by the Berlin Philharmonic Orchestra, under the direction respectively of Dr. Muck (of Berlin), Dr. Hans Richter, M. Ed. Colonne (of Paris), Edvard Grieg, and Professor Mannstaedt.

Eger.—The distinguished musical amateur, Rudolph Freiherr von Procházka, gave an interesting performance here recently of portions of a music-drama from his pen, entitled "Clytemnestra," the libretto of which is an adaptation by him of the "Agamemnon of Æschylus."

Florence.—The first representation in Italy took place, on March 26, at the Pergola Theatre here, of Mr. De Lara's opera, "Amy Robsart," the composer himself being present. The work met with an enthusiastic reception on the part of a distinguished audience, the composer being called before the curtain some twenty times during the three acts.—— Camillo Baucja is the name of the "artist" who last month accomplished the feat of actively "presiding" at the pianoforte for forty-six consecutive hours with selections from "Cavalleria Rusticana," "Faust," "Carmen," and other operas. The performance is claimed to have been a "record" one. May it long remain so!

Frankfort-on-Main.—A one-act comic opera, entitled "Trischka," was brought out at the Stadt-Theater last month with much success. The composer is Herr Meyer-Helmund, and the libretto deals with an adventure assigned by tradition to the famous dancer Maria Taglioni, who, falling into the hands of the daring but chivalrous bandit chief Trischka, regained her liberty and valuables by an impromptu demonstration of her inimitable art.——In the sale by auction, held here last month, of autographs formerly in the possession of the Brentano family, twelve letters by Beethoven were acquired for the Beethoven Haus, in Bonn, realising the sum of 3,990 marks.

Hamburg.—A great-grandson of Sebastian Bach, and grandson of Philipp Emanuel Bach, introduced himself to a select audience last month at the Tonkünstler-Verein, in the capacity of composer and pianist. Herr Hermann Bach, who has hitherto resided in Frankfort, and who appears to be an able pianist and *improvisateur*, intends, it is said, to establish himself in Hamburg as a musician.

Heidelberg.—A curious and interesting instance of the international character which the Wagner-cult has assumed is furnished in the series of Lectures on the "Nibelungen Tetralogy," recently given here by the well-known Portuguese pianist, José Vianna da Motta. The lectures, accompanied by an illustration on the pianoforte, were intended as an introduction to the forthcoming Bayreuth performances, and met with much appreciation.

Liegnitz.—The musical Festival originally planned for the first week in last month will actually take place from the 4th to the 7th inst., a notable feature in the programme being the performance twice over, on two consecutive days, of Tinel's oratorio "Franciscus." Frau Strauss-Kurzwelly, Herr Kronberger, and Professor Kühn will be the principal solo vocalists.

Lisbon.—A project, supported in influential quarters, has been set on foot here for the establishment of a national Portuguese Opera. According to our contemporary *Amphion*, the project has a good chance of being realised. Native executive artists have undoubtedly come to the fore of recent years, and as for the composers, an establishment such as contemplated may bring them forward likewise.—— Señor Sarasate gave a series of Concerts recently at the San Carlos Theatre to enormous audiences.

Madrid.—Herr Kogel, the Frankfort capellmeister, who has just conducted two Symphony Concerts here with immense success, has accepted an engagement to conduct a series of performances with the Madrid Orchestra in the principal towns of Spain and Portugal during the present month.

Mannheim.—The first performance, at the Court Theatre, of Herr Felix Weingartner's opera "Genesius" was announced to take place on the 19th ult. The composer has been superintending the final rehearsals.

Mayence.—A comic opera, "Die Fürstin von Athen," by the late Friedrich Lux, the whilom excellent Mayence capellmeister and organist, was produced here for the first time last month, under Herr Steinbach's direction, and very favourably received.

Monte Carlo.—The late César Franck's posthumous opera, "Ghiselle," the instrumentation of which had been completed by several of his pupils, was successfully performed here, on the 6th ult., to a distinguished audience, including the Prince of Wales.

Milan.—A brilliant success was achieved by the first performance, on the 1st ult., at La Scala, of a new opera, "André Chénier," by the young Maëstro Umberto Giordano, the composer of "Mala Vita." The libretto, from the pen of Signor Illica, deals with a tragic episode during the period of the great French Revolution, the work being divided into four acts, the first and last of which proved the most successful. Genuine enthusiasm, however, prevailed throughout the performance, the composer being recalled many times, as were also the principal vocalists, Signora Carrera, the tenor Borgatti, and the baritone Sanmarco.

Munich.—Herr Alfred Reisenauer made his first appearance here last month, and, as everywhere, gained the highest appreciation. The distinguished pianist proceeded from here to Russia, where he is to give a series of Concerts previous to his visit to London in June.——In view of the enormous attraction exercised by last year's similar undertaking, the directors of the Royal Opera have just published a fresh scheme of special performances of opera, to take place during the months of August and September next, including works by Mozart, Beethoven, and Wagner. The Wagner performances are to take place at the Royal Theatre, and will comprise "Rienzi," "Der fliegende Holländer," "Tannhäuser," "Lohengrin," "Tristan und Isolde," and "Die Meistersinger." At the same theatre will be given "Fidelio," preceded by the festal play "Die Ruinen von Athen," with Beethoven's music. The Mozart representations will take place at the Royal Residenz Theater, when last year's admirable performances of "Le Nozze di Figaro" will be repeated, while "Don Giovanni," entirely in accordance with the actual score used by the master at the original (Prague) performance, and with his own scenic directions, will also be given. The latter should prove a particularly welcome addition to the scheme to many amateurs.——Court-Capellmeister Röhr, of Mannheim, has accepted a conductorship at the Royal Opera, in conjunction with Herren Richard Strauss and Franz Fischer; Capellmeister Levi having obtained leave of absence for an indefinite time on account of ill-health. Herr Richard Strauss has nearly completed a new orchestral composition to which he has given the distinctly unconventional title of "Thus spake Zarathustra."

New York.—A diamond tiara, valued at upwards of a £1,000, was presented to Madame Nordica, on the stage of the Metropolitan Opera House, between the first and second acts of "Lohengrin," on the 16th ult. It had been subscribed for by about five hundred music-lovers of New York, each subscription being limited to two pounds, in recognition of the celebrity and popularity which this American-born *prima donna* enjoys.

Prague.—On the 15th ult. Ambroise Thomas's "Mignon" was revived at the National Opera House. Miss Otilie Dvorákova interpreted the title *rôle* with great success, her fresh, full, well-trained voice and sympathetic and natural acting gaining the complete approval of the audience as well as of the press.

Regensburg.—Two complete performances of Beethoven's Ninth Symphony, separated only by one hour's interval, were given, on March 27, by the combined forces of the Regensburg Musikverein and the Lieder Kranz, in

conjunction with the Munich Kaim-Orchestra, under the direction of Herr Zumpe. The experiment, first made some years since by the late Hans von Bülow, proved a complete success.

Rome.—A season of opera is about to commence at the Costanzi Theatre, for which, amongst other artists, Signora Bellincioni and Signor Stagno have been engaged. The performances will include that of a new opera by a young composer, Signor Setaccioli, entitled "La sorella di Marx," the libretto of which is the joint work of Signora Bellincioni and Signor Golisciani.——The success of Signor Leoncavallo's "Chatterton" has been amply confirmed by the ten performances which have taken place of the work at the National Theatre here, the house being crowded on each occasion by an enthusiastic audience.——An official decree has just been published, prolonging the rights of authorship in Rossini's "Il Barbiere di Siviglia," about to expire, for another two years, in order, it is said, to secure the revenues derived from it to the Liceo Rossini in Pesaro, an Institution which, however, is amply provided for, the master having bequeathed to it a capital of nearly three millions of francs.

St. Petersburg.—The Emperor has accepted the dedication of a posthumous opera, entitled "Kyril von Thessalonich," by the Cologne pianist, Eduard Mertke, and the work will most likely be shortly produced at the Imperial Opera.——Mdlle. Clotilde Kleeberg has given several Concerts here and in Moscow recently with brilliant success. She also had the honour of playing before the Czarina, by whom she was presented with a most valuable bracelet.

Singapore.—The octogenarian pianist, Chevalier Antoine de Kontski, to whose present extensive concert-tour in the far East we alluded some time since, gave a Concert here recently which, according to the *Singapore Free Press*, proved an enormous attraction. The veteran artist was to have continued his tour through India, and thence, by way of Siberia, to Russia, before returning to his adopted home in the United States.

Stettin.—A monument is to be erected to Carl Loewe, the famous composer of *Balladen*, in front of the Jakobi-Kirche, of which he was for many years the esteemed cantor, the unveiling ceremony being timed for November 30, the birth centenary of the composer. Another monument to Loewe, modelled by Professor Schaper, is shortly to be inaugurated at Kiel, where he died in 1869.

Stockholm.—The first performance took place at the Royal Theatre, on March 16, of a new opera by Herr Andreas Hallén, entitled "Hexfällen" ("The Witches' Trap"), the libretto by Herr Franz Hedberg, with considerable success.

Turin.—The season of opera at the Teatro Regio came to a close on March 22. In the course of its three months' duration, "Götterdämmerung" was given twenty-one times, Puccini's "La Bohème" twenty-three, and Verdi's "Falstaff" five times.

Vienna.—The long deferred ceremony of unveiling the monument erected to Mozart in this capital was announced definitely to take place on the 21st ult. It is wrought in Styrian marble, with a granite base, the statue of the composer being nine feet high, and a large relievo, representing two scenes from "Don Giovanni," adorning the front portion of the pedestal. The monument, which stands on the Albrechtsplatz, in the rear of the Opera (the square in front of the building having proved too small), was to be unveiled by the Emperor himself, while operatic representations and concert performances in connection with the event, extending over several days, were announced. The ceremony derives a melancholy interest from the premature death of the sculptor, Herr Tilgner, to which we refer in our obituary column.——Johannes Brahms has been elected a member of the Paris Academy of Fine Arts ——An excellent performance was given, on the 1st ult., by the Philharmonic Society, of Friedrich Kiel's masterly but seldom-heard oratorio "Christus."——A new operetta, "Der Wunder Knabe," by Herr Eugen von Taund, is having a successful run at the Theatre an der Wien.——The Concert conducted on March 24 by Edvard Grieg, for the benefit of the pensioners of the Conservatorium, was, undoubtedly, one of the most interesting events of the season. The programme contained only works by the Norwegian master—viz., three orchestral numbers from "Sigurd Jorsalfar," the first "Peer Gynt" Suite, elegiac melodies for strings, the Pianoforte Concerto in A minor, and a number of *Lieder*. The latter were finely interpreted by Frau Ellen Gulbranson, of Stockholm, and Fräulein Dagmar Walle-Hansen was the pianist. Grieg was the object of a perfect ovation on the part of the crowded audience.——Herr Johannes Messchaërt, the excellent baritone, gave a series of Song-recitals here recently which attracted enthusiastic audiences. He was admirably supported by Herr Julius Röntgen, of Amsterdam, an excellent pianist and accompanist.

Weimar.—A one-act opera, "Der Müller von Sans-Souci," by a young Dresden musician, Herr Otto Urbach, is shortly to be brought out at the Court Theatre here, as well as at Leipzig and Frankfort. Herr Humperdinck and other well known critics speak most highly of the score of the work, which, it is said, would have been first brought out by the Berlin Opera but for the circumstance of a personage of the Royal House—viz., Frederick the Great—forming part of the cast.——The first performance of Herr Hans Sommer's opera "Der Meermann" was expected to take place on the 19th ult.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

On the 13th ult. Messrs. Harrison gave an extra Concert in the Town Hall, with the assistance of Madame Adelina Patti and Lady Hallé, neither of whom, as I have stated in a previous letter, was able to appear during the season on the dates originally announced. Madame Patti was in excellent voice and received the usual ovation. Lady Hallé gave with indescribable charm and depth of feeling the slow movement from Spohr's Ninth Concerto. She gained most applause, however, for her performance of Bazzini's tricky and fascinating "Danse des Lutins," and for once broke through her rule and responded with Wieniawski's Mazurka. The artistic *personnel* also included Miss Ada Crossley, the Australian contralto, Mr. Robert Eadie (tenor), Mr. John Morley (basso), the Columbians (a vocal quartet composed of four ladies), Herr Franz Liebich (pianist), and Mr. F. T. Watkis (accompanist).

The Birmingham Festival Choral Society produced for the first time here, on March 26, Edgar Tinel's dramatic oratorio "St. Francis," the principal parts being taken by Madame Amy Sherwin, Mr. Edward Lloyd, Mr. Andrew Black, and Mr. J. Sandbrook. The work had been admirably prepared by Dr. C. Swinnerton Heap and was conducted by him with great tact and judgment, but more rehearsals would have been acceptable. Whether "St. Francis" will appeal to the religious sense of English music-lovers is an open question. The audience showed but little sympathy with the work. Anything like enthusiasm was only shown on the conclusion of Mr. Edward Lloyd's magnificent singing of the Hymns of the "Sun" and of "Love"—certainly the most lyrical numbers in the lengthy and sombre work. The choral recitatives were, on the whole, impressively given; but for special distinction I have to point out the rendering of the angelic chorus "Love, 'tis love that mildly rules," for female voices, with which the second part closes. Probably the most characteristic and most pronounced effects are produced by the composer's somewhat original treatment in depicting joy, sorrow, and death, and herein we have the key-note of the intrinsic value of his work. Local audiences are certainly indebted to Dr. Heap for having introduced a work that has been so much talked about, but I doubt whether it will ever be heard again in this city.

One of the most enjoyable Concerts of the season was that given by our English pianist, Miss Fanny Davies. Dr. Joachim and Signor Piatti were again associated with her, special interest being manifested in the re-appearance of the veteran violoncellist. The programme was well worthy of the occasion and comprised Brahms's Trio in B major (Op. 8), Schumann's "Davidsbündler" (Op. 6), Max Bruch's Violin Concerto (No. 1) in G minor, Haydn's Sonata in C major (arranged for the violoncello by Signor Piatti), some excerpts from Chopin's pianoforte works, &c. I need only add that the efforts of these great artists were received by the large audience with genuine enthusiasm.

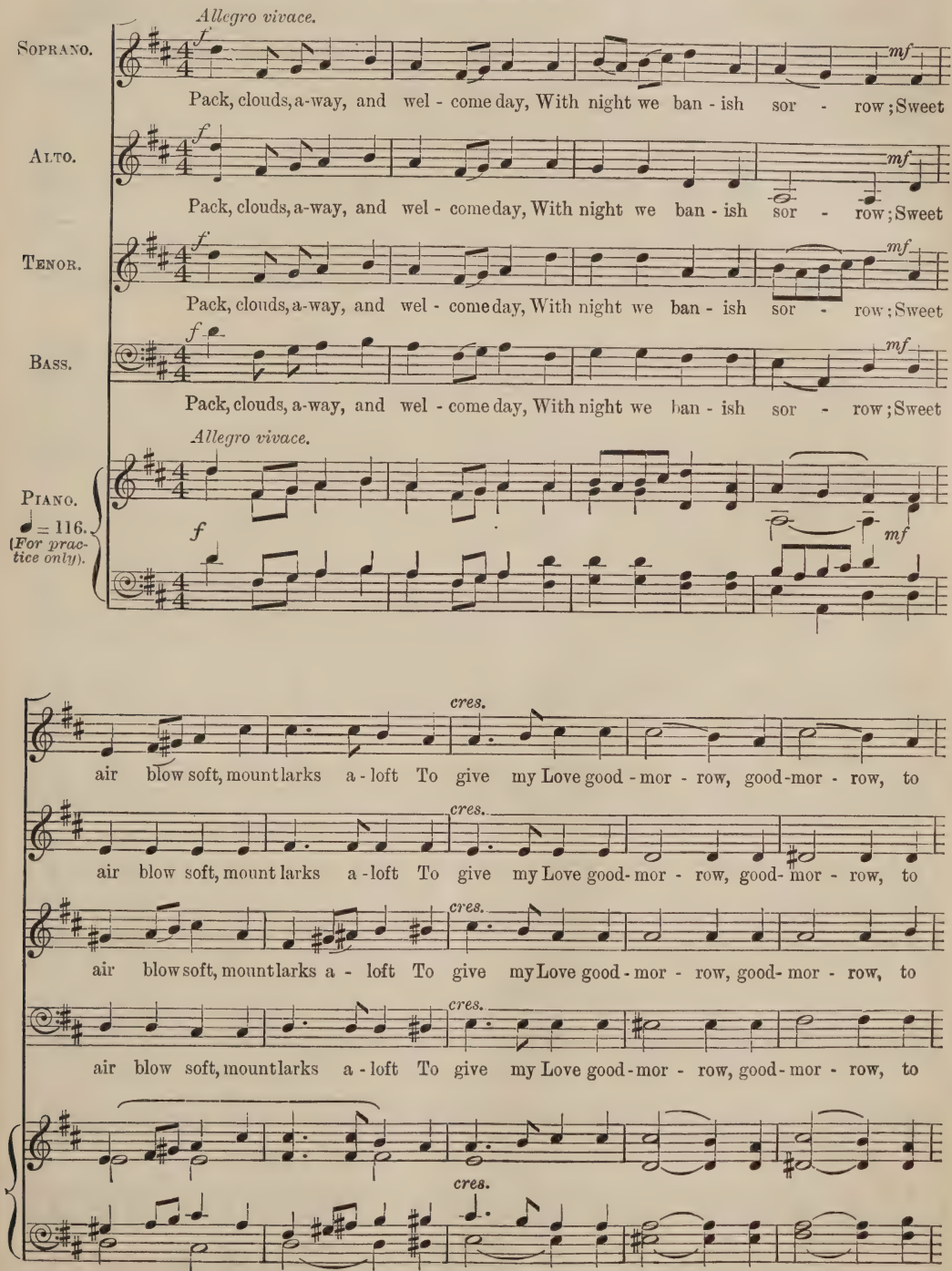
The Musical Times, May 1, 1896.

Pack, clouds, away.

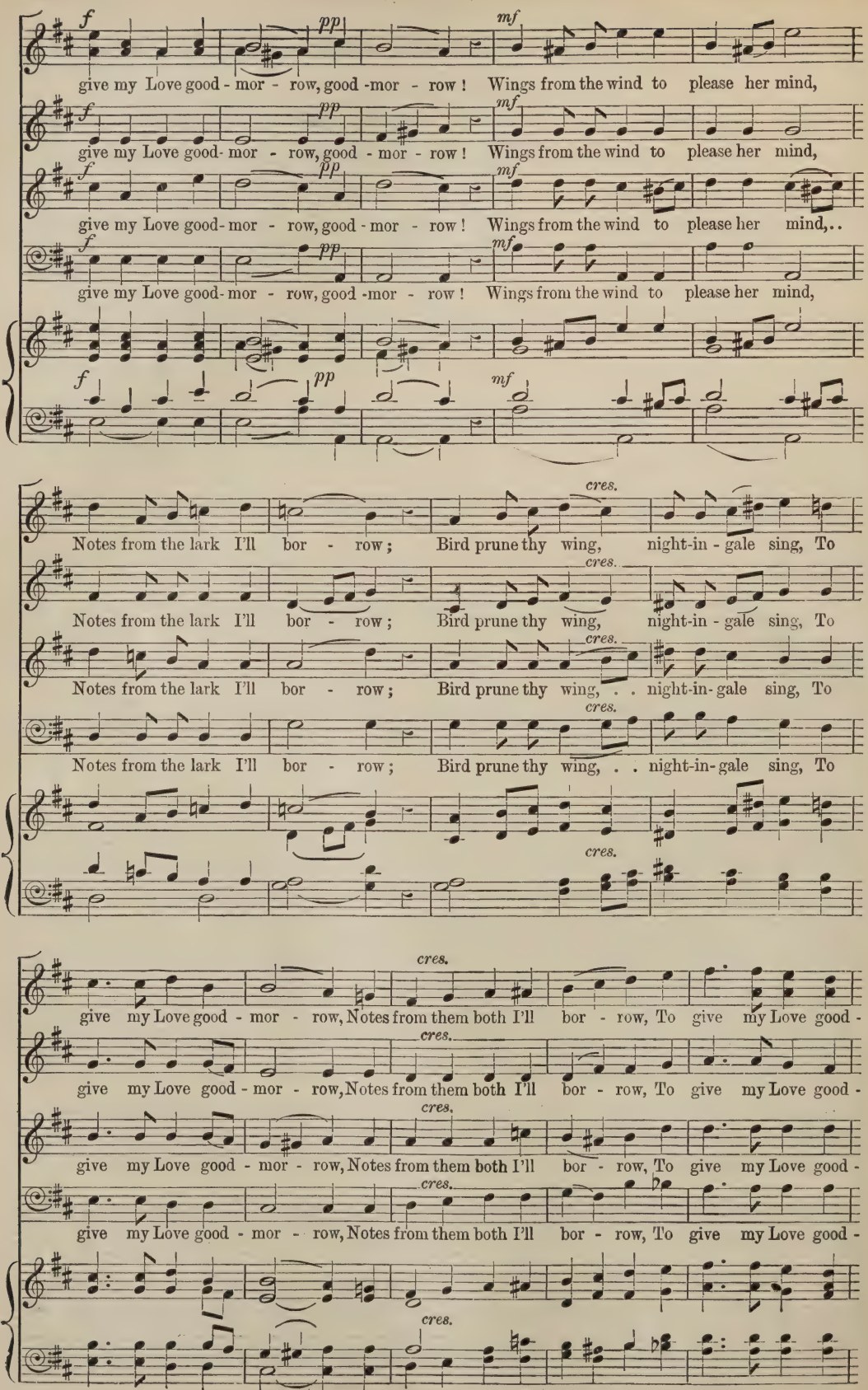
A FOUR-PART SONG.

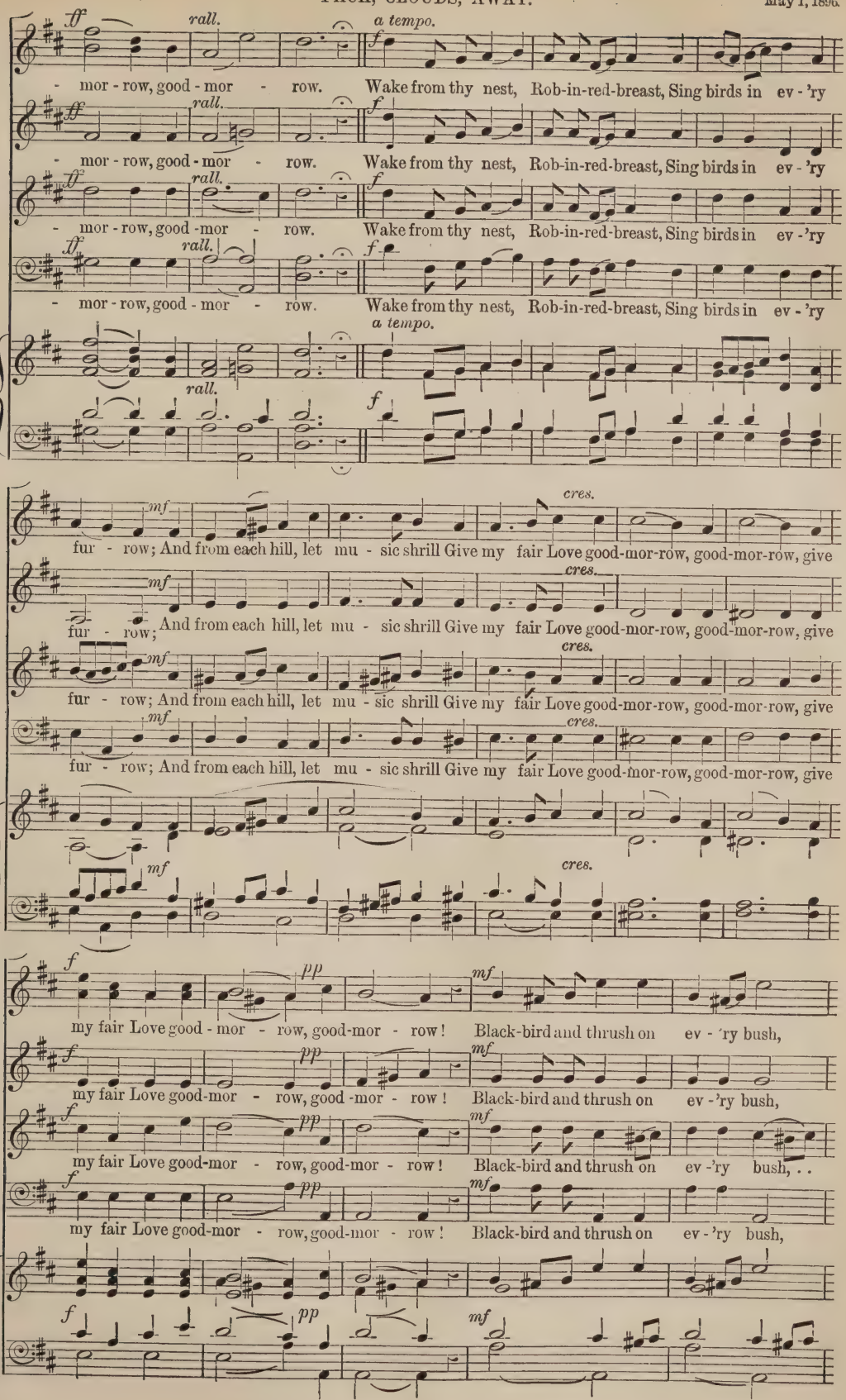
Words by THOMAS HEYWOOD. Composed by W. A. C. CRUICKSHANK, Mus. Bac., Oxon.

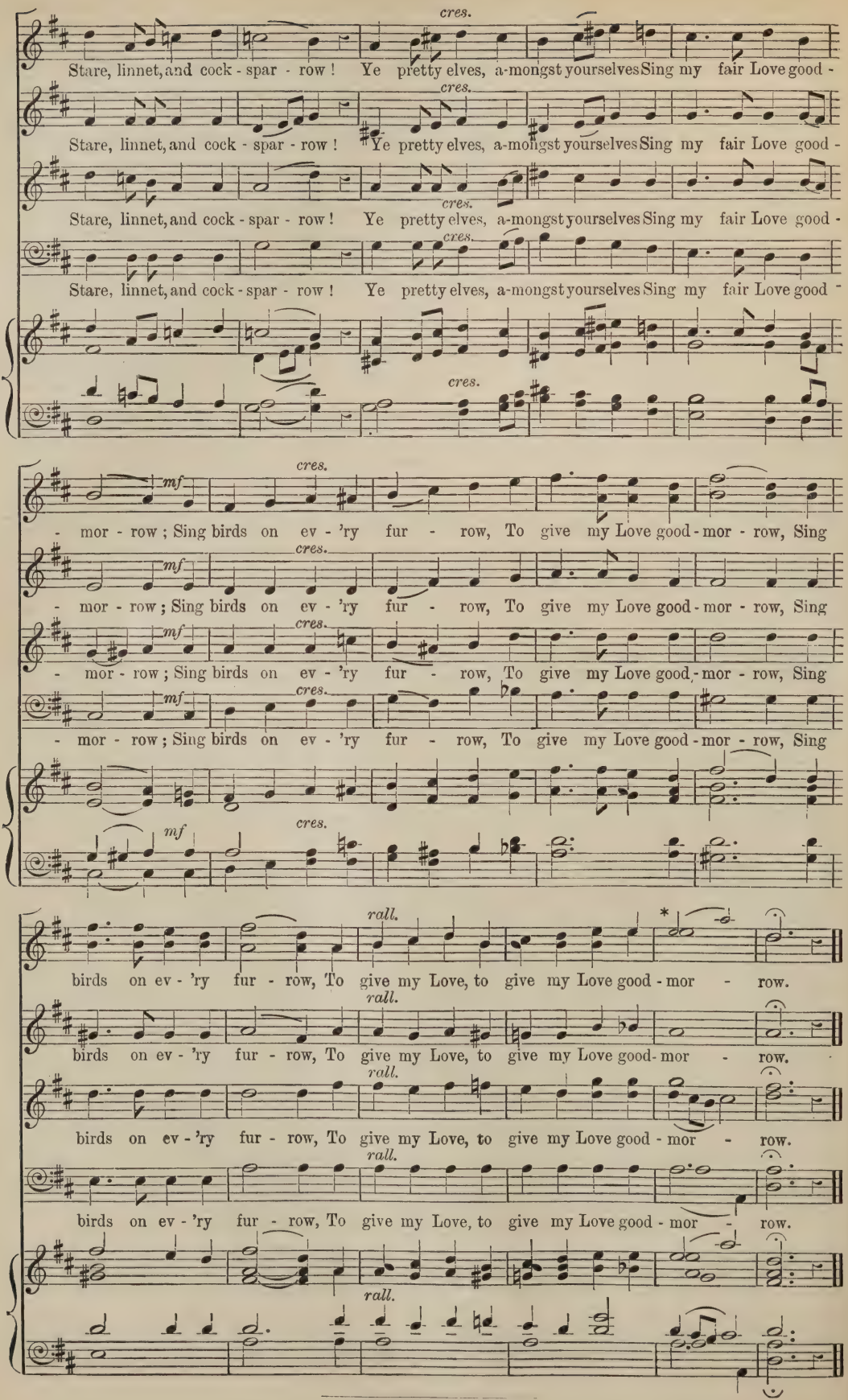
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f pp mf
give my Love good - mor - row, good - mor - row! Wings from the wind to please her mind,
give my Love good - mor - row, good - mor - row! Wings from the wind to please her mind,
give my Love good - mor - row, good - mor - row! Wings from the wind to please her mind,..
give my Love good - mor - row, good - mor - row! Wings from the wind to please her mind,
cres.
Notes from the lark I'll bor - row; Bird prune thy wing, night-in - gale sing, To
Notes from the lark I'll bor - row; Bird prune thy wing, night-in - gale sing, To
Notes from the lark I'll bor - row; Bird prune thy wing, . . night-in - gale sing, To
Notes from the lark I'll bor - row; Bird prune thy wing, . . night-in - gale sing, To
give my Love good - mor - row, Notes from them both I'll bor - row, To give my Love good -
give my Love good - mor - row, Notes from them both I'll bor - row, To give my Love good -
give my Love good - mor - row, Notes from them both I'll bor - row, To give my Love good -
give my Love good - mor - row, Notes from them both I'll bor - row, To give my Love good -


ff rall. a tempo. f
- mor - row, good - mor - row. Wake from thy nest, Rob-in-red-breast, Sing birds in ev - 'ry
- mor - row, good - mor - row. Wake from thy nest, Rob-in-red-breast, Sing birds in ev - 'ry
- mor - row, good - mor - row. Wake from thy nest, Rob-in-red-breast, Sing birds in ev - 'ry
mf cres.
fur - row; And from each hill, let mu - sic shrill Give my fair Love good-mor-row, good-mor-row, give
fur - row; And from each hill, let mu - sic shrill Give my fair Love good-mor-row, good-mor-row, give
fur - row; And from each hill, let mu - sic shrill Give my fair Love good-mor-row, good-mor-row, give
fur - row; And from each hill, let mu - sic shrill Give my fair Love good-mor-row, good-mor-row, give
f pp mf
my fair Love good - mor - row, good-mor - row! Black-bird and thrush on ev - 'ry bush,
my fair Love good-mor - row, good - mor - row! Black-bird and thrush on ev - 'ry bush,
my fair Love good-mor - row, good-mor - row! Black-bird and thrush on ev - 'ry bush, . .
my fair Love good-mor - row, good-mor - row! Black-bird and thrush on ev - 'ry bush,



* 1st Soprano *ad lib.*

The Midland Musical Society, under Mr. Stevenson's conductorship, gave its annual performance of Gounod's "Redemption," on Good Friday evening, before an enormous audience. The chorus sang remarkably well and the beautiful orchestral accompaniments were given with acceptable light and shade.

Mr. J. W. Turner's Opera Company has commenced a four weeks' operatic season at the Grand Theatre, and has already produced the most popular works in its repertory. The largest houses were secured with the ever-popular "Maritana" (with Mr. Turner as *Don César*) and with "Fra Diavolo." Mr. Turner has with him a superb chorus and an admirable artistic *personnel*.

Mr. John Dunn, the famous violinist of the North, met with an extraordinary reception at Messrs. Facer and Oscar Pollack's first Popular Concert. The clever virtuoso has quite established himself as a favourite with our local public, and, in my opinion, never played with more exquisite feeling or with greater brilliancy than he did on this occasion.

The Madrigal Choir in connection with the Midland Institute gave a fine selection of madrigals and part-songs, in the large Lecture Theatre of the Institute, under Mr. George Halford's conductorship. For delicacy and exquisite *pianissimo* I have to single out Barnby's "Sweet and low," which I have never heard given with better effect.

Byron's "Manfred," with Schumann's Incidental Music, was produced for the first time here, in the Town Hall, by the Birmingham Amateur Orchestral Society and the Madrigal Choir in connection with the Midland Institute, under Mr. George Halford's conductorship. The recitation of the poem (abridged for concert purpose) was entrusted to Mr. Charles Fry, the well known reciter and elocutionist, who achieved a complete success by his intelligent and truly dramatic delivery of the chief episodes in the drama. The programme also included Schumann's Symphony, No. 1, in B flat, the Overture and selections from "The Flying Dutchman," and Grieg's "Landerkennung."

MUSIC IN BRISTOL.

(From our own Correspondent.)

There have been many Concerts and musical performances in Bristol during the past month, but few were of sufficient importance to be recorded. During Lent and Easter Gaul's "Passion Music," Williams's "Bethany," and Stainer's "Crucifixion" were given in several of the city and suburban churches, in some cases with orchestral accompaniment. Every year there is an addition to the number of places of worship where services of this character are held at particular periods.

A good deal of interest centred in the visit to Bristol of the Treorky Royal Male-Voice Choir, on March 24, on its return to the principality from London, and a large audience assembled to hear it. But in a city where part-singing is cultivated to a high and refined pitch, the Welshmen did not shine to the best advantage, and though their performances were creditable, the results, as a whole, were disappointing to Bristolians.

The Nonconformist Choirs' Association held its annual Festival on March 23, when sixteen choirs, comprising 400 vocalists, all from South Bristol, took part.

Among the miscellaneous Concerts were two given by the railway servants on Good Friday, a Ballad and Instrumental Concert at the Victoria Rooms on Easter Tuesday, one at Redland Park on the 15th ult., at which several part-songs were well sung, and the annual public appearance of the North Bristol Musical Society and St. George's Choral Society jointly, who, on the 15th ult., gave a praiseworthy interpretation of a portion of Haydn's "Seasons," under the direction of Mr. J. F. Nash.

Best of all was the fine performance, by the Bristol Choral Society, of the "Hymn of Praise" and Handel's "Hailstone" Chorus, on the 18th ult. Mendelssohn's composition is a favourite with Bristol singers, hence its rendering on the present occasion by a choir of 550 voices, under the inspiriting guidance of Mr. Riseley, was magnificent and very impressive. The principal vocalists were Miss Anna Williams and Mr. Edward Lloyd, who acquitted themselves with their customary artistic excellence.

Clevedon Choral Society gave a pleasing interpretation of Sterndale Bennett's bright and tuneful "May Queen," on the 8th ult., under the direction of Mr. Marchant. The soloists were Miss F. Bradbury, Miss G. Wickenden, Mr. Partridge, and Mr. A. Trowbridge.

On the 14th ult. the Midsomer Norton and District Choral Society gave a Concert, directed by Mr. W. J. Kidner. A number of familiar part-songs, glees, and songs constituted the programme, and they were all rendered with gratifying results.

At the concluding Concert of the season of the Weston-super-Mare Philharmonic Society, on the 15th ult., a capital performance of Haydn's "Creation" was given (with Miss M. Eaton, Mr. J. D. Trotter, and Mr. W. Thomas as soloists), under the direction of Mr. E. Cook.

MUSIC IN DUNDEE.

(From our own Correspondent.)

The Dundee Amateur Choral Union gave the second Concert of the season on March 31, with Mr. Carl D. Hamilton as conductor. The vocal part of the programme consisted of Gade's "Spring's Message" and Macfarren's "May Day," for chorus and orchestra, and some part-songs; several orchestral pieces were played by the Edinburgh Amateur Orchestral Society, who also accompanied the choral works.

On the 8th ult. a most enjoyable Pianoforte Recital was given by Mons. Siloti.

The Arbroath Philharmonic Society gave a successful Concert in Arbroath on the 15th ult., under the conductorship of Mr. R. O. Stoole. The programme included Beethoven's C minor Symphony and C minor Concerto, the Overtures to "Die Zauberflöte" and Cherubini's "Les Abencerrages, and Massenet's Prelude, "La Vièrge." Considering the difficulty of the works, the performances deserve much praise. The soloists were Miss Mary Reeve (vocalist), Miss Louie Heath (pianist), and Mr. A. Halstead (flautist).

A similar Concert was given in Dundee on the following evening by the Dundee Orchestral Society, which is conducted by Mr. A. M. Stoole, and in this case also the orchestra acquitted itself admirably. The chief pieces were Schubert's "Unfinished" Symphony and "Rosamunde" Overture, Svendsen's Romance, with the solo part played by all the first violins; Wagner's Introduction to the third act in "Lohengrin," and Handel's Concerto (No. 9) for organ and orchestra. The soloists were Miss Reeve, Mr. A. Halstead, and Mr. D. Stephen (organist).

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

At the request of the Committee of the Norwich Church of England Young Men's Society, Dr. Bunnett gave a Lecture on March 31, in their room, on "Oratorio: its rise and development." He prefaced the Lecture with the remark that in the short time at his disposal it would be impossible to take more than a cursory glance at so vast a subject; but in the hour and half which its delivery took the doctor managed to thoroughly interest his large audience, and opened to view a field which it is to be hoped some among his younger hearers may be inclined to cultivate for themselves. At various points of the Lecture musical illustrations were sung, and Dr. Bunnett had taken some pains that they should each be good specimens of their composer's work and those not generally known.

St. Andrew's Hall was filled to its utmost capacity on Good Friday, when the annual performance of "The Messiah," started by Drs. Bunnett and Hill several years since, was given. The soloists engaged were Miss Mabel Berrey, Miss May Seiber, Mr. Sawford Dye, and Mr. Leonard Russell. As usual, Dr. Bunnett did yeoman service at the organ, while Dr. Hill conducted with customary discretion.

A special Service was held in Norwich Cathedral on the evening of Thursday in Holy Week, when Haydn's Passion music was sung by the choir, the very reverend the Dean giving a short address between each number. A large

congregation was present, and Haydn's lovely music was listened to with rapt attention. With Dr. Bates at the organ a very refined performance of the work was given.

A Student's Musical Evening was held at the Norwich School of Music to commemorate the close of the Spring Term, on the 16th ult., the juvenile performers showing considerable intelligence in the execution of the various pieces. The improvement displayed by the orchestral class was much commented upon.

Stainer's "Crucifixion" was sung in St. Michael Coslany Church on the Monday in Holy Week by the choir, the tenor and bass solos being given by Mr. H. J. Brookes and Mr. Brockbank, lay clerks at Norwich Cathedral, Mr. Leader presiding at the organ. A highly creditable performance resulted. The same work was also given at St. Martin-at-Palace Church on the following Wednesday evening, but there the choir was hardly equal to the work. Mr. Sawford Dye and Mr. Brockbank left nothing to be desired so far as the solos were concerned. Mr. Briggs was at the organ.

A special Service of Praise was held in Holy Trinity Church, Norwich, on Wednesday evening, the 15th ult., when Sir John Stainer's cantata "The Daughter of Jairus," was sung, under the direction of Mr. James W. Muirhead. The soloists were Miss Alice Watling, Rev. S. Boyton Smith, and Mr. F. Preston.

With the aid of several willing outside helpers, the choir of the Unthanks Road Baptist Church gave a performance of Gaul's "Holy City," on March 26, in aid of the church funds; the solos and concerted numbers were sung by local amateurs. A peculiar circumstance was the importation of the orchestral members of the Diss Choral Society, who were responsible for the accompaniments. A fairly creditable performance resulted, although want of united rehearsal was evident. Mr. W. L. Palmer conducted with painstaking care.

A meeting of the Eastern Section of the Incorporated Society of Musicians was held at the School of Music, Norwich, on the 8th ult., with Dr. Bunnett in the chair. Mr. H. C. Banister delivered an address, entitled "Some thoughts concerning musical compositions." His remarks were highly interesting and instructive, and the paper richly deserved the hearty vote of thanks accorded it.

The closing Popular Organ Recital of the season, on the 18th ult., was appropriately utilised as a fitting occasion to present the testimonial raised to commemorate the musical jubilee of Dr. Bunnett, under whose fostering care these Recitals have attained such signal success. St. Andrew's Hall was literally packed from end to end, many hundreds having been turned away. Part of the programme having been gone through, the Mayor (John Moore, Esq.) attended by the Sheriff, Deputy-Mayor, the Dean, and other gentlemen, ascended the platform, and after referring to the success which had attended the Recitals during the season, went on to speak of the services which Dr. Bunnett had for fifty years rendered the cause of music in the city, and what gratification it was to him (the Mayor) to be the mouthpiece of his fellow-citizens on this occasion. The presentation consisted of an illuminated address, handsomely framed, an album containing the names of the subscribers, and a cheque for £280. The recipient of these good things, in the course of his reply, referred to several unusual musical events in Norwich with which he had been connected, and at the close of his remarks, which were frequently interrupted by applause, heartily thanked those who had so kindly interested themselves in the matter, specially mentioning Mr. F. O. Taylor, the hon. secretary of the fund.

The initial Concert of the lately established Lowestoft Musical Union came off on the 14th ult., and if its quality may be taken as suggestive of future efforts very happy results may be expected from the establishment of this Society. The Choir is fairly evenly balanced and contains some good and powerful voices and, under the tutelage of Mr. H. D. Flowers, the parish organist, they have had a very careful training. Barnby's "Rebekah" was the work chosen for the *début* of the Society, a wise selection, because the chorus work is neither heavy nor very difficult, but it received an intelligent rendering. The small contingent of local instrumentalists was strengthened by friends from Norwich, so that the accompaniments were well cared for. The principal vocal parts were taken by Madame Blanche Powell, Mr. Sinclair Dunn, and Mr. S. Heath. The second part was of the usual miscellaneous character, six pieces out of ten being encored.

Bach's "Passion" music according to St. John was given at a special Service held in St. Margaret's Church, King's Lynn, on March 27. The choir consisted of about 100 voices, supported by an orchestra of twenty instrumentalists led by Mr. F. W. B. Noverre. The vocal solos were sung by the Rev. H. D. Barrett, Mr. A. H. Cross, and Mr. G. R. Oswell. Mr. J. H. Pratt presided at the organ, and Mr. H. B. Collins conducted a highly creditable performance.

The Wymondham Musical Society gave an Invitation Lenten Concert, on March 19, in the Public Hall, which was largely attended. A selection from Gaul's "Holy City" formed the first half of the programme, the solos being sung by Miss Postle, Mrs. Reyner, Mr. H. Brummage, and Mr. Reyner, a very capable amateur quartet. The choral numbers were given with highly satisfactory results. A small band of local performers assisted in the accompaniments, which are not very difficult. A selection of songs and concerted numbers of a more or less religious character brought a pleasant evening to a close. Mr. A. S. Wilde conducted and accompanied.

Conducted by Mr. H. W. Boughton, the Thetford Choral Union gave a Concert on the evening of March 19, a cantata entitled "The Voyage" being the principal piece. The solos were capitally sustained by members of the Union. The second half was devoted to a miscellaneous vocal selection.

Cowen's "St. John's Eve" formed the principal piece at a Concert given by the Felixstowe Choral Society on the 9th ult. The leading parts were taken by Miss Wilmot Briggs, Miss K. Taylor, Mr. Ernest Hodgson, and Mr. A. E. Turner with marked success. The band (chiefly Ipswich residents) and chorus numbered 100 performers, and, under the conductorship of Mr. J. Palmer, gave a good rendering of its share of the work.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The end of the season brings the usual number of Concerts by Edinburgh choral societies. Mr. Millar Craig's Choir (instituted in 1873 as Mr. Waddell's Choir) holds a splendid record for uncompromising earnestness of work and a determination to study and produce before the Edinburgh public the masterpieces of the greatest choral composers. It is to the enterprise of this Society that Edinburgh owes its introduction to the "St. Matthew" Passion, Brahms's "Requiem," Cherubini's D minor Mass, the "Pilgrimage of the Rose," and many other important choral classics. The programme and performance at the annual Concert, on March 30, fully maintained the excellent reputation of the chorus. The principal work in the programme was the "Pilgrimage of the Rose," in which the important solo work was carefully interpreted by members of the choir. Brahms's powerful "Song of Destiny" was extremely well rendered by the chorus; but it is just in such works that the inadequate scale of accompaniment at these Concerts is most painfully felt. A pianoforte, even played as well as it was by Mr. Tom Craig and assisted by a harmonium, is neither strong enough for such a large chorus nor interesting enough for such an accompaniment. The "Song of Destiny," which stood first on the programme, was followed by Goetz's beautiful setting of "By the Waters of Babylon," which has not been heard in Edinburgh for many years.

On the 7th ult. Mr. Kirkhope's Choir gave a performance of Brahms's "Requiem." This splendid body of singers overcame the immense difficulties of the work with ease and conspicuous success. The fresh quality of the soprano voices and their large number enabled them to scale all the perilous heights to which the composer has called them—a task which evidently strained the resources of the tenors. The perfect unanimity and exquisite light and shade which so distinguish Mr. Kirkhope's singers were shown to great advantage in Dr. Parry's "Blest Pair of Sirens," and

"Gallia" proved a very acceptable *finale* to the programme. Miss Fillunger undertook the soprano solos in the "Requiem" and "Gallia," and her earnestness and artistic feeling enabled her to do them every justice. The baritone soloist was not so successful. An excellent orchestra, mostly of local musicians, played the accompaniments with great care and excellent effect. None of the works were unfamiliar to chorus or audience, and it may be suggested that the "Death of Cuthullin" is hardly important enough to figure as the only novelty in the annual programme of an organisation favoured, as Mr. Kirkhope's Choir is, in so many ways.

M. Siloti gave a Pianoforte Recital in the Music Hall, on the 10th ult., and afforded the greatest possible pleasure to a large audience by his poetic reading of Chopin's Scherzo in B flat minor, his dainty execution of a little piece entitled "Le coucou," by Daquin, and by the dash and fire he infused into a splendid interpretation of Liszt's Second Rhapsody.

At a Concert given in the Freemasons' Hall, on the 16th ult., the most important features were Mr. Lemonné's exquisite flute playing, and the Erard "Grand" with the new "Resonator."

On the 1st ult. Gounod's "Redemption" (Parts 1 and 2) was given at St. Paul's Church, York Place, by the choir, under the guidance of Mr. Prendergast, who supplied the organ accompaniment.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Naturally enough our smaller choral societies get a chance after the close of the musical season proper, and as many of those choirs accomplish oftener than not some excellent work, they lay fair claim to, at any rate, a brief record of their doings. Space, however, can only permit us to note one or two interesting performances which have taken place of late in and around Glasgow, and these included special attention to Mr. F. H. Cowen's cantata "The Rose Maiden," by the choir of Kent Road United Presbyterian Church Musical Association and by the choir attached to Kelvingrove Church. There was also an excellent performance of Sir John Stainer's beautiful work "The Crucifixion" by the Govan Parish Church Choir, and the same composition was likewise announced under the auspices of Maxwell Parish Church. At John Street Church the Service of Praise comprised Sterndale Bennett's "The Woman of Samaria," and a somewhat ambitious programme was undertaken by the choir of Wellington Church, when they submitted Spohr's "Last Judgment." The result was, however, very satisfactory; so much so that next season's arrangements should be anticipated with considerable interest.

On March 31 the Glasgow Amateur Orchestral Society cut out for itself a more important programme than it has ever essayed, but as our leading amateur organisation scored in several instances a distinct success, Mr. W. T. Hoeck, the conductor, was amply justified in making his selections. The band includes sixty strings (of whom fourteen are lady executants), and in this department showed a marked advance as regards fulness of tone and general executive ability. The wood-wind are also uncommonly good. Ambroise Thomas's Overture to "Raymond" was, perhaps, the hit of the evening; Schubert's "Overture in the Italian style" and the orchestral work in Liszt's Hungarian Fantasia were also admirably performed. In the last-named Mr. Theodor Hoeck took the pianoforte part, and with considerable credit to himself as a rising young artist. Miss Lindsay Currie sang to the admiration of her many Glasgow friends, and the assistance of male members of the Glasgow Choral Union was valuable in the double chorus from Mendelssohn's "Œdipus at Colonos," as also in Grieg's "Landerkennung" (Op. 31).

Several composers held in great regard appeared in the programme of the annual Concert given by the Glasgow Glee and Catch Club on the evening of the 14th ult. Mendelssohn, Calcott, Kücken, and Festa, not to mention other equally attractive glee and part-song writers, seemed to emphasize once more the charms associated with their art. At any rate, their devotees should be accorded the right to an opinion, and the very large audience present at this agreeable function showed unmistakably the faith prevailing amongst many prominent local musicians. Much of the enthusiasm was elicited, of course, by the finished character of the performances. Not only are the individual voices of admirable quality, but the singing is invariably artistic—as it well may be under the experienced training of Mr. Allan W. Young, the popular conductor. Several solos were contributed during the evening with much acceptance, and Mr. Hirst's aid at the pianoforte proved invaluable.

Madame Adelina Patti was at St. Andrew's Hall on the 15th ult., when she was assisted by the young Australian contralto, Miss Ada Crossley, Mr. John Lemonné (the flautist), and one or two new-comers.

The Royal Carl Rosa Opera Company opened its Spring season at the Theatre Royal on the 20th ult., with Wagner's "The Flying Dutchman," and, during the first week of the engagement, "Mignon," "The Meistersingers," "Tannhäuser," and "The Vivandiere" were announced.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The final Concert of the fifty-seventh season of the Philharmonic Society, on March 24, placed in especial evidence the immense strides made by the chorus since the new conductor took things in hand. Saint-Saëns's "Samson and Delilah" is just such a work as would tax to the utmost the powers of choristers whose attention is most usually given to a more severe form of oratorio. Anyway a distinct triumph is to be recorded, and in this the laurels will be fairly divided between Mr. F. H. Cowen and his forces. The work itself proved an acceptable if at times a startling novelty to the fashionable audience which gathers at the regular Subscription Concerts held by the premier Society in the Philharmonic Hall.

The Orchestral Society, under Mr. Rodewald, the Wirral Amateurs, under Mr. Schiever, and the Società Armonica, under Mr. Cafferata, have concluded successful seasons. At the annual meeting of the latter, the President (Councillor Anthony Shelmerdine) said that the records of the Society, which was perhaps one of the oldest amateur orchestral organisations in the country, showed that it was formed in 1847. Amongst many other honoured Liverpool men the following had been members: Charles Santley, Edward Samuelson, J. B. Cooper, James Aiken, Palgrave Simpson, Henry Sudlow, Thomas Littledale, Joseph, John, and Samuel Mottram, H. S. Alpass, Hugh Perkins, David Longbottom, A. G. Kurtz, and Charles Cafferata. There were some curiosities visible in the old accounts. He noticed on August 14, 1849, "Hire of a double bass, 12s., and repairs to it afterwards, 15s."; also accounts for pies, porter, and sandwiches, and an account for joiner's work—that of repairing a double bass.

The Musical Society promises Sullivan's "Golden Legend" and other popular works for next year. The choristers of the city at large took part in goodly numbers in the annual performance of Handel's "Messiah," given every Good Friday free to the poor, Mr. J. C. Clarke being conductor. The Post Office Choral Society, on the same day and in the same place, in the evening gave Haydn's "Creation," under the same conductor. The Huyton Choral Society performed, on the 9th ult., Cowen's "Rose Maiden," under Mr. J. Hodgson. At the Music School the same writer's very pretty new cantata, "The Rose of Life," was given on the 13th ult., by the choir of female voices under Mr. Argent; and at the same Concert Beethoven's Second Symphony in D was very well rendered by the students' orchestra, under Mr. Courvoisier. At the third and last Concert of the Runcorn and Warrington Musical Societies, both under Mr. F. H. Crossley, Mendelssohn's "Elijah" and the same writer's "Walpurgis Night," and Mascagni's "Cavalleria Rusticana" were respectively given.

The sensation of the past month has been the visit of the Lamoureux Orchestra to this city on the 15th ult., when the triumphs realised in London and elsewhere were repeated. The programme contained as its chief number Beethoven's Fifth Symphony in C minor, of which an

undeniably fine reading has to be recorded. This Concert may be assumed to form the *finale*, and it has been a brilliant one, of the musical season of Liverpool and district of 1895-6.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

By far the most delightful musical treat of the past month was the Concert given on the 14th ult. by M. Lamoureux and his splendid band—an enjoyment not interfered with by pauses to listen to incongruous second-rate vocalisation. For obvious reasons—notably for the sake of that proneness to make comparison to which we ought not to stoop, I suppose, but which, nevertheless, is irresistible—it would have been pleasant could we have heard the Parisian orchestra in our usual concert-room; but that uncomfortably seated saloon being pre-engaged, the immense St. James's Hall offered some advantages, in addition to its roomy and cushioned chairs, as well as some trifling disadvantages. Its resonance was admirable, and although the shallowness of the stage, compared with its great width, brought the strings very prominently to the front, and its flatness caused the wood-wind to be, perhaps, just a trifle subdued, yet the relegation of the noisier instruments to the alcove at the back was not ungrateful, although there really was no manifestation of that superabundant vigour of which one so frequently has to complain, for M. Lamoureux is always very highly to be commended for the restraint which he imposes upon that "splendour of the brass" which some famed conductors delight in. Of the orchestra as a whole it would be difficult to be too eulogistic. The strings were in every respect superb; the quality of the clarinets and bassoons was delightfully smooth, luscious, and equable; and the entire mass of sound produced was deliciously blended and free from that obtrusiveness of individual eagerness which so often shocks the ear and distracts the attention. For the first time in Wagner's "Flying Dutchman" Overture we could feel that the display of the sailors' rollicking and blatant "Yo-ho!" was not the one purpose of the whole work; and, in the second subject of Beethoven's C minor Symphony, that the rasping violence which even the most celebrated of our Continental conductors enjoins was not universally regarded as necessary to the conveyance of the author's meaning. "Le Rouet d'Omphale" has been given here before; though not with such strict attention to its programme purpose, to the representation of the hum of the spinning wheel, or with the closing violin harmonies so clearly ringing and so tenderly dwelt upon as to lead to such an impetuous clamour for repetition as must have caused the accomplished Parisian players to doubt the depth of our appreciation of really good, unsensational music. Of one thing M. Lamoureux may rest assured, should he be tempted to pay us a visit in the autumn (as we hear is possible), when there are fewer attractions opposed to those of the concert-room, he would be certain to meet with a very warm and enthusiastic welcome. And, not for the pleasure and ease of singers alone, but for the sake of the increased richness of tone without any of that loss of brilliancy which has so often been threatened, let us put a speedy end to all controversy about the pitch, and enjoy the sonority of the "diapason normal."

The Royal Carl Rosa Opera Company is, as I write, just concluding its annual spring visit to the Theatre Royal, during which Godard's "La Vivandière" has sufficed to attract many people who had grown tired of the old weary round of well-worn works and were eager for something fresh, even if the novelty were not of very high pretension. And it is a pity that the preparation of the "Meistersingers" was not sufficiently advanced to allow of more than a couple of presentations during the last week of the company's stay here. The growing popularity of Wagner's works, and the very widespread desire to study them, render very safe every effort to produce such of his dramas as are only moderately within reach of the resources of this company; and the "Meistersingers" is pre-eminently suitable, both by its standing alone among his greater efforts and by its needing rather a fair general excellence than any specially high individual endowment. Shortcomings there must, of course, be; but not so great as to overbalance the loyal desire of an audience to penetrate the design of the composer and to appreciate the skill whereby he seeks to portray—although with a humour which is somewhat ponderously expressed—the citizen life of an interesting mediæval time.

On Saturday afternoon, the 18th ult., the concluding meeting for the session of the Northern members of the Royal College of Organists was held in this city to listen to a Lecture on "Counterpoint" by Dr. Armes, of Durham, who, in his introductory remarks, frankly acknowledged that he would have preferred to speak upon some other subject on which the received maxims were less confused and never contradictory; but that, for the sake of students, he thought it desirable (pending such a conference of experts as might be able to settle all disputed points) to have a clear general understanding as to what is required from would-be graduates in music. Very concisely Dr. Armes proceeded to lay down certain conditions which ought, in his opinion, to guide students aright and attention to which should lead to success. In proposing a vote of thanks (which was seconded by Dr. J. F. Slater), Dr. Hiles congratulated those present who might be engaged in preparing candidates for Durham degrees on their thus having received from the lips of the permanent examiner in the faculty definite directions as to the course they could wisely take with respect to a subject concerning which grave differences of opinion exist.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The provincial musical season is rapidly drawing to a close. At Newcastle, on Tuesday, March 24, Dr. William Rea's Amateur Vocal Society performed Sir Arthur Sullivan's "Martyr of Antioch," in the Town Hall. The principal vocalists were Madame Emily Davies, Madame Marie Bellas, Mr. Braxton Smith, and Mr. John Nutton. Mr. J. H. Beers was principal first violin, Mr. T. W. Ritson presided at the organ, and Dr. Rea conducted. The performance, which, on the whole, was very creditable, was listened to by a large audience with much appreciation.

On March 27, also in the Town Hall, Newcastle, the Northumberland Amateur Orchestral Society gave its annual Invitation Concert, when Overtures by Beethoven and Schubert, the Ballet music from Gounod's "Faust," and Schubert's "Tragic" Symphony in C minor were performed. Mr. J. H. Beers conducted.

Several creditable performances of sacred works were given in the churches of Newcastle on Good Friday. Among others may be mentioned the first part of Gounod's "Redemption," which was given in the Cathedral Church of St. Nicholas, under the direction of the organist, Mr. John E. Jeffries, and Sir John Stainer's "Crucifixion," which was performed at Jesmond Parish Church, at St. Peter's Church, and at St. Stephen's Church.

The annual meeting of the Newcastle and Gateshead Choral Union was held in the Town Hall, Gateshead, on the 14th ult., when a letter from Dr. C. Hubert H. Parry, having reference to the recent performance of his oratorio "Job," was read, in which he gave it as his opinion that the choir had an all-round array of qualities which placed it in the very first rank of all those he knew in the country. The choir now numbers 419 active vocal members, which is an increase of 173 upon the preceding year. The work announced for performance at the first Concert of next season is Mendelssohn's "Elijah."

At Sunderland matters have not been progressing altogether satisfactorily during the past season. The Philharmonic Society, which has an excellent record, extending over thirty-six years, has made a not inconsiderable financial loss on the season's Concerts. For several seasons past similar results have been shown, and the committee feel strongly that the time has arrived when the matter should be remedied in one way or another. The Society has done such excellent work in the cause of good music for so many years that the present apathy of the public towards it is difficult to understand. Internally and artistically the Society is in excellent condition. The members are enthusiastic and persevering in their efforts to

attain the highest state of proficiency, and the committee is willing to adopt any reasonable measures to meet the desires of the public. It is to be hoped that the tide of adversity will speedily turn, and that the Society will soon be again flourishing, financially as well as artistically.

At St. Thomas's Church, Sunderland, on Good Friday, Mendelssohn's "Hear my Prayer" and selections from "The Messiah" were performed, under the direction of Mr. George F. Vincent.

The Sunderland Amateur Operatic Society gave performances of Sullivan's "Iolanthe" during the week commencing the 20th ult., under the direction of Mr. George F. Vincent. The performances were successful in every respect.

Dr. Thomas Hutchinson, who has for many years been organist of Silksworth Church, Sunderland, has just been appointed organist of the Parish Church, Darlington, the position having recently become vacant by the death of Mr. Marshall.

The South Shields Choral Society gave, on March 25, a performance of Mendelssohn's "Elijah," with Madame Emily Squire, Miss Muriel Palmer, Mr. Braxton Smith, and Mr. Bantock Pierpoint as principal vocalists; Mr. J. H. Beers as principal first violin, and Mr. M. Fairs as conductor. The Concert was much appreciated by a large audience, and was pronounced to be the most successful of the Society's recent efforts.

On the 3rd ult. a performance of Haydn's "Creation" was given in the Wesleyan Church, Consett, under the direction of Mr. W. Lowrie. The principal vocalists were Miss Cecilia Armytage, Mr. Tom Child, and Mr. Charles Knowles.

On the 17th ult. the Bishop Auckland Musical Society performed Mendelssohn's "Christus" and "Hear my Prayer" and R. H. Walthew's "Pied Piper of Hamelin." The latter work is a characteristic setting of the well known poem and deserves wider recognition. Madame Esther Palliser, Miss Hannah Jones, Mr. Dyfed Lewis, and Mr. Whitney Tew were the vocalists, and Miss Clara Asher, solo pianist, took part in the Concert, which was directed by Mr. Kilburn, the Society's conductor.

The Durham Amateur Orchestral Society gave a Concert at the Town Hall, on the 10th ult., and presented a very attractive programme, including a Serenade by Götze, Novelletten by Gade, Russian Suite and Serenade by Wüerst. The vocalist was the Rev. G. W. Anson Firth, and solo instrumentalists, Madame Etta Newborne, Mr. Numa Zabban, and Mr. W. J. Magall.

On March 23 the Tynemouth Amateur Vocal Society gave a performance of Mendelssohn's "Hymn of Praise" in the Assembly Rooms, North Shields. The soloists were Miss Emily Davies and Mr. Braxton Smith, and the performance was conducted by Mr. Wm. Bird. This was the most ambitious effort which the Society has made so far, and also, it is pleasing to record, the most successful.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

Mr. George Howson (one of the pioneers of popular music) passed away, after a long illness, on the 4th ult. His interest never flagged, and by his generosity in presenting the band-stand for Hanley Park, and founding a scholarship at the Tonic Sol-fa College, he formed a link between the musical public of twenty-five years ago and the present time. By his death the Hanley Glee and Madrigal Society lose a President of many years' standing.

The Newcastle St. George's Choral Society presented Haydn's "Creation," on the 9th ult., before a good audience. A choir of eighty voices, under the leadership of Mr. Thomas Mason, sang with much taste and evidence of good training. Miss M. Jaques, Mr. F. Owens, and Mr. F. W. Norcup were the principals. Mr. G. Lawton and Mr. J. Alcock accompanied.

Encouraged by the success attending previous efforts, the North Staffordshire Amateur Operatic Society engaged the Theatre Royal, Hanley, for six nights, commencing the 13th ult., and mounted "The Pirates of Penzance" and "The Yeomen of the Guard." The performances were highly successful, and the principals displayed conspicuous ability in their parts. It is satisfactory that the financial result will recoup the promoters for their spirited venture.

The annual meeting of the local branch of the Tonic Sol-fa College was held at Hanley on the 11th ult. The report and balance-sheet were presented and adopted, and the Board of Examination, consisting of Messrs. T. Turnock (chairman), J. Garner, J. A. MacGregor (vice-chairman), W. E. Wood, J. Foulkes, F. J. Stone, S. Hughes, G. Glover, W. Hollinshead, W. H. Boote, T. Davies, and C. Oliver (hon. secretary), was elected. Mr. T. Turnock was selected as candidate for the College Council.

MUSIC IN OXFORD.

(From our own Correspondent.)

That the Oxford public is perfectly bewildered with and rather weary of endless Concerts has been demonstrated with more force than ever during the term recently closed. There is probably no remedy for this state of things, as apparently everybody wants to give Concerts and nobody to go to hear them; but it can hardly be called satisfactory. The only advantage of it is that it makes it unnecessary for the chronicler to record Concerts that were attended by only a handful of people.

The public Classical Concerts were able to get together a good audience to hear Dr. Joachim on February 18, but the Orchestral Concert was poorly attended. Dr. Joachim also played at Mr. Farmer's Concert on March 8, and was in remarkably good form. Seldom, indeed, now-a-days does he play so much in one evening as he did on this occasion. Another notable feature in this series of Concerts was a programme of madrigals a week later.

The Choral and Philharmonic Society's performance of Mendelssohn's "Hymn of Praise" and Dr. Parry's "Ode on St. Cecilia's Day," on February 13, seemed to interest few, though Dr. Parry is well known in Oxford. Dr. Parry conducted the entire Concert, as the Society was at the time without a conductor. It has since been announced that it has been fortunate enough to secure the services of Mr. Betjemann, the well-known conductor of the Highbury Philharmonic, and that he will enter on his duties next October.

Sir John Stainer gave a Lecture full of information on subjects of which the vast bulk of musicians are entirely ignorant, on March 11, the subject being Tye's Mass "Euge, Bone." The whole of this most remarkable and difficult work was sung by the Professor of Music's Choir in a manner that did the performers the utmost credit. Indeed, but for an occasional tendency to lose the pitch, the rendering might be described as almost perfect.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The forthcoming musical Festival is assuming definite form and many necessary arrangements have already been concluded. The selection of a chorus of 300 voices has been made from a large number of applicants, and it is believed that the Sheffield Festival Choir will fully uphold the reputation of Yorkshire chorus-singing. Among the vocalists engaged are Madame Ella Russell, Miss Medora Henson, Miss Ada Crossley, Mr. Santley, Mr. Ben Davies, Mr. Plunket Greene, Mr. Herbert Grover, Mr. Arthur Barlow, and others. Mr. August Manns has been retained to conduct, and will bring with him the Crystal Palace orchestra. Dr. Henry Coward has been appointed chorus-master and Mr. J. W. Phillips organist. The Festival will consist of four Concerts. The works selected are "Elijah," Parry's "Job," Berlioz's "Faust," and Sullivan's "Golden Legend." Two of the Concerts will be completed with miscellaneous selections. The hon. secretary of the Festival is Mr. E. Willoughby Firth, 20, Bank Street, Sheffield.

The Sheffield Musical Union gave a Subscription Concert in the Albert Hall on the 9th ult. The programme was made up of miscellaneous pieces, the most important of which was Mendelssohn's motet "Judge me, O God." This was sung with the fine tone and phrasing that have served to establish the high reputation of this flourishing

Choral Society. Dr. Rogers's "The River floweth free," Jackson's "Sisters of the Sea," Bishop's "Now tramp o'er moss and fell," and an effective "Hunting song" by Mr. W. S. Jessop, the Society's accompanist, were the other choral pieces. Mr. John Dunn played Spohr's Concerto in D minor (Op. 9) and shorter pieces by Sarasate, Paganini, and Bazzini. In each he evinced a marked development in style and execution since he last played here, and his reception was very cordial. Dr. Coward conducted, and Messrs. S. Midgley and W. S. Jessop accompanied.

The Rotherham Choral Society performed "Elijah," in the Drill Hall, on the 16th ult. The Concerts given by this well-managed and enterprising Society have earned for it a reputation extending beyond the district, and the result is that in the matters of financial and musical support the Society is in a highly prosperous condition. Under the direction of Mr. Brameld, the performance under notice was worthy both of the fame of the choir and the beauty of the work. The attacks and phrasing denoted extreme care at rehearsals, and alike in volume, quality and balance of tone the singing of the choir was praiseworthy. An excellent orchestra, led by Mr. John Peck, played the overture and accompaniments with finish and accuracy. The principals were Madame Agnes Larkcom, Miss Annie Stonex, Mr. Tom Child, and Mr. Robert Grice. The latter, in particular, achieved a marked success in the music of the *Prophet*.

The Rotherham Amateur Orchestral Society gave a Concert in the Mechanics' Hall, Rotherham, on the 14th ult. The conductor, Mr. Charles Harvey, directed a capable and enthusiastic body of instrumentalists, who gave a steady and accurate performance of Mozart's Symphony in C. The programme included a novelty from the pen of Mr. C. H. Perrot, a member of the Society. This composition, a Festive March, is a pleasing work, and was much appreciated. The vocalists were Mrs. Stevenson, Miss E. Rhodes, and Mr. B. Barton.

Mr. Frederick Dawson gave the first of a series of Pianoforte Recitals in Erard's Room, on the 15th ult. He was assisted by Mr. Bromley Booth (violin), and together they gave a fine rendering of Beethoven's Sonata (Op. 12, No. 3) and Brahms's Sonata in G (Op. 78). Mr. Dawson played solos by Chopin and Liszt.

A Ladies' Choral Concert was given in the Music Hall, Surrey Street, Sheffield, on the 16th ult., at which Morgan's cantata for ladies' voices, "Zitella," was ably rendered, under the direction of Miss Foxon. Among the additional selections was Brahms's Trio for violin, pianoforte, and French horn, played by Miss E. Griffiths, Miss L. Foxon, and Mrs. Liddle.

The Sheffield Choral Union gave a successful Spring Concert, in the Albert Hall, on the 21st ult. The bulk of the programme consisted of selections from "Israel in Egypt." Sullivan's "Golden Legend" was to have been performed at this Concert, but as that work has been selected for the forthcoming Festival, the Committee of the Choral Union generously waived their choice and substituted Handel's massive work. The Society's subscribers and the public attended in large numbers and had the satisfaction of hearing the noble double-choruses rendered in impressive style. Conducted by Mr. S. Suckley, the members of the choir acquitted themselves with the utmost credit. In accordance with precedent, the soloists were selected from the ranks of the chorus. The soprano music was undertaken with marked success by Miss Pfeilschmidt and Miss Coates, and Messrs. Drabble, Senior, and Muscroft were also heard to advantage. Mr. J. W. Phillips contributed two well-played organ solos.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

An attractive programme of Chamber music was presented by Miss Aylward and Mr. F. L. Bartlett at their Concert which took place in the Assembly Rooms, Salisbury, on the 8th ult. The Concert-givers, with Mr. Charles Ould as violoncellist, gave capital readings of Dvorák's Pianoforte Trio in B flat (Op. 21) and Mendelssohn's Op. 49, in D minor. Mr. David Bispham was the vocalist. The Sarum Choral Society commenced its forty-eighth season on the 14th ult. with a performance of Handel's "Judas Maccabæus." The united forces of chorus and orchestra numbered nearly ninety, and the oratorio received a satisfactory rendering. The principal vocalists were Miss Kate Cherry, Miss Annie Layton, Mr. Harper Kearton, and Mr. Walter Foreman. Mr. F. L. Bartlett led the orchestra, and Mr. E. W. Naylor rendered valuable assistance at the organ. The conductor was Mr. W. T. Bowey. Mr. Alfred Foley, assisted by the Salisbury Philharmonic Society, of which he is the conductor, gave a Concert at the County Hall on the 22nd ult. The programme was a miscellaneous one, and included Gounod's motet "Gallia" and Dr. C. H. Lloyd's choral ballad "Allan-a-dale," sung by the Society. The solo vocalists were Madame Belle Cole and Master J. Sterndale Bennett. Violin solos were played by Miss Daisy Ashton, and the orchestra was led by Mr. E. Jones, Mr. Foley conducting.

Costa's oratorio "Eli" was the work chosen for the Easter Concert of the Trowbridge Musical Union, which took place in the Town Hall, Trowbridge, on the 16th ult. The principal parts were sustained by Miss Alice Crawley, Miss M. Hackett, Mr. E. T. Morgan, and Mr. D. Harrison; and the orchestra was led by Mr. Duys and Mr. W. Millington. The band and chorus numbered 120 performers, conducted by Mr. H. Millington. At the Tabernacle, "The Crucifixion" was given on Good Friday by the choir, augmented for the occasion, the solos being sung by Mr. Trefellyn David and Mr. Harris-Watson. The rendering of the work reflected credit on the choirmaster, Mr. W. N. Haden, and the organist, Mr. A. R. Millington.

Performances of "The Crucifixion" were also given in the Parish Church, Lambourn, on Good Friday, and in St. Peter's Church, Marlborough, on the Wednesday preceding.

The visit of Madame Patti to Bournemouth, on the 10th ult., was the great event of the month. The Concert party, besides Madame Patti, consisted of Miss Ada Crossley, Mr. Robert Eadie, Mr. John Morley, the Columbians, Mr. John Lemmoné, Herr Franz Liebich, and Mr. F. T. Watkis. A selection from "The Messiah" was given by the St. Michael's Choral Society, in St. Michael's Church, Bournemouth, on the 16th ult., under the conductorship of Mr. A. W. Russe. Miss Ruth Gandy, Miss Gwendoline Scott, Mr. W. S. Blandford, and Mr. Howard May were the solo vocalists, and the organ accompaniments were played by Mr. H. Holloway. On the 24th ult. Madame Newling's ladies' choir gave a Concert, of which Henry Smart's cantata "King René's Daughter" was the chief feature, at the Shaftesbury Hall. Mrs. Charles Rebbeck, Mr. C. E. Tinney, and Mr. J. E. Hambleton also contributed to the programme.

"The Crucifixion" was sung in St. Mary's Church, Southampton, on Good Friday, the solos being taken by Mr. F. Noyes and Mr. S. Kendall. The Southampton Philharmonic Society announced a performance of Mendelssohn's "Elijah" for the 28th ult., too late for detailed notice this month.

The Wimborne Choral Society had chosen Sir W. Sterndale Bennett's "May Queen" for its last Concert this season, and, under Mr. H. J. Eaton's careful direction, that work was performed in the Victoria Hall, on the 9th ult., before a good audience. Miss Maud Bond, Miss Bessie Elliott, Mr. Iver McKay, and Mr. Charles Constable were the principal vocalists, and the orchestra was led by Mr. Whitehead Smith.

On the 7th ult. the members of the Harmonic Society presented their leader, Mr. Whitehead Smith, with a small purse of gold, in recognition of the valuable services he had rendered the Society, and the members of the Choral Society presented their conductor, Mr. H. J. Eaton, with a handsome ivory and silver *bâton* as a mark of appreciation of the able and patient way in which he had trained the class. The two Societies have worked together with marked success during the past season.

The Portsmouth Temperance Choral Union performed Handel's "Messiah" on Good Friday, in the Town Hall, under the direction of Mr. W. E. Green, who deserves commendation for the efficiency attained by the Choir under his leadership. The orchestra was composed of the Royal Marine Light Infantry Band, augmented for the occasion. The soloists were Miss Maggie Davies, Miss Maud Baker, Mr. Braxton Smith, and Mr. W. H. Brereton.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

With Eastertide, music in Yorkshire practically comes to an end, and the people, like the youth of Ipswich on an historical occasion, "disperse to cricket." During the last week of March, however, the end of the season was marked by a spurt of musical activity that gives us something to record. So far as Leeds is concerned, two Concerts of more than ordinary importance have to be chronicled. On March 21 the Leeds Permanent Orchestra, a young institution, whose opening Concert was noticed in The Musical Times for March last, gave a second Concert, and fully confirmed the good opinions expressed on its first appearance. It is greatly to be desired that the institution may really prove both "permanent" and prosperous. Under Mr. Alfred Benton's very able direction a programme of music, not too exacting for a "popular" audience, yet for the most part not unworthy of a self-respecting society, was thoroughly well played. If only the Society has courage to give a series of Concerts at short and regular intervals, and to include one work of some importance in each programme, it ought to achieve ultimate success. It certainly deserves it. The same orchestra took part on March 26 in the performance of Gounod's "Redemption" given by the Leeds Choral Union. This was also a first appearance, and the excellent chorus-singing indicated that Leeds can with ease supply a couple of choruses, though it is more doubtful whether it can supply as many audiences. Whatever may be the value of Gounod's music, it affords no very severe test of the capabilities of a chorus, so that we must wait till the new Society attempts something rather more exacting before we are able to accurately gauge its powers. Mr. Benton conducted; the principals were Miss Palliser, Madame Dews, Messrs. Lloyd Chandos, Browning, and Douglas Powell, with Miss Wilby and Mr. T. Child in minor parts, and the playing of the newly-organised band was thoroughly satisfactory. The Leeds Symphony Society, which is chiefly amateur in its composition, gave a Concert on March 24. A rather leisurely performance of Beethoven's Second Symphony was the most important thing in the Concert, which was conducted by Mr. A. J. Gutfeld. Miss Nellie Allaun was the vocalist, and sang some of Stanford's Irish songs very pleasantly. On March 28 yet another local orchestra, calling itself the "Leeds Orchestra," gave a Concert, the programme of which was of more than ordinary value. Schubert's "Unfinished" Symphony, a couple of standard Overtures, and a Violin Concerto by Vieuxtemps were played with considerable success. Mr. E. Elliott was both solo violinist and conductor. The special Musical Service during Holy Week has for many years past been an important event at the Leeds Parish Church. On March 30 Bach's "St. Matthew" Passion was given with orchestra, but without organ, a drawback referable to difference in pitch. Now, however, that some attempt is being made to solve this question in a practical manner, it is perhaps not too much to hope that before another year passes it may be possible for organ and orchestra to be used together. Though the performance was not quite up to the high standard of the Parish Church in finish, it was very creditable, and in many respects excellent. The principal soloists were Miss Wilby, Mrs. Fisher Heath, Messrs. T. Child and J. Browning; Mr. Benton, the Parish Church organist, conducted. The remaining Leeds Concerts may be passed over briefly. On March 19 Mr. Christensen gave a Pianoforte Recital; and, on the 21st, Mr. Herbert Walton showed his conspicuous ability as an organist at a Recital on the fine organ in St. Mark's Church. Mr. Rawdon Briggs gave the second of his two Chamber Concerts on March 23, when Mozart's D minor Quartet, Beethoven's Serenade-Trio, and Brahms's fine Pianoforte Quintet (Op. 34) were played with great refinement by Messrs. Briggs, Bridge, Holme, and Hatton, with Miss Eisele as pianist. A capital miscellaneous programme was offered at the Concert in aid of the Railway Servants' Orphan Fund on March 25, when Madame Henson, Misses Hilda Wilson and Sarah Berry, Messrs. Herbert Grover and Bispham, with Mr. F. Dawson as solo pianist, generously gave their services. On the 20th ult. Miss K. Brigstocke, a local pianist, with the assistance of Mr. Gutfeld as violinist and Mr. Walenn as vocalist, gave a very pleasant and interesting Concert, works by Dvorák, Brahms, Schumann, Lachner, and Chopin forming an exceptionally good programme.

The Bradford Festival Choral Society ended its season on March 20, when it gave creditable performances of the "Hymn of Praise," in which Madame Duma, Miss Cockcroft, and Mr. W. Green were the principals; together with Wesley's motet "In Exitu Israel" and Brahms's "Schicksalslied." The Bradford Permanent Orchestra supplied an excellent band, and Mr. W. H. Garland conducted. The Chamber Concert given by Mr. S. Midgley at Bradford, on March 27, furnished an encouraging instance of the capacities of home-made artists, an admirably chosen programme having full justice done to it by Mr. Midgley and Miss Agnes Germain as pianists and Mrs. Midgley as vocalist. The Wakefield Choral Society showed ambition in choosing Handel's "Israel in Egypt" for its Concert on March 19, and it could not but be felt that it was somewhat over-weighted by its task, though the members responded very gallantly to their conductor, Mr. Hardy. They were not too efficiently supported by the band, but the soloists, Miss Moorhouse, Miss Bertenshaw, Messrs. Robinson and Billington were quite satisfactory. On the same evening the Barnsley St. Cecilia Society, under Mr. Alfred Benton, gave Sullivan's "Golden Legend," with Miss Emily Davies, Mrs. Fisher Heath, Messrs. Beaumont and Douglas Powell as principals. March 24 was a day peculiarly prolific in Concerts. The long and successful series of Subscription Concerts at Huddersfield came to an end with a concert-performance of Gounod's "Faust," with Madame Moody, Miss Browning, and Messrs. Child, Dever, and Manners in the principal characters. The Glee and Madrigal Society, under Mr. Ibeson's conductorship, supplied the chorus. This same Society celebrated its "coming of age" on the 18th ult., when Mr. Joshua Marshall, its first conductor, re-appeared to conduct part of an interesting programme of glees and other vocal music. Haydn's "Creation" was the subject of the Concert given by the Keighley Musical Union on the same date. The soloists were Madame Bertha Moore, Messrs. T. Child and Brereton. The conductor was Mr. Arthur Burnley, who obtained from the choir some powerful and expressive singing. Lastly, the Eccleshill Choral Society gave its first Concert on the same evening, Spohr's "God, Thou art great," Mendelssohn's "Come, let us sing," and sundry part-songs making up an attractive programme. Mr. H. Coates conducted. On the 8th ult. the Scarborough Instrumental Society emulated the efforts of the London Philharmonic Society, and gave two Symphonies, a Concerto, and an Overture, with a few songs thrown in as a make-weight. Schubert's "Unfinished" Symphony and Schumann's "Rhenish" certainly spoke well for the ability of the Society and its conductor, Mr. English. The violinist was Mr. Cass, the vocalist, Miss Kitson.

A high-class Chamber Concert was given on the 15th ult., at the Assembly Rooms, Thirsk, by Miss I. L. Jopling, a talented local pianist and late pupil of the Royal College of Music. The *pièce de résistance* of an interesting programme was Mr. Edward German's delightful "Gipsy Suite," played, in its entirety, by Miss Isabella Donkersley (violin) and the Concert-giver, with great refinement and brilliancy. Miss Jopling's solo was one of Brahms's Rhapsodies, of which she gave a vigorous and artistic rendering. The two artists were also heard in an Adagio and Allegro by Corelli, the *Andante* and *Presto* from Beethoven's "Kreutzer" Sonata, and two Hungarian Dances (Brahms-Joachim), which served admirably to display the fine tone which Miss Donkersley draws from her beautiful Guadagnini. As an encore, the clever violinist delighted the audience by playing the captivating "Shepherd's Dance," from Mr. German's popular "Henry VIII." music. The vocalists were Mrs. Inch and Mr. Tom Child. The former sang Goring Thomas's sentimental, but effective "Summer night," and Meyer-Helmund's "The Daily Question," her charming style and clear enunciation of the words giving much satisfaction. Mr. Child's fine voice did full justice to Solomon's "Guides of the night" and Mascheroni's "For all eternity." The crowded audience was most appreciative, and the Concert an emphatic success.

MUSIC IN PARIS.

(From our own Correspondent.)

The date of the first performance of M. Alphonse Duvernoy's "Hellé," at the Opéra, still remains uncertain, while there is a probability of a revival here of M. Bourgault-Ducoudray's "Tamara," to be followed by M. Bruneau's "Messidor" and "Die Meistersinger." The directors of the Opéra being desirous to erect a monument to the late Ambroise Thomas, have entrusted the work to the eminent sculptor, M. Falguière.

At the Opéra Comique the first production of "Le Chevalier Harmenthal" had been fixed for the 29th ult.

Amongst minor theatres here, mention should be made of that of the Galerie Vivienne, where, with the very limited means at command, acceptable performances take place of time-honoured comic operas, such as Grétry's "l'Épreuve villageoise," Nicolo's "Cendrillon," and others.

The first production of "Ghiselle," a lyrical drama by Gilbert Augustin Thierry, the music by César Franck, although having taken place at Monte Carlo, may, nevertheless, pass for a Parisian event. The score, as is well known, was complete at the time of the composer's death, but the first act only had been orchestrated; the remaining orchestration was supplied by some of his pupils. Thus, according to M. Tiersot, the opening scene of the second act was instrumented by M. de Bréville, the love scene by M. Chausson, the *Finale* by M. d'Indy. The church scene of the third act had been apportioned to M. Rousseau and the final tableau to M. Coquard. Such procedure would naturally compromise the unity of the work. But in other respects also the score was not in so entirely finished a state as had been assumed, and while it contains some superb writing, it must remain a matter for regret that the composer was unable to complete it entirely himself.

The Lamoureux Concert of March 22 brought a second performance of "The Messiah," equally successful to the one preceding it. A special attraction in the extra Concert given on Good Friday was the appearance of M. Van Dyck, who was greatly applauded.

At M. Colonne's Concert of March 22 a first performance was given of "Deux Contes," verses by Jean Lorrain, music by M. Pierné, a very graceful work; while the third act of "Götterdämmerung," with the *Brünnhilde* of Mdlle. Kutschera, still retains its considerable attractive powers here. The proceedings at the Concert given by M. Colonne on Good Friday were somewhat marred by noisy demonstrations on the part of a portion of the audience, who objected to listen to a Lecture of M. Catulle Mendés on the New Testament Apocrypha; their point of view evidently being, that they had come to hear music and not literary expositions. The series of these excellent Concerts terminated on the 12th ult. with a performance of "La Damnation de Faust."

The Concert given at the Opéra on the 2nd ult. included Saint-Saëns's Symphony in E minor, written when the composer was only seventeen years old, and which had not been heard since 1853. One could but be surprised at the sure hand and logical development of themes displayed by so young an artist. The programme also included M. Bruneau's "Requiem," with which you have recently become acquainted in London. M. Bruneau's work undoubtedly achieved a great success. Some critical voices have been raised against it in the press, but it must not be forgotten that the author is, above all, a dramatic composer, whose artistic temperament is bound to impress itself upon whatever he may write. And while it is possible that these peculiar qualities may, in certain instances, obtrude themselves somewhat to the detriment of the work in question, the composer's undoubted ability and marked individuality throughout prevail, and are fully recognised by the public. Another notable feature in the same Concert was the dramatic legend "Saint-Georges," of M. P. Vidal, displaying all the highly meritorious qualities of this musician.

Amongst the number of Chamber Concerts lately given here may be singled out that of the violinist M. Géloso, specially devoted to the last Beethoven Quartets. These Concerts are much frequented by earnest music-lovers, the one in question (March 30) including the Quartets, Nos. 11 and 16.

Mr. Harold Bauer, who gave another Concert on the 14th ult., proves himself more and more a pianist of exceptional powers. With an absolutely perfect technique at his command he easily surmounts the greatest difficulties, an essential condition for the free development of an executive artist's personality. There can be no doubt that this pianist has, in the course of his recent Recitals, fully established a claim to be ranked amongst virtuosos of the first order.

M. Crickboom, an excellent Belgian violinist, at his Concert given on the 9th ult. introduced a Violin Sonata of his composition, which, albeit somewhat monotonously favouring the minor keys, is a musicianlike production.

M. Alexandre Guilmant is giving his annual four Organ Concerts with orchestra at the Trocadéro, one of them being devoted to a work by Bach, with the co-operation of the Saint Gervais Choir. In the course of the twenty years of their existence these Concerts have become firmly established in the favour of Parisian audiences, and with those of MM. Colonne and Lamoureux have mainly contributed towards the development of a true appreciation of the works of the great masters.

M. Marsick has returned to Paris to take over his duties at the Conservatoire, which had been confided during his absence to Mr. White.

MUSIC IN MONTREAL.

(From our own Correspondent.)

The fifth performance by the Montreal Philharmonic Society of Mendelssohn's "Elijah" was given at the Windsor Hall, on March 31, before a large and appreciative audience. The soprano was Mrs. Eaton, of Boston, whose rendering of "Hear ye, Israel," met with especial favour. Miss Moylan, of Montreal, acquitted herself well in the contralto parts, and Mr. W. H. Rieger, an old favourite here, was heard at his best in "Then shall the righteous shine." But the star of the evening was Mr. D. Ffrangcon-Davies, who arrived from England in time to make his *début* on the American Concert platform on this occasion. Mr. Davies's interpretation of the *Elijah* music met with general favour. It was the popular opinion that a more beautiful baritone voice has never been heard here.

The following evening witnessed the first production in Montreal of Gounod's "Redemption." The performance was really excellent in every respect, and the audience alone was found wanting. Montreal people are slow to take up anything new, and both the "Redemption" and Mr. Ffrangcon-Davies were unknown to them, consequently they missed the opportunity of hearing one of the most satisfactory performances ever given by the Society. The same soloists took parts as in "Elijah," and Mr. Davies's singing in the bass *Narrator* and *Jesus* parts was even finer than in Mendelssohn's work. The scanty audience and the chorus fully appreciated his merits, however, and upon his return to Montreal, which we hope will be next season, he will sing to crowded houses. The orchestra was all local, and numbered forty-five.

A Concert was given at the Queen's (Small) Hall on March 31, in aid of the Leighton Hall Neighbourhood Guild, an organisation "intended to meet the social and intellectual needs of the people," and having for its motto, "Order is our basis, Improvement our aim, and Friendship our Principle." After half-an-hour's delay, due to the loss of the key of the grand pianoforte, the Concert commenced with the first book of Max Bruch's Swedish Dances for violin and pianoforte, played by Mr. Hans Wessely and Miss E. J. Troup. The aforesaid annoying *contretemps* appeared to have detrimentally affected these excellent artists (and no wonder!), for, truth to tell, the performance was somewhat tame and wanting in finish. However, they made ample amends in Gade's difficult "Capriccio," which they played extremely well. Mr. Franklin Clive and Miss Ethel Bevans, besides singing a number of songs with refinement and expression, were heard to much advantage in two duets by Mr. R. H. Walthew, an impressive, thoughtful setting of Goethe's "Der Du von dem Himmel bist," and a very spirited, merry version of "It was a lover and his lass." Mr. Jack Robertson sang six songs, amongst them Lord Henry Somerset's

ultra sentimental "Song of Sleep," Sullivan's "The snow lies white," and "An der Rose Busen" and "Vine, vine, and eglantine" by Miss E. J. Troup, two excellent specimens of high-class songs: refined, melodious, and full of artistic touches in voice-part and accompaniment. Mr. Robertson's "gentle art" and pleasant voice did full justice to these charming compositions. Miss Beatrice Herford relieved the introductory tedium of waiting somewhat by reciting two humorous "original monologues," entitled "A Cockney Landlady" and "An American Book Agent."

In view of the enormous attraction exercised by last year's similar undertaking, the directors of the Royal Opera, Munich, have just published a fresh scheme of special performances of Opera to take place during the months of August and September next, including works by Mozart, Beethoven, and Wagner. The Wagner performances are to take place at the Royal Theatre as follows:—"Rienzi" (August 25 and September 8); "Der fliegende Holländer" (August 27 and September 10); "Tannhäuser" (August 6 and 13, September 3, 17, and 29); "Lohengrin" (August 8, 15, and 22, September 5, 19, and 26); "Tristan und Isolde" (August 20, September 24); "Die Meistersinger" (August 29, September 12). At the same theatre will be given "Fidelio," preceded by the festal play "Die Ruinen von Athen," with Beethoven's music (August 11 and 18, September 1, 7, and 22). The Mozart representations will take place at the Royal Residenz Theatre, when last year's admirable performances of "Le Nozze di Figaro" will be repeated (August 2, 9, 16, 23, and 30, September 6, 13, 20, and 27), and also "Don Giovanni," entirely in accordance with the actual score used by the master at the original (Prague) performance and with his own scenic directions, will be given (August 5, 12, 19, and 26, September 2, 9, 16, 23, and 30). The latter should prove a particularly welcome addition to the scheme.

The programme for the Worcester Musical Festival, which will be held on September 8, 9, 10, and 11, will be as follows:—On Tuesday morning, "St. Paul" will be given. In the evening, "Lux Christi," a new work composed for the occasion by Mr. Edward Elgar, and selections from Handel's "Samson" will be performed. On Wednesday, Bach's "Christmas" Oratorio, Parts 1 and 2; Schubert's "Great is Jehovah," Goetz's "By the Waters," and Spohr's "God, Thou art great," will be taken, followed in the evening by a secular Concert at the Public Hall, for which the programme includes Beethoven's (The Pastoral) Symphony (No. 8), and incidental music from "Feramors" (Rubinstein) and "Henry VIII." (Sullivan). On Thursday morning, Verdi's "Requiem Mass," Schumann's Symphony in E flat, and an Advent cantata by Mr. Hugh Blair, organist of Worcester Cathedral, will be performed, "Elijah" being given in the evening. On Friday morning "The Messiah" will be given, after which a grand closing Service will be held, the three choirs taking part. There will be the customary opening Service in the Cathedral on the preceding Sunday, in which the orchestra and chorus will take part.

Mr. Sapellnikoff's Pianofore Recital at St. James's Hall, on Thursday afternoon, the 23rd ult., drew a large audience, and the playing of the Russian artist showed how greatly his capacities in all that make for supremacy as an executant on the keyboard have become refined since he first visited London. He has lost none of his vigour, but he has vastly gained in tenderness when such is desired in the execution of masterpieces by pianoforte composers, and both the qualities indicated received full illustration in Schumann's Sonata in G minor (Op. 22) and in Schubert's famous Fantasia in C (Op. 15), in which the principal theme of the song known as "The Wanderer" forms the subject for an air with variations. It was, perhaps, a pity that Mr. Sapellnikoff chose a derangement from Bach—it cannot be termed anything else—of the familiar Organ Toccata and Fugue in D minor, as the Leipzig master has left so many worthy works intended for clavier alone. Pieces by Chopin, Rubinstein, Tschaïkowsky, and Liszt completed the scheme.

At St. Paul's Cathedral, on the Tuesday in Holy week, the customary special Service, including the greater portion of Bach's "Passion" Music (text of St. Matthew), took place with undiminished impressiveness. The chorus numbered about 300—the ordinary choir of the Cathedral being augmented by contingents from elsewhere—and the orchestra comprised fifty executants. Messrs. Charles Macpherson and Kiddle were at the great and small organs respectively, Mr. Frederick Walker played upon the pianoforte the chords accompanying the recitatives allotted to the Narrator, and, of course, Dr. Martin conducted. The solos were taken by members of the Cathedral choir. The vigorous outbursts — such as "Barabbas" and the bold "The lightnings and thunders"—again thrilled the listeners crowding every part of the building, whilst the pathetic sections were rendered with the requisite smoothness. In the Lutheran chorales interspersing the sacred text the congregation participated to an extent realising Bach's intention.

The annual meeting of the Allgemeine Deutsche Musik-Verein will take place this year at Leipzig, from the 29th inst. to June 1. The proceedings will include the following performances—viz., on the 29th inst., Liszt's "Graner Festmesse" and Berlioz's Te Deum at St. Thomas's Church. On the 30th inst. Liszt's "Dante" Symphony, Orchestral Suite (manuscript) by Rezniczek, a Symphonic Poem by Max Schillings, and Richard Strauss's "Don Juan," at the Stadt-Theater. On the 31st inst. chamber music and vocal and instrumental compositions by masters of the seventeenth and eighteenth centuries, at the Gewandhaus. On June 1 music to Shakespeare's "Richard III.," by Volkmann, at the Conservatorium, and works by non-German composers (Borodin's B minor Symphony, Rimsky-Korsakoff's "Scheherezade," a Serenade for strings by Teresa Careño, and other works), at the Gewandhaus. Herr Felix Weingartner will be the principal conductor.

The third Subscription Concert of the Stock Exchange Orchestral and Choral Society took place in the Queen's Hall, on Tuesday evening, the 21st ult., with an excellent programme. Mr. George Kitchin's forces rendered full justice to every piece, whether new or old. The former included a passionate scena, "Friends, why so sad?" by Mr. W. J. Lockitt, a member of the orchestra, the solo part being well rendered by Mr. Edwin Wareham, and a clever Overture in E minor by Miss Clarisse Mallard. That admirable violinist, Mr. John Dunn, gave a masterly interpretation of Mendelssohn's Concerto, and the fine but, perhaps, over-lengthy scheme was also noteworthy for good performances of Smetana's "Lustspiel" Overture, Mozart's Symphony in D (known as No. 35), and Mr. E. German's "Gipsy" Suite. The male-voice choir rendered some glees and part-songs with its usual refinement.

The programme of the Festival of the Lower Rhine, to be held in Whitsuntide at Düsseldorf, has now been definitely arranged, and is as follows:—First day (May 24): Anthems, 1 to 4 (Handel); "Kaisermarsch" (Wagner); Magnificat (Bach); Choral Symphony (Beethoven). Second day (May 25): "Don Juan," Symphonic Poem (Richard Strauss); Pianoforte Concerto in C (Liszt); "Paradis und Peri" (Schumann). Third day (May 26): "Symphonie Pathétique" (Tschaïkowsky); Violin Concerto (Mendelssohn); "Wanderer's Sturmlied" (R. Strauss); Prelude and Finale, "Tristan und Isolde" (Wagner); "Till Eulenspiegel," Symphonic Poem (R. Strauss). Conductors: Herren Buths, of Düsseldorf, and Richard Strauss, of Munich. Soloists: Mesdames Strauss de Ahna, Marcella Pregi, and Mathilde Haas; MM. Raymond von Zur-Mühlen, Sarasate, Ferruccio, Busoni, and Messchaërt.

Mr. J. T. Hutchinson obtained valuable assistance from a small choir at his Concert in Queen's (Small) Hall on March 26. Mr. Edward German's delicate setting for female voices of "Orpheus with his lute," Mendelssohn's "The Nightingale" and "Farewell to the Forest," Sterndale Bennett's "Come, live with me," and other pieces were sung with evenly balanced tone and due regard for expression. Refinement and neatness marked the rendering by Mr. Hutchinson of such contrasted songs as Sullivan's "Thou'rt passing hence," Hatton's "The lark now leaves," Shield's "Quaff with me the purple wine," and examples of Schumann and Dibdin. He also made a favourable appearance as a composer with a setting as a

duet of "It was a lover and his lass," to which justice was done by Miss Kate Frewer and Mrs. Alice Dunn, each of whom also contributed solos.

The South Hampstead Choir, conducted by Mrs. Julian Marshall, acquitted itself very satisfactorily at a Concert at the Hampstead Conservatoire on March 28, in aid of the funds of St. Jude's, Whitechapel. An important part of the programme was Mendelssohn's setting of the 115th Psalm, the choral portion of which was steadily rendered, whilst the solos were carefully sung by Miss Saidee Kaiser, Mr. Bryant, and Mr. Emlyn Davies. Haydn's motet "Insanæ et vanæ curæ," an anthem by F. A. Marshall, "On the first of the Feast of Feasts" (from Browning's "Dramatis Personæ"), and several part-songs were also given with praiseworthy attention to detail. Mr. Emlyn Davies distinguished himself in three of Dr. Stanford's "Cavalier Songs," and other successful soloists were Misses Louise Phillips and Beatrice Wilson. Mr. Jasper Sutcliffe, the violinist, neatly played Bach's Chaconne.

The annual and terminal examinations at the Royal College of Music were concluded on March 28, and the following Council Exhibitions were awarded by the examiners: £15 to Gertrude Lester (violin), £15 to Morfydd Williams (singing), £15 to Margaret Wishart (violin), £10 to Agnes H. G. Bailey (violin). The Charlotte Holmes Exhibition of £15 was awarded to Rebecca Harvey (pianoforte), the Challen Gold Medal for pianoforte playing to Evelyn G. King, the Council Prize for organ extemporising to James C. Ridgway, and the Lesley Alexander Prize of £10 for composition to S. Coleridge Taylor. The following close scholarships were also competed for, and were awarded as follows: The Kent Scholarship, to Emma E. Atherden (singing); the Liverpool Scholarship, to Luna Zaquary (singing), for one year.

A recently issued list of music performed at St. Peter's Italian Church, Hatton Garden, during the past year, gives unmistakable evidence of the activity and zeal of the able musical director, Mr. Egbert Roberts, during that period. No less than sixty-five Masses were given, the composers' names including those of Hummel, Kalliwoda, Gounod, Weber, Haydn, Schubert, Cherubini, Palestrina, Mozart, Roberti, Niedermeyer, Wiegand, Ricci, and Beethoven. In addition to all these important works, the list of music sung at the Vespers and Benediction services during the year indicates a like display of ambitious work, and it is not surprising that the services at this church are among the most attractive musical services of the metropolis.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of Bach's "Passion" according to St. John, and Mendelssohn's "Hear my Prayer" and "Judge me, O God," in Christ Church, Chelsea, on March 25. Dr. E. H. Turpin accompanied on the organ and the soloists were Miss Cecilia Gray, Miss Rina Robinson, Mr. George Pownall, Mr. Arthur Appleby, and Mr. Swabey Russell. On the 15th ult. a performance of "Elijah" was given by the Choir in the French Huguenot Hospital, Victoria Park. The soloists were Miss Cecilia Gray, Miss Rina Robinson, Mr. Ager Grover, and Mr. Arthur Walenn. The accompanist was Mr. H. J. Cooke.

In aid of the St. John's Wood Terrace Congregational Church, the Marlborough Place Amateur Orchestral Society gave a Concert on March 31, at the Eyre Arms Assembly Rooms. Aided by some excellent solo artists, the Society, under the able conductorship of Mr. Paul Oppenheimer, gave works by Mozart, Beethoven, Chopin, Haydn, and German's "Valse mélancolique," which were admirably performed. Mdlle. Ella Mannheim (who possesses a powerful and well-trained voice) and Miss Peak were the vocalists. Mr. Paul Oppenheimer played Beethoven's Romance in G and Mr. Adolph Schmidt gave solos by Goltermann and other composers.

In addition to the various contests already announced in connection with the International Trade Exhibitions, it has been decided to hold a choral competition on July 11. The number of competing choirs will be limited to eighteen, and the number of performers must not be less than twenty nor exceed fifty in each choir. The selections are to occupy about five minutes each and consist of two pieces of the choir's own choice (one, if possible, of a humorous character), one to be accompanied and the other unaccompanied. The five sets of prizes will amount to 130 guineas, and the prizes in the aggregate will exceed £1,000.

The seventeenth annual report of the excellent Orphan School and Benevolent Fund for Musicians again indicates an unsatisfactory financial condition, and Miss Kenway appeals once more for aid. The School has, during the past year, been removed to 16, Norland Square, Notting Hill, which has, of course, caused some necessary outlay; it is hoped that so admirable an Institution will commend itself to the notice of musicians generally, and, indeed, to all who are interested in the cause of music, and that substantial assistance may be afforded to the lady who gives her life to the work of the School.

The Dedication Festival of St. Alphege's Church, Southwark, was kept on the 19th ult. In the morning there was a full choral celebration of the Holy Communion, the service being sung to Myles B. Foster's effective setting in E flat; and at Evensong the service used was that by C. Warwick Jordan in D, the anthem being "Now we are ambassadors" and "How lovely are the Messengers" ("St. Paul"). At both services the accompaniments and concluding voluntaries were played by an orchestra, in addition to the organ, at which Mr. Reginald Poole presided with his usual ability.

M. Emile Sauret has gained high favour with American audiences. At New York, Boston, Chicago, Washington, and other places where he has appeared, the reception of the artist has been most brilliant, the critical voices in the press according to him the palm amongst all the violinists which have visited the States. This is high praise indeed, seeing that such excellent *virtuosi* as Ondricek, Marsick, Ysaye, and Rivarde are amongst their number.

Madame Schumann, who some few weeks ago was seized with a somewhat serious apoplectic attack, which greatly alarmed her numerous friends, is, we are glad to learn, very much better and expected shortly to be able to resume her carriage drives. Considering, however, her advanced age, she being now in her seventy-seventh year, the eminent pianist has been advised to leave her duties as a teacher as far as possible to her daughter.

At the summer Invitation Concert of the Handel Society, on the 13th inst., at St. James's Hall, Mr. Arthur Somervell's "Forsaken Merman" will be heard for the first time in London. Other pieces in the programme are Purcell's anthem "Praise the Lord," Dr. Parry's Funeral Ode, "The Glories of our Blood and State," Mendelssohn's 114th Psalm, and Brahms's "Ave Maria" for female voices.

Mr. Wiegand has obtained five months' leave of absence from the Sydney City Council. Between July 18, 1891, and January 20, 1896, Mr. Wiegand is stated to have played at his Organ Recitals 720 different pieces—namely, 345 French, 147 German, 99 English, 68 Belgian, 42 Italian, and 19 miscellaneous, from which it would appear that this organist inclines to the French school of organ music.

Stainer's "Crucifixion" was impressively rendered at St. George's Church, Blackheath, on March 25 and the 1st ult. The solo parts were admirably sung by Masters G. Smart and A. Smith, and Messrs. F. Leeds, E. T. Walford, and H. Simmons. Mr. R. W. Browne, organist and choirmaster of the church, presided at the new Hope-Jones electric organ, with his usual skill and effect.

The Sydenham and Forest Hill Musical Society gave its first Concert at the Park Hall, Sydenham, on the 15th ult. The choir was heard in Van Bree's "St. Cecilia's Day" and in a selection of part-songs and madrigals. Miss Lily Thatcher contributed several songs, and Miss Jessie Grimson violin solos. The accompanist was Miss Melhuish, and the conductor, Mr. F. Shinn.

T. M. Pattison's cantata "A day with our Lord" was rendered on Good Friday by the choir of the Uxbridge Road Tabernacle, under the conductorship of Mr. J. Stansfeld, the choirmaster.

The Harringay Glee and Madrigal Society held its first annual Concert on the 20th ult., under the direction of Mr. Ernest Marriott (St. Paul's Cathedral), the conductor. The soloists were Madame Edith Bartley, Miss Laura Cartwright, Miss Bessie Grant, Messrs. W. Davies and George Stubbs (St. Paul's Cathedral), and Messrs. Selwyn Davies and Adolph Fowler.

Organ Recitals were given by Dr. A. L. Peace, of Glasgow Cathedral, on Tuesday, the 14th ult., on the fine new organ at Bath Abbey, lately built by Messrs. Norman Brothers and Beard, of London and Norwich. The selections included works by Bach, Handel, Mozart, Liszt, Dussek, Mendelssohn, Beethoven, Meyerbeer, and the performer.

Mr. Edgar Pettman, on severing his connection with St. Mary's, Kilburn, as organist and choirmaster, was the fortunate recipient of several handsome gifts, which were presented to him on the 7th ult., at St. Mary's Hall, Kilburn, by the ladies of the oratorio choir, the choirboys of the church, and other friends.

Beethoven's "Mount of Olives" was performed, on the 19th ult., at St. Joseph's Retreat, Highgate Hill, by the choir of the church. The solos were sustained by Masters Balfre and Feloi and Messrs. Linwood and Seadon; the latter gentleman conducted, while Mr. Volanti Armitage accompanied very judiciously.

The twenty-seventh of the monthly series of free Organ Recitals, by Mr. Rudolph Loman, at the Dutch Church, Austin Friars, took place on the 16th ult., when the programme included pieces by Handel, Gustav Merkel, J. S. Bach, Alex. Guilmant, and A. G. Ritter.

At the Royal Institution, on the 9th, 16th, and 23rd inst., Mr. F. Corder will give a course of Lectures, entitled "Three Emotional Composers," in which he proposes to discuss the works of Berlioz, Wagner, and Liszt. Musical illustrations will be supplied.

Mr. Sinclair Dunn gave his sixteenth annual Concert at Cavendish Rooms, on March 25, assisted by Miss Effie Clements, Miss Frances Hipwell, Miss Susetta Fenn, Miss May Fleming, Mr. Frank Ferris, Master Willie Cooper, and Signor Luigi Meo.

Mr. W. Newberry conducted a performance of "The Messiah" on Good Friday, at the Wesleyan Church, New North Road. The soloists were Miss A. Peck, Miss H. Saunders, Mr. W. Toomer, and Mr. C. Formes. Mr. J. Britton was the organist.

Mr. Volanti Armitage, organist of St. Joseph's Retreat, Highgate, gave an Organ Recital on March 28, at St. Barnabas, Kentish Town. Miss May Davy was the vocalist.

The organ in the Concert-room at the Royal Academy of Music is being renovated by Messrs. Norman Brothers and Beard, and the pitch being lowered to the normal diapason.

Sir Arthur Sullivan has provided funds for a Scholarship for the Holiday Course for Choirmasters at the Tonic Sol-fa College.

Mr. F. G. Edwards has been elected an Associate of the Royal Academy of Music.

OBITUARY.

Alexander Ritter, a composer of considerable ability and originality, whose works are, however, as yet but little known outside of Germany, died at Munich on the 12th ult. He was born at Reval, in Russia, in 1833, and when quite a young man came to live in Germany, where he formed a close friendship with Hans von Bülow and other gifted musicians, whose advanced artistic tendencies he shared. His two short operas, "Der faule Hans" and "Wem die Krone," were first produced at Weimar, under the direction of Herr Richard Strauss, Ritter's most gifted pupil, and they have also been performed on several other German stages, without, however, maintaining themselves on the *répertoire* for any length of time. Besides numerous admirable songs, in which the composer's artistic individuality finds, perhaps, its most pregnant expression, he wrote several important orchestral pieces, amongst them a "Seraphische Fantasie," "Olaf's Hochzeitsreichen," and his most recent "Sursum Corda," all of which undoubtedly take high rank amongst similar modern productions. At one time a violinist in the Weimar orchestra, Ritter has for many years past lived at Munich, where his death leaves a sensible void in musical circles. He was married to a niece of Richard Wagner, who preceded him in death some ten months ago.

With Ferdinand Gumbert, whose death, on the 6th ult., was announced at Berlin, a musician has passed away whose life's work has been devoted to his art, in various ways, most usefully and, in some respects, with distinction. Born in Berlin on April 21, 1818, he commenced his artistic career in Sondershausen as an actor, and, during the years 1840 to 1842, was engaged as a baritone singer at the Cologne Theatre, studying composition, at the same time, under Conradin Kreutzer, the composer of "Das Nachtlager in Granada." Following the advice of the latter, he withdrew from the lyrical stage, and, returning to Berlin, devoted himself henceforth to composition and vocal instruction. In both these capacities, to which, later on, he added that of musical critic, he soon established a considerable reputation. As a teacher he was for a number of years greatly esteemed, and formed many excellent pupils, while of his numerous songs, some five hundred in number, an exceptionally large proportion has attained great popularity both in his native country and elsewhere, being distinguished by simplicity of style and gracefulness of melody. Less successful were his operettas, or "Liederspiele," amongst which may be mentioned "Die schöne Schusterin" and "Carolina." As the musical critic of several Berlin journals, Gumbert for many years wielded a considerable influence, especially in vocal matters, always amiably and with the desire to instruct; while his able German versions of the libretti of the more modern Italian and French operatic masterpieces greatly facilitated their introduction to the German lyrical stage.

Otto Roquette, the celebrated German poet, author of the charming and fanciful "Waldmeister's Brautfahrt," died at Darmstadt on March 18. His songs have been frequently set to music, and he wrote the libretto to the oratorio "Saint Elizabeth" for Liszt, with whom he was on terms of intimate friendship. He was born in 1824 at Krotoschin, in Prussian Poland, the scion of a French emigrant family, and for many years past held the appointment of professor of literary history at the Polytechnic Institute in Darmstadt.

Victor Tilgner, the eminent Austrian sculptor, died of apoplexy, on the 17th ult., in Vienna. He was considered the foremost sculptor of Austria, and the beautiful monument just erected to Mozart in Vienna is his work. The deceased was only fifty-two years of age, and his death only a few days previous to that fixed for the unveiling of that masterpiece (the 21st ult.) doubtless cast a gloom over the proceedings.

The famous French actress, Madame Anaïs Fargueil, the favourite of Parisian audiences for nearly half-a-century, died in Paris on the 8th ult. She was born at Toulouse in 1819, and, having obtained a first prize for singing at the Paris Conservatoire, made her *début* in 1835 at the Opéra Comique, in Adam's "La Marquise." Subsequently, having contracted a throat malady which spoilt her singing-voice, she turned her attention to comedy, a sphere in which she became eminently successful.

Mrs. Eliza Riches, widow of Mr. Charles Harry Riches, who was a descendant of Llewelyn, the last native Prince of Wales, and was adopted when three years old by Mrs. Wyndham Lewis, afterwards Countess of Beaconsfield, died on the 5th ult., at Cardiff. She was an excellent linguist and able musician (pupil of Clara Novello), amongst her compositions being "Divine Songs for Children" and a dirge composed for the Duke of Wellington's funeral. The deceased lady was in her eightieth year.

The brothers Edward and Joseph Jardine, two of the most eminent organ-builders of the United States, died respectively on March 14 and 15, both of heart disease, Edward's demise, at the age of sixty-six, being, in fact, directly attributable to the shock of the sudden death, on

the previous day, of his younger brother. Both were Londoners by birth and emigrated in 1846.

The death is announced, on March 14, at Vienna, of Frau Anna Pessiak, *née* von Schmerling, aged sixty-two. She was a pupil of Madame Marchesi, and for a number of years held a vocal professorship at the Vienna Conservatorium. She was the composer of pianoforte pieces and songs, several masses and other sacred works.

The death is announced recently, at Assisi, of Allessandro Borroni, musical director of the Church of San Francesco. He was a pupil of Rossini and Mercadante, and a friend of Liszt and Thalberg. Amongst his numerous compositions for the church may be instanced a Requiem, with full orchestra, produced with great success some years since at Rieti. He was in his seventy-eighth year.

Felipe Gorriti, organist and composer of considerable reputation, died recently at Tolosa. He was born in Huarte (Navarra) in 1833, and successfully held organistships at Estella, Tafalla, and finally at Tolosa. Amongst his over three hundred compositions for the church, several Masses for four voices with orchestra, two Misereres, and some fine motets are held in high esteem.

The death is also announced, last month, at Naples, of Armando Mercadante, younger son of Saverio Mercadante, the famous composer of "La Vestale." The deceased, who had not inherited the father's musical gifts, was at one time an officer in the Italian army, and by his death the family becomes extinct.

We have also to record the following deaths:—

On March 15, at Vienna, Leopold Hauser, for many years choirmaster of the Church of St. Egidius, Gumpendorf, and conductor of the Wiedener Männer-Chor, aged forty.

On March 17, at Nuremburg, Hugo Zierfuss, Court musicseller and publisher.

On March 17, at Boston, U.S., Eduard Heindl, excellent flautist, aged fifty-eight.

Recently, at Palermo, Alvaro Stronconi, esteemed pianist, professor at the Conservatorio.

Recently, at Halle, F. Hartenstein, music teacher, for some time capellmeister at the Stadt-Theater, formerly, with Victor Nessler, conductor of the Leipzig "Sängerkreis," and for some years past of the Halle Choral Society.

On March 23, suddenly, at Venice, Angelo Tamburlini, operatic basso, greatly esteemed on the Italian operatic stage as well as in America, aged forty-three.

On March 29, at Rheinberg, Bernhard Tibus, well-known organ-builder.

Recently, at Cannes, Claire Issaurat, operatic vocalist, aged twenty-six.

On March 30, at Vienna, Frau Wilhelmine Calais (daughter of the Court organist, Rudolph Bibl), a much-esteemed pianist, aged twenty-eight.

On the 1st ult., at Berlin, Carl Brauns, aged seventy, for many years conductor of the Chorgesang-Verein.

On the 2nd ult., at Breslau, Otto Zimmer, choral and orchestral director.

On the 3rd ult., Frank William Stephens, chorister of Westminster Abbey, 1884 to 1889, eldest son of Mr. and Mrs. F. G. Stephens, 47, Seymour Place, London, aged twenty-two.

Recently, at Greifswald, at an advanced age, August Wagner, author of useful theoretical works on music, and, as composer, best known by his setting to music, for school use, the rhymed rules in Zumpe's Latin Grammar.

CORRESPONDENCE.

SOME NEW CHROMATIC HARMONIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—According to the teaching of the late Professor Macfarren there are but two degrees of the scale—the tonic and the supertonic—available as roots of chromatic discords identical in structure with the chord of the dominant seventh; and this, I believe, is now generally accepted among our leading musicians. In this letter I wish to point out—first, that certain other chromatic sevenths may be used with very good effect; and secondly, that if we admit the principle that a chromatic seventh may be taken upon other degrees of the scale than the two at present allowed, we shall be able to get rid of that musical monstrosity the "double root" theory. The following examples are of course intended merely to show the possibility of introducing the various chords with agreeable effect, and do not claim to be in any way noteworthy instances of their employment:—



Example 1 shows a chromatic seventh on the major third of the scale. In the minor this is not good, but in the major its effect is extremely rich and pompous. The omission of the dissonance gives us a chromatic concord of striking sonority for which no place seems to be found in the current theory of harmony. In approaching either concord or discord from the tonic, an exposed fifth is perfectly agreeable if the upper part moves by step. (I follow Professor Macfarren in using the term "exposed fifth" in preference to "hidden fifths," the theory which suggested the latter term being too fanciful.)

Scarcely so gorgeous as the preceding, but still a very fine chord, is the chromatic seventh on the superdominant, shown in Example 2. This also is scarcely good in the minor, and here again we get a new and agreeable chromatic concord by omitting the seventh.

In Example 3 is shown a chromatic seventh on the leading note, a chord full of wild and rugged grandeur. By adding a fifth between the bass and the upper parts in the first two chords of this example, it will be seen that the "forbidden consecutives" thus produced give additional strength to this discord without in the least detracting from its beauty. In this case, too, the omission of the seventh gives us a chromatic concord—a finer one than the last—at present unrecognised, consecutive fifths being of good effect in approaching it from the tonic. The exposed octave indicated in this example is also good. Both concord and discord are equally good in the minor.

We have in Examples 4*a* and 4*b* a chromatic seventh on the sharp fourth of the scale, the latter example showing the good effect of consecutive fifths and sevenths in its resolution upon the dominant seventh. The concord obtained by omitting the seventh may be effectively introduced if an unexceptionable progression of parts is secured. These chords scarcely suit the minor.

A chromatic seventh on the minor third of the scale is shown in Example 5. This discord is far less effective in the major, owing, no doubt, to the minor third of the scale being so prominently brought out by appearing as the root of the chord. The concord obtained by omitting the seventh is apparently diatonic in the minor key, by reason of the misleading key signature. In the modern minor the seventh is *naturally* a semitone below the key-note, and this should be indicated in the signature. If this were done the common

chord on the minor mediant would be chromatic in aspect, as it certainly is in effect. The agreeable introduction of either the concord or the discord requires some care, but in quitting either for the dominant an exposed fifth is unobjectionable if the upper part moves by step.

This completes the list of chromatic harmonies I would suggest as worthy of being added to the present resources of the composer. I do not propose to go at present into the question of what discords higher than the seventh may be employed, but in Examples 6 and 7 will be found two minor ninths, respectively on the mediant and the leading note, of which a skilful composer could doubtless make very effective use.

I now come to my second point. There are two so-called "augmented sixths," strange looking combinations explained by supposing them to be derived from a double root. But if it be admitted that a chromatic seventh may be taken upon any degree of the scale that will bear it with good effect (and surely any reasonable musician will admit this), then there is no longer any reason for not regarding the "augmented sixths" as minor sevenths; and, when so looked upon, these chords cease to be anomalies requiring a specially created hypothesis for their explanation.

With the chords I have instanced and the two miscalled "augmented sixths," we have in the major key a chord consisting of a major third, a perfect fifth, and a minor seventh upon each degree of the chromatic scale except the fourth and the minor third. Probably anyone at all acquainted with practical harmony could make agreeable use of the two chromatic sevenths I have omitted; but, so far, I have not myself been able to introduce either of them into an harmonic progression with good effect.

February 7, 1896. W. F. Dunton.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Fribourg, Switzerland.—*Your questions involve two considerations—the Legal and the Moral. As regards the Legal aspect, we suggest that you consult a solicitor; as regards the Moral view, why not consult your own conscience! Shall we send your letter to the American publishers and ask them to advise you?*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abergavenny.—The Choral Society, under the conductorship of Mr. W. K. Carr, gave performances on the 13th ult., in the Town Hall, of Gade's "Erl-King's Daughter" and Mendelssohn's "Loreley." The principal vocalists were Miss B. Edwards, Miss M. Blinkhorn, and Mr. W. J. Ineson. The chorus and orchestra numbered upwards of a hundred performers. Mr. A. Angle was chief violinist and Mr. F. Bamford presided at the pianoforte.

Barnstaple.—The Easter Musical Festival Society chose for its Concert Mendelssohn's "Hymn of Praise," of which an admirable rendering was given in the Music Hall by a choir and orchestra of about 150 performers, with Madame M. Mallia, Miss Willis, and Mr. E. Wareham as soloists, and Mr. B. D. Bayly as principal violin. Dr. Edwards conducted.

Berkhamsted.—On the 1st ult. a good performance of Haydn's "Passion" Music was given in the School Chapel, by the choir, under the direction of Mr. J. T. Bavin. The chorus numbered sixty voices, and the quartets were sung by Miss Aline Lynton, Miss Florence Oliver, Mr. Lawrence Friar, and Mr. Montague Borwell. The new organ (four manuals), which has been built by the Hope-Jones Company, was used for the first time on this occasion, and the beautiful quality of its tone created a very favourable impression.

Blackburn.—Lee Williams's "Gethsemane" was impressively sung on March 31, in the Parish Church, by the choir, assisted by members of the St. Cecilia and Vocal Union. The solos were effectively sung by Miss B. Lamb, Master Lamb, and Messrs. T. Sharples, J. Lancaster, and J. W. Barton. Mr. J. Higginson conducted, and Mr. J. H. Rooks, organist and choirmaster of the church, conducted. ——The Cecilia and Vocal Union, under the conductorship of Mr. J. H. Rooks, gave a praiseworthy performance of Dvorák's "Spectre's Bride," on the 13th ult., in the Exchange Hall. The soloists were Miss M. G. Berrey, Mr. Iver McKay, and Mr. Bantock Pierpoint. The choruses were well sung by about 200 voices, and the important orchestral portion of the work efficiently rendered by fifty members of the Manchester Orchestra.

Bray.—The choir of the Parish Church gave an effective rendering, on the 2nd ult., of Stainer's "Crucifixion," under the direction of Mr. A. Keeble, the organist of the church. Assistance was given in the solos by Mr. W. Kearton and Mr. E. J. Woodland.

Burnley.—A musical Service appropriate to the season of Lent was given in Holy Trinity Church, on the 1st ult., Haydn's "Passion" being the work rendered. The solo parts were creditably sustained by Master Egar (whose singing displayed much intelligence and taste), and Messrs. Hartley, Arnold, Coppock, and Culpan—the last-named gentleman a recent and valuable acquisition to the choir. Mr. J. H. Rooks, organist of the Parish Church, Blackburn, officiated at the organ in a most able manner. Mr. Watson, organist and choirmaster of Holy Trinity Church, under whose able and painstaking direction the oratorio has been produced, conducted. At the conclusion of the Service Mr. Rooks played Gounod's "March to Calvary" in a masterly style.

Caterham Valley.—The Choral Society gave its final Concert of this season on the 15th ult. Mendelssohn's "Athalie" formed the first part, the illustrative verses being effectively read by Mr. D. A. Howden; Miss Emily Davies, Miss Emily Rasey, and Mrs. Percy Hall being the soloists. "Cavalleria Rusticana" occupied the second part. Special notice should be made of Miss Emily Davies as *Santuzza*, the other soloists being Miss Rasey, Mr. Charles Ellison, and Mr. W. H. Burgon. Both works were efficiently interpreted and reflect credit upon the conductor, Mr. Charles Hunt.

Chelmsford.—On the 1st ult. Stainer's "Crucifixion" was given at St. Mary's Church. The solos were sung by the Rev. A. Patrick, the Rev. G. E. G. Hoare, and members of the choir. Mr. Frye was at the organ, which was supplemented by a few wind instruments.

Cheltenham.—A successful Concert was given in the Assembly Rooms, on the 9th ult., by the Society, conducted by Mr. C. J. Phillips. The programme consisted of "The Swan and the Skylark," by A. Goring Thomas, unaccompanied part-music and orchestral selections, band and chorus doing excellent work.

Chesterfield.—The annual Concert of the Orchestral Society took place on the 7th ult., in the Stephenson Memorial Hall. The playing by the orchestra of Grieg's "Peer Gynt" Suite, two numbers from Cowen's "Language of Flowers" Suite, and the "Ruy Blas" and "Der Freischütz" Overtures reflected great credit on the conductor, Mr. H. N. Biggin. The vocalists were Miss Greta Williams and Mr. Charles Chilley.

Coventry.—At St. Michael's Church, on Good Friday, Parts 2 and 3 of Handel's "Messiah" were sung before a large congregation, by a chorus of about 150, accompanied by strings and organ, and conducted by Mr. H. C. Perrin. Mr. G. W. Borwell ably presided at the organ.

Dewsbury.—Bach's "Passion" Music was impressively sung on the 3rd ult., at the Parish Church, under the able

direction of Mr. Walton Batley. The soloists were Master S. Oldroyd, Miss Sykes, Mr. F. Fallas, Mr. W. Blackburn, and Mr. Elstub. The choir was increased to about 100 voices, and Mr. Alfred Benton presided at the organ.

Ely.—An impressive rendering of Haydn's "Passion" Music was given in the Cathedral on Tuesday in Holy Week. The choir was augmented by members of the Musical Society, and Mr. Percy Hughes, who presided at the organ, was assisted by a small orchestra, of which Mr. Randolph Hall was the principal. The performance reflected great credit on its director, Mr. T. Tertius Noble.

Enfield.—The Musical Society closed its recent season on the 14th ult., with a successful performance of Gaul's "Holy City" and a miscellaneous selection, at the Bycullah Athenæum, under the conductorship of Mr. John C. Ward. The soloists were Mrs. Mary Davies, Miss Rose Dafforne, Mr. Harry Stubbs, and Mr. Harrison Brockbank; harp, Miss Miriam Timothy; pianoforte, Mrs. Hepworth.

Govan.—The first performance in the Parish Church of Stainer's "Crucifixion" was given on Palm Sunday by the choir, with Messrs. Moir and Fleming as soloists, under the direction of Mr. Allan Paterson, the organist of the church.

Great Stanmore.—An impressive performance of Lee Williams's cantata "Gethsemane" was given on March 27 in the Parish Church, under the direction of Mr. C. B. Morris, upon whom and the members of the choir the rendering reflected great credit.

Halifax, Nova Scotia.—Stainer's "Crucifixion" was sung with success by the choir at St. Luke's Cathedral, on March 20, under the direction of Mr. F. Gatward, organist and musical director.——Madame Albani and company brought their Canadian tour to a close on March 30 and the 1st ult., when they were enthusiastically received at the Academy, Halifax, on both evenings.

Halstead.—The Orchestral Society, under the conductorship of Mr. George Leake, played an admirable selection of high-class music, on the 8th ult., in the Town Hall. Mr. F. B. Smythies was principal violin, and the enjoyment of the evening was increased by the singing of Miss Mabel Yorke. The programme included Beethoven's Second Symphony in D, Edward German's "Henry VIII." Dances, and Bach's Concerto for two violins, these instruments being played by Mr. F. B. Smythies and Mr. R. Hall.

Hamilton, N.B.—At its second Subscription Concert the Choral Union gave a miscellaneous selection, including Sullivan's cantata "On Shore and Sea." The principal vocalists were Miss K. F. Grey and Mr. Moir. Mr. Mackie and Mr. Steven severally presided at the pianoforte and organ, and were assisted by a small orchestra led by Mr. W. H. Cole. Mr. H. W. Jones conducted.

Hawarden.—The Choral Society, under the direction of Mr. R. W. Pringle, gave a successful Concert, on the 7th ult., at the Gymnasium. The programme included Gade's cantata "Spring's Message." The soloists were Miss E. Harvey, Mr. I. J. David, and Mr. B. Beard. The band (a contingent from the Mold Orchestral Society, ably led by Mr. Horace Haselden) rendered the accompaniments very efficiently and gave several other pieces. The accompanists were Miss Lloyd Parry and Mr. Thomas Pate. A violin solo, Pergolesi's Canzonetta, was contributed by the Hon. Mrs. Henry Gladstone with much taste.

Hemel Hempstead.—The Choral Society's Concert took place in the Town Hall, on the 9th ult., when Macfarren's "May Day" and a miscellaneous selection, which included the Choral March from "Tannhäuser," were well rendered by the members. Miss Phipps, Miss B. Grant, Mr. L. Friar, and Mr. M. Borwell sang with marked success; and Miss Blathwayt's and Miss F. Blathwayt's respective violoncello and violin solos were greatly appreciated. The pianoforte and harmonium were entrusted to Miss L. Jones and Mrs. Evetts, and Mr. J. T. Bavin conducted.

Ilkeston.—On the 13th ult. the second Concert of the Ilkeston and District Harmonic Society was given in the Town Hall. The principal artists were Mrs. Smyly, Mr. Josse Willey, and Mr. Radford. There was a full band and chorus, Mr. W. G. Taylor conducting, and Mr. W. H. Whitehead acting as leader. The programme consisted of Bennett's "May Queen," which was very creditably given, and a miscellaneous second part.

Llandudno.—On Good Friday, at Holy Trinity Church, Stainer's "Crucifixion" was admirably rendered by the choir, assisted by friends. The tenor solos were taken by Mr. A. Fleet, the bass solos by Messrs. A. Jones and Hornsby, and the soprano and alto parts in the unaccompanied quartet by the Misses Jephcott and Hamilton. Mr. R. H. Whall presided at the organ.

Maldon, Essex.—At the Congregational Church, on March 26, the cantata "The Last Night of Bethany," by C. L. Williams, was successfully rendered by the choir, and repeated after a short Service on the following Sunday evening. The solos were well sung by the Misses J. and G. Clear and Miss Ada May, and most of the choruses were given with spirit and effect.——On March 26 the anthem "The Souls of the Righteous," by W. Bear, was also given, the solo being expressively sung by Miss A. May.

Mayfield.—An excellent performance of Mendelssohn's "Lauda Sion" was given on March 24, in the Parish Church, under the direction of Mr. Daniel McIntyre. The soloists were Miss M. Tarbet, Miss J. Littlejohn, Mr. R. S. Dykes, and Mr. W. Harvey. The organ and pianoforte were respectively entrusted to Mr. A. Wood and Mr. Campbell.

Monmouth.—A Concert was given on the 14th ult., at the Rolls Hall, by the members of the Monmouthshire Musical Society, including the recently attached Caerleon branch. The choral works selected were Bach's cantata "God's time is the best" and Mendelssohn's 95th Psalm, and the performance, under the direction of Mr. George Renecle, was very satisfactory. The solo music in the cantata was effectively rendered by Miss F. Evans, Mr. D'Arcy de Ferrars, and Mr. Gibbons; and in the Psalm by Mrs. Broderick, Mrs. Charles Nicholson, and Mr. D'Arcy de Ferrars. The second part of the programme was miscellaneous, and comprised the *Larghetto* from Beethoven's Symphony in D, several songs by the soloists, and some part-songs by the choir, besides other pieces of interest. The organ accompaniment in the cantata and Psalm by Mrs. Hodgkinson contributed largely to the good results secured.

Newmains.—A Concert was given on March 27 by the Musical Association, consisting of selections from oratorios, glees, part-songs, and orchestral pieces, which were effectively performed by the choir and orchestra of eighty performers, under the direction of Mr. Robert Booth. The solo vocalist was Mr. R. K. Hinshalwood. As a fitting conclusion to the season, the members of the Association presented to their conductor a purse of sovereigns; and Mr. Booth was also the recipient of a handsome *bâton* from the members of the choir of Coltness Memorial Church, of which he is the organist.

Oldham.—On March 27, at the School Board Concert Room, a successful Concert was given by the students of the Oldham College of Music. Beethoven's Funeral March was played—the audience standing—as a tribute of respect to the late M. Vieuxtemps, the eminent violoncellist and Professor of the College. In the performance of the pieces which followed the students gave evidence of good training.

Perth.—The musical season in Perth has been no less active than usual, although not so many of the regular Subscription Concerts have been given by the local societies. The energies of the Musical Society have been concentrated upon a single Concert, consisting of Handel's "Israel in Egypt," which was given last month, and practically brought the season to a close. This work, on account of the great preponderance of choral numbers, is a heavy one for a provincial society to tackle; but the result was a very satisfactory one, and did credit to the conductor, Mr. F. S. Graves. The solo parts were

undertaken by Miss Watt, of Inverness, Mr. Charles Blagbro, and members of the choir. Cole's Glasgow Orchestra provided the accompaniments.

Plymouth.—The annual rendering of Stainer's "Crucifixion" by the Christ Church choir, under the able direction of Mr. Godwin Fowles, the organist and director of the choir, took place on March 25. Owing to Christ Church being closed for restoration the Service was held in St. Barnabas Church.

Rhyl.—On the 5th ult. there was an orchestral accompaniment to the evening Service at St. John's Church, Mr. A. E. Jones presiding at the organ. The anthems were Dr. Naylor's "The foe behind" and Mr. Bruce Steane's "The first day of the week," both being well rendered by the choir, and accompanied by the orchestra, under the leadership of Mr. G. Roberts. Mr. J. D. Asher conducted.——On the 9th ult. the choir gave an attractive miscellaneous Concert at the Church House. The vocalists were Mrs. Insull, Master C. Stewart, Mr. W. A. Thomas, and Mr. L. Jones. Clarinet and cornet solos were respectively given by Sergt. I. Parcell and Mr. J. O. Vaughan, and pianoforte pieces, which included Mr. Edward German's "Henry VIII." Dances, were contributed by Mr. E. A. Jones. A duologue, entitled "A Narrow Escape," was recited by Miss Townshend and Miss E. Townshend.

Ripley.—Mr. W. Taylor conducted a meritorious performance by the Choral Society of Mendelssohn's "St. Paul," on March 31, in the Public Hall. The soloists were Miss M. P. Allen, Mrs. Lindall, Mr. H. Beaumont, and Mr. H. Rickard, and the choir and orchestra numbered about 130 performers. Mr. T. Soar was principal violin and Mr. T. Cautton played the organ.

Romford.—on the 1st ult. the choir of St. Edward's Parish Church gave a good performance of Lee Williams's "Bethany." The soloists were Mr. S. Brown and Mr. H. Clinch, and boys from the London Training School for Choristers. Mr. Gilbert Tozer, organist and choirmaster of the Parish Church, Windsor, was at the organ; and Mr. Cyril G. Church, of St. Edward's, conducted. After Evensong on Easter Day Mr. Church gave his usual Sunday evening Recital.

Rugby.—Stainer's "Crucifixion" was sung at the Parish Church on March 25, and on Palm Sunday in the afternoon, under the direction of the organist and choirmaster, Mr. George H. Hidden. The solos were rendered by members of the choir.

Shillelagh, Co. Wicklow.—A successful Concert was given in the Town Hall, on the 10th ult., by members of the Choral Union. The programme consisted of several numbers from Bradbury's cantata "Esther, the Beautiful Queen," and part-songs and solos, all of which were meritoriously rendered and reflected much credit on the conductor, Mr. Samuel Nicholson. Mr. Edward Dyas, organist of St. Thomas's Church, Dublin, presided at the pianoforte and accompanied throughout with his usual ability.

Southport.—A Concert was given on the 10th ult. by the St. Philip's Choral Society, when the principal feature of the performance was a cantata, entitled "Jairus, the Ruler's Daughter," by E. Cympson, under the direction of Mr. James Young, the organist and choirmaster of St. Philip's Church. The principal vocalists were Miss Howarth, Mrs. Wells, Miss Procter, Mr. G. Reynolds, and Mr. and Mrs. Nutt. The second part was miscellaneous, consisting of part-songs and instrumental pieces.

Swadlincote.—The Harmonic Society (conductor, Mr. H. Buckley) gave Sir Michael Costa's "Naaman," on the 15th ult., to a large and appreciative audience.

Torquay.—Mr. Charles Edwards gave two attractive miscellaneous Concerts, in the afternoon and evening of the 7th ult., in the Parish Rooms. The vocalists were Mrs. K. T. Davy, Miss M. T. Davy, and Mr. S. J. Bishop, and instrumental solos were contributed by Mrs. W. H. Mortimer (pianoforte), Mrs. H. Crocker (violin), and Mr. G. H. Stone (oboe).——The Musical Association, conducted by Mr. T. H. Webb, concluded its recent season on the 15th ult., by an excellent Concert in the Bath Saloons. The programme included several orchestral pieces and Dr. Harford Lloyd's cantata "Hero and Leander," the solos in this work being effectively sung by Miss R. T. Davy and Mr. H. Thorndike; Madame Gomez sang in the second part of the evening, and, under the direction of Mr. J. W. Crowe, several madrigals and part-songs were also admirably rendered by the choir.

Tunbridge Wells.—Mr. Hunnibell's Choral Society gave a very successful performance of Dr. Parry's oratorio "Judith," on the 10th ult. Mr. Hunnibell had given the choir assiduous and careful training, and he certainly must have been gratified by the excellence of its work. The solos were sung by Madame Bertha Moore, Madame Belle Cole, Mr. Daniel Price, and Mr. William Green, who took the place of Mr. Herbert Grover (indisposed). There was a London orchestra, augmented by local players, and the work and its performance made a great impression.

Weymouth.—The Upwey Choral Society and the Weymouth Glee Club gave an excellent performance of Gaul's cantata "The Holy City" and the "Daughters of Acquilija," the latter a cantata arranged from Verdi's opera "Attila," at Upwey and Weymouth, on the 11th and 13th ult. respectively. The conductor was Miss Emma Bullen. The solos were admirably sung by Miss Teresa Blamey, Miss Florence Croft, Mr. D'Arcy Clayton, and Mr. Arthur Barlow. Miss Ethel Beetlestone was the solo violinist and Miss Dorothy Thomas gave recitations.

Whitchurch, Salop.—A Service in aid of the Cottage Hospital was held in the Parish Church on March 25, when Mendelssohn's cantata "Lauda Sion" was sung by the Musical Society, the accompaniments being played by the Orchestral Society, under the *bâton* of Mr. W. E. Rogers, organist of the Parish Church. The vocal principals were Miss Houldsworth, Miss Addenbrooke, Dr. Denning, and Mr. J. Jones. Preceding the cantata, Mendelssohn's Overture to "Athalie" was played by band and organ, Mr. W. A. Roberts presiding at the latter. In a short Recital Mr. Roberts subsequently played Purcell's Toccata, Andante (Hoyte), Pastorale (Lemare), and Sonata da Camera (Peace).

Whittington Moor.—A Ballad Concert was given in the Webster's Endowed Schools on March 25, in aid of the funds of Whittington Moor and District Early Closing Association. The vocalists were Mrs. T. H. Kelly, Miss G. Bingham; and Messrs. Thos. Cooper, W. H. Craggs, P. J. Kelly, T. H. Kelly, and S. Neave. Mr. G. H. Sadler and Miss Nutall presided at the pianoforte.

Windsor.—An excellent performance of Handel's "Israel in Egypt" was given at the Albert Institute on the 2nd ult., by the Windsor and Eton Choral Society, conducted by Sir Walter Parratt. The principal vocalists were Miss. P. Hughes and Messrs. P. Coward, G. Stubbs, H. Stubbs, and B. Mills. At the rehearsal on the previous Monday Sir Walter was presented with a case of plate by the members of the Society.

Wrexham.—Stainer's "Crucifixion" was sung in the Parish Church on March 31, by an augmented choir, with Mr. F. Pullein at the organ.

Yarmouth.—The second Concert of the Musical Society's thirty-seventh season was given in the Town Hall, on the 14th ult., before a good audience, when Spohr's "Last Judgment" was given for the first time in Yarmouth. Under the skilful guidance of Mr. Haydon Hare the Society more than sustained its old reputation, improvement at almost every point being noticeable. The chorus, better balanced than usual, sang with marked precision, good tone, and correctness, and displayed delicacy, spirit, and power as occasion needed. The principal singers were Miss Percival Allen, Miss May Sieber, Mr. S. Dye, and Mr. J. B. Smith (Peterborough Cathedral).

Organ Appointments.—Mr. George H. Fox, Organist and Senior Music-master to Blairlodge School, Scotland.—Mr. Arthur H. Gibbons, Organist and Choirmaster to the Parish Church, Cirencester.—Mr. J. W. Wilson, Organist and Choirmaster to the Parish Church, Little Falls, U.S.A.—Mr. Leonard Barton, Organist and Master of the Choristers of St. Peter's Church, Peebles.—Mr. Sydney B. Mason, to St. Cecilia's Church, Harlesden.

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DAILY TELEGRAPH.

Mr. F. G. Edwards's "History of Mendelssohn's Oratorio 'Elijah'" comes with admirable propriety in the jubilee year of that great work. . . . Mr. Edwards's book contains, of course, much that is familiar to students of Mendelssohn, and even to the casual readers of musical biography, but the author is able to set forth no little which fairly claims attention as new. There are, for example, various letters from the composer not heretofore made public, and full of interest for those to whom the details of a great work are attractive. Herein lies the chief value of the book.

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Those who wish to read a full and authentic account of the conception and production of this oratorio cannot do better than consult Mr. F. G. Edwards's "History of Mendelssohn's 'Elijah,'" which has just been published by Messrs. Novello. Much of the matter dealt with is, of course, already known, but Mr. Edwards has unearthed several new facts and a good deal of hitherto unpublished correspondence.

THE MORNING.

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Not far from old Kinvara, in the merry month of May,
When birds were singing cheerily there came across my way,
As if from out the sky above an angel chanced to fall,
A little Irish colleen in an ould plaid shawl.
She tripped along right joyously, a basket on her arm;
And oh! her face, and oh! her grace the soul of saint would charm,
Her brown hair rippled o'er her brow, but greatest charm of all
Was her modest blue eyes beaming 'neath her ould plaid shawl.

I courteously saluted her, "God save you, Miss," says I,
"God save you kindly, Sir," says she, and shyly passed me by.
Off went my heart along with her, a captive in her thrall,
Imprisoned in the corner of her ould plaid shawl.
Enchanted with her beauty rare, I gazed in pure delight,
Till round an angle of the road she vanished from my sight,
But ever since I sighing say, as I that scene recall—
"The grace of God about you and your ould plaid shawl."

Oh, some men sigh for riches and some men live for fame,
And some on history's pages hope to win a glorious name;
My aims are not ambitious and my wishes are but small,
You might wrap them all together in an ould plaid shawl.
I'll seek her all through Galway, and I'll seek her all through Clare,
I'll search for tale or tidings of my trav'ler everywhere,
For peace of mind I'll never find until my own I call
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1896.

CLARA JOSEPHINE SCHUMANN.

A GREAT artist of the good old school, and the worthy bearer of an illustrious name, passed from amongst us at Frankfort on the 20th ult. The world in general, and that of music in particular, is poorer for the loss of Madame Schumann, since, though she had some years ceased from the more active duties of her profession, her living influence remained; her spirit vitalised the artistic principles ever to be connected with her practice of the art, and even her bodily presence seemed to place us nearer the time, now well-nigh severed from us as regards personal links, when the great ones of music walked our earth. Madame Schumann, as a child, might have seen Beethoven and sported with that sweetest of all grown up children, Franz Schubert. With the immediate successors of those famous ones she was in personal contact and communion, and she lived through the "twilight of the gods" into the comparative night of our time. At length a deeper night has closed round her—nay, let us not say that. If, as most of us hope and believe, another state remains where there is no darkness at all, nor sorrow, nor sighing, nor separation of loving hearts, we need not speak gloomily of the change which has come upon Clara Schumann.

Artist and woman—we cannot fail to look back upon the deceased lady in each of these capacities. Ordinarily, we have nothing to do with the private relations of a completed life. That domain is, or should be, sacred from the intrusion of strangers, the precious and peculiar property of those who shared it with the departed. But Madame Schumann, even in privacy, could not escape our English poet's "fierce light," which beats impartially not alone upon titular royalties, but upon all who are sovereign in exalted fields of human labour. In her own person the artist could not escape that light, for she occupied and graced one of the thrones of her art. Equally did she stand in its effulgence as the wife of a king in music. There could be no concealment for one so situated, and the world has long known the story of her life—her maiden hopes and fears, her wifely devotion, which continued its touching manifestations through forty years of widowhood, and long period of anxiety and gathering gloom which preceded the removal of her illustrious mate. Through all this exposure the deceased lady passed unscathed, like some heaven-protected subject of the ordeal by fire. She surrounded herself with the respect due to honours meekly borne and with the veneration which is the right of one whose grey hairs are found in the way of righteousness.

It would little avail here to discuss Madame Schumann as an artist. The subject cannot be treated with any approach to worthiness within the limited space now available, and it should be remembered that not many years have passed since Madame Schumann was in the habit of coming amongst us. But while the earth is not yet green upon her grave, let us recall the great pianist's supreme devotion to the highest ideals; her uncompromising refusal to join in what Prince Albert, referring to Mendelssohn, called "the Baal-worship of debased art," and the unflagging energy with which, through long years, she championed her dead husband's music, knowing its inmost meaning and utmost value as none other could. May she rest in peace, and her grave be fragrant.

The following brief record of Madame Schumann's career must suffice for our present issue. Clara Josephine Schumann, *née* Wieck, was the daughter of the eminent pianoforte teacher, Frederick Wieck, and was born at Leipzig, September 13, 1819. Her musical training, begun at a very early age, under her father, was so thorough that when only nine she was able to make her *début* in public in her native town, on October 20, 1828. Two years later she played at the Gewandhaus for the first time, and in 1832 she was taken to Paris. On her return to Leipzig she played Moscheles's G minor Concerto at the Gewandhaus, and a month later joined Mendelssohn and Rakemann in a performance of Bach's Triple Concerto in D minor. At this period she met her future husband, Robert Schumann, a meeting to result in mingled joy and sorrow, and one which exercised a remarkable influence on her future career. In 1841 she played with Liszt, and in 1846 with Henselt. Her first appearance in London was in 1856, at the Philharmonic Society. She played at the Musical Union in 1859, and was again heard in London in 1865 and 1867; from this time she played almost annually at the Popular Concerts, her final appearance in London having taken place on March 26, 1888. In 1878 Madame Schumann accepted the post of principal teacher of the pianoforte at the Frankfort Conservatoire, founded by Dr. Hoch, and earned scarcely less renown in this capacity than as a performer. She composed several works of distinct merit, and edited the whole of her husband's compositions and a volume of his letters; but it is as a great exponent of the masterpieces of classic art that her name will be handed down to posterity.

"ELIJAH."*

This addition to Mendelssohn literature hardly needed an introducer, but Sir George Grove so agreeably discharges what to him is a familiar duty that even the critical reader perceives nothing of the superfluous, although Sir George, in the most pleasant manner possible, cuts the ground from under his own feet by anticipating the remark with which I have just set out. It is well to possess the brief introduction, if only for assurance that its writer remains staunch to a great memory and conspicuous achievement while sympathising, as we all know he does, with whatever is good in the creations of the passing hour. "It has been the fashion," declares the musical Sage of Sydenham, "to speak of him (Mendelssohn) slightingly, nay, injuriously; but this will pass, and he needs no defence—certainly not when 'Elijah' is in question." Sir George could have used no apter word than "fashion" preliminary to the statement, "this will pass." All fashions, being more or less due to caprice, are doomed to pass, and the nearer their relation to caprice, the sooner comes extinction. It does not appear, however, that mere fickleness and whim have had greatly to do with the anti-Mendelssohn feeling which has prevailed, to a limited extent, in this country. It can be traced, I believe, to the action of abiding forces. Mendelssohn died fifty years ago, and the present generation, knowing nothing of his personal fascination, or the great wave of enthusiasm which carried his music to the highest pitch of favour, follows customary procedure in such cases, and is disposed to belittle the hero of its immediate predecessor, by way, perhaps, of asserting its own superior taste. Hence a certain reaction, than which nothing is more common in the world of art and literature—I was about to add, nothing more inevitable. The generation following that which Sebastian Bach adorned almost forgot him, but, doubtless, some George Grove of the period philosophically remarked, "This will pass," and he was right. In no case is the eclipse of a great man more than an eclipse. The intervening shadow moves off the shining face of the luminary, and we rejoice again in its light and beauty.

But I must not be betrayed into associating the name of Mendelssohn with the idea of eclipse. The master's enemies have, at the worst, achieved nothing beyond the equivalent of sun-spots.

The book now under review comes opportunely, and derives interest from, as well as gives interest to, the jubilee year of the great oratorio whose history it lays before us. But the volume, though it may benefit by, in no degree depends upon adventitious circumstances. It would have been as welcome ten years ago as it is now. There is nothing of the *pièce d'occasion* about it, and those amateurs who are wise enough to place the book upon their shelves will possess a good, solid contribution to the literature of a work which will ever remain a burning and a shining light in the firmament of music. That fifty years passed before the history of "Elijah" was taken in hand shows what a busy world we live in. It must have been generally known, or reasonably surmised, that much material bearing upon the subject remained to reward industrious research, and it was too apparent that Mendelssohn's contemporaries were rapidly passing away, taking precious information with them. Yet musical *littérateurs*, busy with other concerns, left the world in possession of mere fragments of knowledge till Mr. F. G. Edwards came upon the scene. For myself, I had long been conscious that a history of "Elijah" was needed, and often the impulse to write one came near to resolve. But what could a man immersed in daily journalism, with all his energies engrossed by current work—what could such as he do in furtherance of a task calling for extended, painstaking and patient research? I rejoice that Mr. Edwards has stepped in and accomplished, as well as need be, what was necessary to be done.

The "History of Elijah" is presented in five sections, respectively entitled "The Libretto," "Birmingham," "The English Translation," "The First Performance," "The Revised Oratorio." This is a convenient arrangement, well covering all the ground, and enabling the author to present his new material in due sequence and perfect order. The new material, it may now be pointed out, was obtained from three chief sources—first, from representatives of friends with whom the composer corresponded on the subject of his oratorio. It will suffice to mention such names as Klingemann, Moscheles, Moore (of Birmingham), and Schubring. Mrs. Victor Benecke, Mendelssohn's elder daughter, stands as the second source, that lady's contribution being several letters hitherto unknown, and a portrait of her father, taken in 1835, which appears as a frontispiece to the book, and is now reproduced as a special supplement to the present issue of The Musical Times. In the third place Miss Mounsey, sister-in-law of William Bartholomew, provided our author with fourteen letters concerning the English translation of the German libretto. A *facsimile* of perhaps the most important of these communications forms a very interesting appendix to the volume.

I should be doing doubtful service to Mr. Edwards if I seriously discounted the interest of the "History" by copious quotations, or even by too freely indicating the "plums" which readers will take pleasure in picking out for themselves. The facts in the book had better be left alone, save in so far as they serve

* "The History of Mendelssohn's Oratorio Elijah.'" By F. G. Edwards. With an Introduction by Sir George Grove, C.B. London and New York: Novello, Ewer and Co. 1896.

for such deductions as legitimately come within a reviewer's province.

A first conclusion is not merely suggested, but made absolutely clear by perusal of the opening section, "The Libretto." From Mendelssohn literature of older date than the present volume, we have long received an impression of the master's extreme fastidiousness, not only in relation to the music, but also the words of his works. That impression is now so deepened, and our view of Mendelssohn's comprehensive and minute criticisms is so clear as to make us all wonder, not that the master died so early, but that he lived so long. No human brain could stand such worry about verbal details in addition to the stress of great musical tasks. He appears to have been, at one time, unconscious of his peculiarity. Thus he writes to Klingemann concerning an "Elijah" book as though ready to accept, without question, anything sent: "I am satisfied with anything you do. You need not ask my advice, but just write out what you think best. Then I can compose it at once." The two men met in London and agreed upon a plan (*scenario*), but Klingemann did not feel encouraged to proceed farther. I have no doubt whatever that his colleague bewildered and alarmed him by the number and kind of his requirements. It was no longer a case of "I am satisfied with anything you do." Pastor Schubring undertook the task abandoned by Klingemann, and Mr. Edwards, translating some of the published letters which passed between the reverend librettist and the composer, enables English readers to see the collaborateurs at work—and, as it turns out, toiling along on different tacks.

Mendelssohn, at that time, had dramatic impulses strong upon him. He wished, and intended to write an opera, when he could find a "book" that pleased him, and even in relation to his oratorio he was full of "appeal and rejoinder, question and answer, sudden interruptions," and what not, that goes to make up exciting stage business. But Pastor Schubring, gentle and pious soul, was the last man to provide materials for a sort of Scriptural opera. He did not want the public to be thrilled, but consoled and edified, as in some arias of "St. Paul," particularly "Be thou faithful unto death." Hence he wrote to Mendelssohn: "You must carefully consider whether this time you prefer to turn away from Church music (*i.e.*, music which refreshes and consoles) and create a tone-picture after the manner of the Blocksberg-Cantata ('Walpurgis Night'). If not, we must diligently set to work to keep down the dramatic and raise the sacred element, and always aim at this." The good man wished to make of "Elijah" a kind of musical sermon. He would bring out prominently Elijah's significance with regard to the New Covenant. In another letter the Pastor refines upon his subject very much: "I have held to one point where the Lord Himself ought (to) or could speak to Elijah. It seemed to me that as Elijah appeared to Christ on the Mount of Transfiguration, so Christ might come to Elijah, transfigure him, and show him from afar the streams of peace which flow over the heavenly Canaan." It is easy to imagine the impatience with which Mendelssohn, in a dramatic humour, received such suggestions. "The personages should act and speak as if they were living beings," he exclaims, in one, for him, sharp outburst; "for Heaven's sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament, and the contemplative and pathetic element, which you desire, ought to be entirely conveyed to our understanding by the words and the mood of the acting personages." The writer then hints that he will go on with the book himself as far as possible, with which Schubring is quite content, and so the composer's second colleague drops away from his side. How the two men came together again six years later, when the Pastor gave his friend real assistance, everybody knows.

Mendelssohn's extreme fastidiousness and regard for detail appear in a yet more striking light when we come to Mr. Edwards' chapter, "The English Translation." Here is a characteristic passage from one of his letters to Bartholomew: "Those words in the choruses which you or I may now or hereafter object to might, I hope, still be altered, *in pencil or ink*, in the parts, if already printed; for if an improvement can be made, it must never be omitted because the printing should be finished. A little more trouble will be amply repaid by a little improvement. And as for the solo parts, they *must not be printed at all* for the Festival, but only written out, and can only be printed together with the pianoforte arrangement, and *after* the performance. For these accordingly we have time, till then, to alter and improve. Pray let Mr. Buxton read all this." Mr. Buxton was "Ewer and Co.," and I wonder what he thought of it after reading, and whether he had prevision of much more to the same effect. The Bartholomew correspondence indicates an almost microscopic examination of the English text. From it, however, I cannot make extracts; the reader should procure the book and go through the whole for himself. A single sentence will show what he has to expect. With regard to a certain passage, the composer writes: "I propose . . . to slur from D to E flat, because I prefer to have the word af-*flic*-tion on the G flat." There is Mendelssohn, so to speak, in a nutshell, and the casual eye may now see that, if genius be the faculty of taking pains, the composer of "Elijah" was a very great genius indeed. This correspondence, moreover, makes quite clear to any in doubt on the point why Mendelssohn kept so many of his compositions in MS.—why, for example,

even such a work as the "Italian" Symphony was not published till after his death.

One or two points in the Bartholomew letters are of particular interest on other grounds, and may be touched upon here. It has long been known that the "Overture" to "Elijah" was an afterthought, and now it appears that the English translator suggested it. Bartholomew writes, as late as June 23, 1846: "I hope you will have time to write an overture or introduction, unless you expressly design there shall be none." Mendelssohn answered: "My intention was to write no overture, but to begin directly with the curse. I thought it so energetic. But I will certainly think of what you say about an Introduction, although I am afraid it would be a difficult task, and do not know exactly what it should or could mean before that curse. And after it (I first thought to write the Overture *after* it) the chorus *must* immediately come in." He probably had in mind the opening of "Israel in Egypt," where an introductory recitative is directly followed by a chorus of complaint. Bartholomew kept to his point. He took counsel with Klingemann, and then wrote: "I . . . think it will be a new feature, and a fine one, to announce the curse, No. 1. Then let an Introductory movement be played, expressive, descriptive, of the misery of famine." This is exactly what we now have, and the incident well exemplifies the old saying that two heads are better than one. Bartholomew was not so wise when he put it into Mendelssohn's mind that "O rest in the Lord" recalled "Auld Robin Gray," and thus nearly caused the loss to the oratorio—though he did not intend it—of the song which, more than any other, to use Schubring's words, "refreshes and consoles."

In "The Revised Oratorio" are some interesting letters, giving us a clear view of Mendelssohn once again at work with the microscope; showing us incidentally, moreover, that the composer was quite cognisant of abnormal fastidiousness in his own case. Writing to Buxton, with reference to numerous changes in the chorus parts, he says: "I think I told you before that I was subject to this dreadful disease of altering as long as I did not feel my conscience quite at rest, and, therefore, I could not help it and you must bear it patiently." Some diseases, however dreadful, are salutary in the end, and we are all now thankful that Mendelssohn suffered from one of them, since comparison of the two versions makes one marvel how the composer could have seen his way to produce the first.

Mr. Edwards borrows a list of the principal alterations from Sir G. Grove's "Mendelssohn," in the well-known Dictionary,* adding observations of his own; but the principal value of the chapter lies in the letters, which materially augment our knowledge of "Elijah" at an interesting period in its long extended and elaborate creation.

Full details are given concerning the performance of the original version at Birmingham, and of the revised edition in London, together with many circumstances attendant upon both events. These, however, must be left to readers of the book, which, though not absolutely exhaustive of its subject, is, as already stated, a most valuable record of a great and, I am bold to think, undying art-work. It is important, also, for the light shed upon Mendelssohn's processes, and, obliquely, upon his mental and artistic constitution. Again, it enforces upon young composers the lesson that nothing should be considered as done while anything remains to do, and that long agonising towards perfection brings, like other virtues, its own reward.

Joseph Bennett.

* Sir G. Grove refers, in a foot-note, to my comparison of the two scores, begun in *Concordia* and finished in The Musical Times—the first complete examination of the kind; but Mr. Edwards, for some reason or other, passes it over in silence.—J. B.

THE BATON IN ENGLAND.

The baton, as a conducting-stick, did not come into general use in England until the third decade of the present century. Up to that time the conductor, in the present acceptance of the term, was almost unknown. There were, however, instances of a conductor who really did beat time. Samuel Wesley, in one of his lectures delivered in 1827, said: "I remember that in the time of Dr. Boyce it was customary to mark the measure to the orchestra with a roll of parchment, or paper, in hand, and this usage is yet continued at St. Paul's Cathedral, at the musical performances for the Sons of the Clergy." Wesley goes on to say that the custom was not followed at the theatres and oratorios. It is, therefore, certain that the conductor, as a time-beater, was the exception and not the rule.

Handel "conducted" his operas and oratorios at the harpsichord or organ. At the Handel Commemoration of 1784, held in Westminster Abbey, Joah Bates led his forces of 525 performers from the organ, and not with a baton. Haydn, who conducted his Salamon Symphonies at the Hanover Square Rooms in 1791, was announced thus: "Mr. Haydn will preside at the Harpsichord, and will Compose for every night a new piece of Music." During the first twenty years of the Philharmonic Society (1813-1833) there was no real conductor, except when foreign musicians like Spohr and Mendelssohn directed their own compositions. The programme of the Birmingham Musical Festival of 1829 (when Michael Costa, then a youth of nineteen, made his first appearance in England as a *singer*) records: "Conductor, Mr. Greatorex, who will preside at the Organ and Piano-Forte." Some idea of the then existing state of things may be

gathered from *The Quarterly Musical Magazine and Review* (Vol. x., 1829, pp. 313 and 314).

It is the habit of some [conductors], when presiding at the pianoforte, to keep the pedals down and play throughout the piece, thus making the instrument far too prominent; but from this piece of bad taste Sir George Smart and persons accustomed to the business of the orchestra are totally exempt. . . . A great obstacle opposed to the conductor is the shape of the grand pianoforte, which prevents his facing his band, and places him with his back to the principal violoncello. In Beethoven's "Pastoral" Symphony, which requires the fullest activity of eye, ear, and hand, we have observed a square one used at the Philharmonic concerts.

Further information of the pre-baton period in England is recorded by Spohr. In 1820 Spohr, at the invitation of the Directors of the Philharmonic Society, visited London for the first time. His initial experiences of the ways of an English orchestra may be told in his own words. (Spohr's "Autobiography," English edition, ii., 81.)

It was at that time [1820] still the custom there [the Philharmonic] that when symphonies and overtures were performed, the pianist had the score before him, not exactly to conduct from it, but only to read after and to play in with the orchestra at pleasure, which, when it was heard, had a very bad effect. The real conductor was the first violin, who gave the *tempi*, and now and then, when the orchestra began to falter, gave the beat with the bow of the violin. So numerous an orchestra, standing so far apart from each other as that of the Philharmonic, could not possibly go exactly together, and in spite of the excellence of the individual members, the *ensemble* was much worse than we are accustomed to in Germany. I had therefore resolved, when my turn came to direct, to make an attempt to remedy this defective system. Fortunately at the morning rehearsal on the day when I was to conduct the concert, Mr. Ries was at the piano, and he readily assented to give up the score to me and to remain wholly excluded from all participation in the performance. I then took my stand, with the score, at a separate music-desk in front of the orchestra, drew my directing *bâton* from my coat pocket, and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it, but when I besought them to grant me at least one trial they became pacified. The symphonies and overtures that were to be rehearsed were well known to me, and in Germany I had already directed at their performance. I, therefore, could not only give the *tempi* in a very decisive manner, but indicated also to the wind instruments and horns all their entries, which ensured to them a confidence such as hitherto they had not known. I also took the liberty [!], when the execution did not satisfy me, to stop, and in a very polite but earnest manner to remark upon the manner of execution, which remarks Mr. Ries, at my request, interpreted to the orchestra. Incited thereby to more than usual attention, and conducted with certainty by the *visible* manner of giving the time, they played with a spirit and correctness such as, till then, they had never been heard to play. Surprised and inspired by this result, the orchestra, immediately after the first part of the symphony, expressed aloud its united assent to the new mode of conducting, and thereby overruled all further opposition on the part of the directors. In the vocal pieces also—the conducting of which I assumed at the request of Mr. Ries—particularly in the recitative, the leading with the *bâton*, after I had explained the meaning of my movements, was completely successful, and the singers repeatedly expressed to me their satisfaction for the precision with which the orchestra now followed them.

The result in the evening was still more brilliant than I could have anticipated. The audience, it is true, were at first startled by the novelty, and were seen whispering together; but when the music began, and the orchestra executed the Symphony with unusual power and precision, the general approbation was shown immediately on the conclusion of the first part by a long-sustained clapping of hands. The triumph of the *bâton* as a time-giver was complete, and no one was seen any more seated at the piano during the performance of symphonies and overtures.

The above gives a fairly accurate account of the absurd dual-control of the "conductor" (so-called) and "leader." But Spohr was in error in taking the flattering unction to himself that "no one was seen any more seated at the piano during the performance of symphonies and overtures." British folk do not so readily uproot their traditions, and the Philharmonic Society was eminently national in this respect. It is true that in the Society's programmes "Pianoforte—Mr. ——," was replaced by "Conductor—Mr.——," and also that Hogarth, in his "The Philharmonic Society," records that in 1821 "the pianoforte was removed, and the conductor stationed as at present, in (!) a desk in front of the orchestra." But no sooner was Spohr's back turned, if not before, than the old custom was reverted to, notwithstanding Mr. Hogarth's historical *mis*information.

Three years later Moscheles visited London, and, like Spohr, he kept a diary and wrote interesting letters. The "Life of Moscheles" (English edition, i., 76) contains the following reference to the Philharmonic Concerts of 1823:

Moscheles was very much astonished at the English custom of placing a famous musician at orchestral concerts in front of the band, at the piano; and on the occasion of a Philharmonic concert we find him asking the question, "What do they mean by the term 'Conductor,' Mr. Clementi? He sits there and turns over the leaves of the score; but after all he cannot, without his marshal's staff, the *bâton*, lead on his musical army. The leader does this, and the conductor remains a nullity."

Rossini was conductor of the Italian Opera in London in 1824, but he did not adopt the Continental custom of using a baton. Contemporary records show that the Opera and the Philharmonic followed the same method—or want of method—in the matter of conducting the orchestra. Here are two references from periodicals of the time:

The orchestra is much improved by placing the *Maestro*, who presides at the pianoforte, in the centre.—*Harmonicon.*

As soon as the orchestra began to assemble, Rossini quietly made his appearance amongst the other musicians, and made his way to the pianoforte. . . . He bowed to the audience, and immediately sat down to the instrument and prepared his copy.—*Morning Post* (recording Rossini's first appearance).

Weber came to England in 1826, to produce his opera "Oberon," and—to die. He made his *first* appearance before an English audience at the (so-called) Oratorio Concerts, Covent Garden Theatre, on March 8, 1826, and not at the Philharmonic, as stated in Hogarth's "The Philharmonic Society" (p. 38). Weber conducted his Overture to "Der Freischütz" and some other pieces from the same opera—a strange selection for an *Oratorio* Concert. The *Harmonicon*, in recording the event, says:

He took his place on the stage, facing the audience, with a baton in his hand, with which he gave the time to the

orchestra. In this office he seemed in no way embarrassed, and showed much energy and decision—qualities which, we learn from good authority, were exhibited at the rehearsal in still stronger manner.

The warmth of Weber's reception is graphically described by his son, who says:

It was long before he could raise his hand to give the signal to begin, with a roll of paper he held, in order to conduct in German fashion.

A contemporary lithograph corroborates the above statement that Weber conducted with "a roll of paper." Whether he followed the traditional method of conducting from the pianoforte at the Philharmonic concert at which he appeared, I am unable to discover; but at the production of his "Oberon" (Covent Garden, April 12, 1826) the *Morning Post* says:

Weber [at the full rehearsal] took the pianoforte and directed the whole performance. . . . Weber [at the first performance] entered the orchestra with the other instrumental performers, and took his seat at the pianoforte amidst the loud plaudits of the audience.

In 1829 Mendelssohn, then twenty years of age, made his first appearance before an English audience at the Philharmonic concert of May 25, 1829, when he conducted his C minor Symphony. In a letter to his family, dated "London, May 26, 1829," he thus describes the rehearsal:

I mounted the orchestra and pulled out my white stick, which I have had made on purpose (the maker took me for an Alderman, and would insist on decorating it with a crown).* The first violin, François Cramer, showed me how the orchestra was placed—the farthest row had to get up so that I could see them—and introduced me to them all, and we bowed to each other; some perhaps laughed a little, that this small fellow with the stick should now take the place of their regular powdered and bewigged conductor. . . . But the success at the concert last night was beyond what I could ever have dreamed. It began with the symphony; old John Cramer led me to the piano like a young lady, and I was received with immense applause.

That sentence in the above letter which refers to Mendelssohn's having been led to the piano by old John Cramer is often quoted, and is generally misconstrued to mean that Mendelssohn did *not* use a baton at this concert, but that he followed the traditional custom of conducting "at the pianoforte." The following notice of the Concert, from the *Morning Post* of May 27, 1829, probably written by John Ella, destroys these theories, and leaves no doubt upon the matter:

The presence of the Author is at all times a gratification, both to the hearer and performer, and on this occasion Mr. Mendelssohn conducted his Sinfonia with a baton, as is customary in Germany, France, &c., where the *discipline* of bands is considered of more importance than in England. We have often remarked that it is not the *ear* solely by which the orchestral performer must be guided. We hope to see the baton ere long at the Italian Opera; it matters not whether it be a violin bow or a roll of parchment.

Three years later (in 1832) Mendelssohn was again in London, when he conducted his "Hebrides" Overture at the Philharmonic. The *Morning Post* must again be quoted:

The author conducted with a baton: the intelligence of his look, gesture, and rise of the baton imparted a confidence to the band which was productive of the most beneficial results. It is almost superfluous to repeat that we have always strenuously advocated this system of conducting with a baton. The superior execution of this new Overture [the "Hebrides"] ought to carry conviction home to the Directors of its great advantages and importance; or we might adduce, as a still more striking example, the perfect execution of "Der Freischütz" at the King's Theatre with only three rehearsals, conducted by Herr Scheland [Chelard].

Herr Chelard was conductor of the German Opera Company which came to London in 1832. The *Morning Post*, in recording the first representation, says:

Herr Shelland [Chelard], a distinguished musician and disciplinarian, conducted the band with a baton, on the principle so often advocated in our notices of the Philharmonic concerts.

The *Spectator* supplies fuller details:

The arrangement of the band was new. The Conductor with his baton, instead of sitting at the pianoforte, stood on a conspicuous elevation, seeing and seen by every person in the orchestra. The Leader's place was occupied by the principal Violoncello and Double Bass, while *he* was placed in their accustomed situation.

John Ella, who probably wrote the musical criticisms in the *Morning Post* in the thirties, thus further refers to Mendelssohn's conducting with a baton in 1832. (Supplement to *Musical Union Record*, June 11, 1867, wrongly printed 1866):

Mendelssohn spoke favourably of the Philharmonic band, but complained bitterly of the cold shoulder he met with from the leaders, in consequence of his conducting with a baton. . . . Unwilling to incur the displeasure of the leaders, Mendelssohn declared that he should resign the baton at the concert. "That will be cowardice," said one. "You ought to set the example so much needed in this country," observed another. Costa and Meyerbeer both joined in urging Mendelssohn to retract his promise, and X. Y. Z. [John Ella himself!], of the *Morning Post*, declared that he should attribute, in his notice of the concert, all the imperfections of the performance to the composer. Mendelssohn at last pledged his word to use the baton. I was present at the concert, and well remember the frowns of the fiddlers whose authority Mendelssohn's baton so completely usurped.

Although the title of "Leader" continued to appear in the Philharmonic programmes for fourteen years longer—until 1846, when Costa was appointed conductor—it may reasonably be assumed that the year 1832 was the last under the old method of conducting at the Philharmonic. The *Athenæum*, in noticing the second and third concerts of 1833, says:

Sir G. Smart, in the true capacity of a conductor, stood with a baton in his hand, and we never heard the band go better. (Second Concert.)

Bishop conducted with a baton—let us hope, therefore, that the leader's "occupation's gone." (Third Concert.)

The Opera and the Philharmonic thus set an example which was doubtless soon followed; and the years 1832-3 may therefore be accepted as the period at which the baton came into general use in musical performances in England.

* Mendelssohn refers to his "English baton" in a letter written from Rome, dated "December 30, 1830."

In the foregoing quotations reference is more than once made to the Continental custom of conducting with a baton, as though such custom were general in Germany, France, &c. But it would seem as if the baton was not used at the famous Leipzig Gewandhaus Concerts till Mendelssohn began his reign as conductor in 1835—two years after it had become established in London. The *Allgemeine musikalische Zeitung*, of October 14, 1835, contains a notice of the first concert which Mendelssohn conducted, in which the following occurs:

In the second part we had Beethoven's Fourth Symphony, and seldom have we heard it so excellently played. As a new and desirable plan, the musical director conducted the Symphony; for when the leader, who must play first fiddle, does this, he terribly interrupts his own performance in looking after the time of the others.

This fact does not seem to have been noticed by the various writers on Mendelssohn.

In conclusion, it seems almost incredible that Dr. Murray's great "English Dictionary" should give the year 1867 as the earliest dated reference to the use of the word baton (as a conducting-stick) in English literature. It is evident that Dr. Murray has not had many musical helpers to aid him in his monumental work; or, if he has, they have shown a lamentable ignorance in regard to that which forms the subject of this paper.

F. G. E.

FROM MY STUDY.

This month I give reproductions of album inscriptions by Mascagni and Leoncavallo respectively, the musical quotation in each case being from the writer's best known work. They call for no remark here.

Miss Sabilla Novello has been so kind as to send me a number of MSS. having much interest for musical readers. I tender her my most sincere thanks, and lose no time in bringing one of the more important documents under the notice of my readers. First, however, some preliminary remarks should be made.

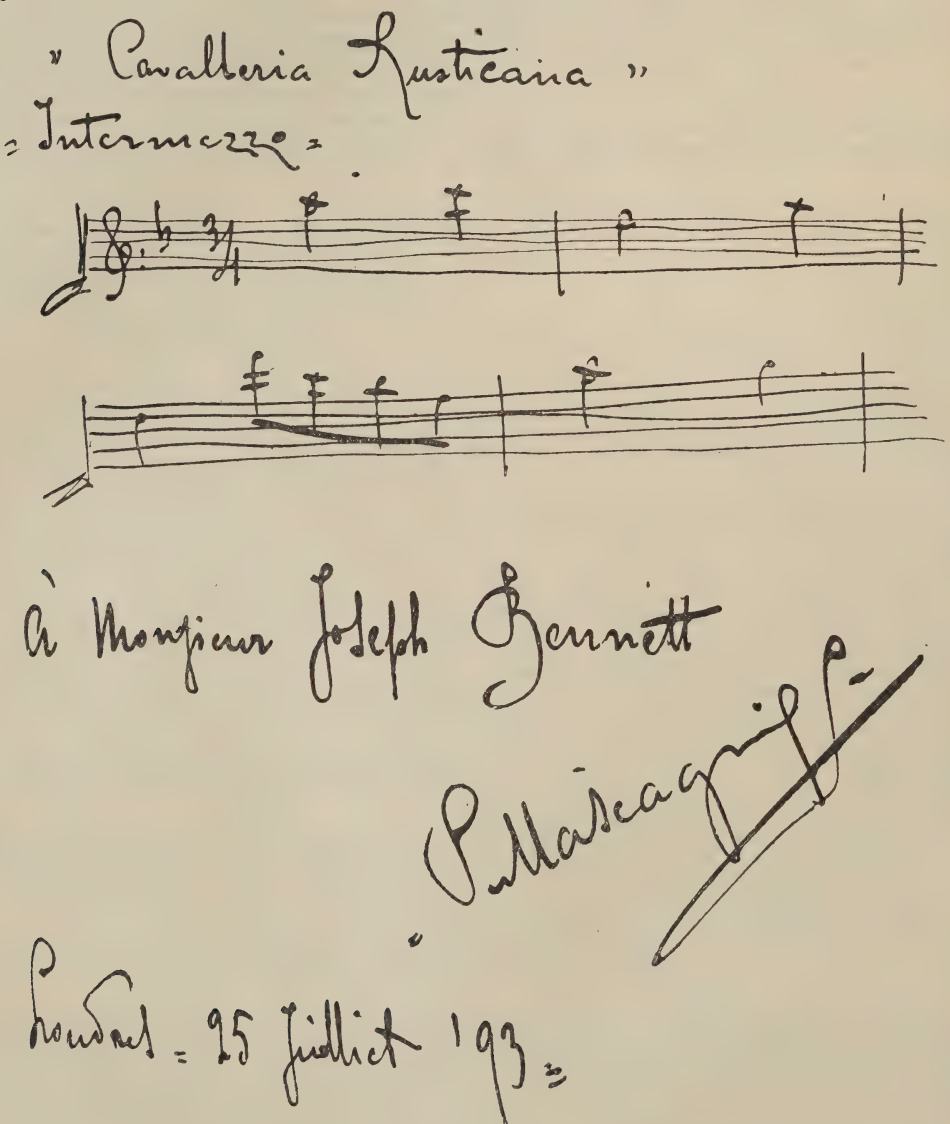
I take the following from Otto Jahn's "Life of Mozart"—the part of Vol. I. in which Mozart's first Italian tour is described:

"At Florence, too, Wolfgang formed a tender friendship with Thomas Linley, a boy of fourteen,* the son of an English composer; he was a pupil of the celebrated violin player, Nardini, and played so exquisitely as almost to surpass his teacher. The two boys met at the house of Signora Maddolina Morelli, who was famous as an improvisatrice under the name of Corilla and crowned as a poetess on the Capitol in 1776. During the few days that the Mozarts stayed in Florence the boys were inseparable, and performed together, or by turns, 'more like men than boys.' They parted with many tears, and

* Mozart was the same age.

Tomassino, as Linley was called in Italy, brought to Wolfgang, as a parting gift, a poem which Corilla had written for him. According to Burney, Tomassino and little Mozart were talked of throughout Italy as two geniuses of the greatest promise, and, in later life, at Vienna, Mozart spoke with warmth of Linley, and the hopes which had been frustrated by his early death."

singing-master and composer, whose daughter, Eliza Ann, became the wife of Richard Brinsley Sheridan. Thomas, junior, first saw the light at Bath in 1756, at a very early age took kindly to the violin and performed a Concerto in public when only eight years old. After studying in Florence under Nardini, Linley returned to England, and became associated with his father in their common profession.



Jahn adds, in a foot-note: "Holmes says that his brother, Ozias Linley, preserved an Italian letter from Mozart to Thomas Linley." A copy of that letter, which, obviously, Jahn had never seen, and, apparently, Holmes only knew by report, is one of the papers sent me by Miss Sabilla Novello, and another is an English translation of the same in the handwriting of Leigh Hunt.

It may be convenient now to give some particulars regarding Thomas Linley. He was the eldest son of Thomas Linley, the Bath

When on a visit to the Duke of Ancaster's place at Grimsthorpe, in Lincolnshire, he was drowned by the upsetting of a boat. This sad ending of a promising life happened in August, 1778, when the young musician was only twenty-two. Mozart survived his English friend thirteen years.

The copy of Wolfgang's Italian letter to Thomas Linley is headed by the following note from the pen of Vincent Novello: "Copy of a letter addressed by Mozart to Mr. Thomas Linley from Bologna. This interesting document

was kindly sent to me by his brother, Mr. William Linley." Ozias Linley, referred to by Holmes as possessing the original, died in 1831, and it would seem that the MS. passed into the hands of William, the last survivor of the family, whose life ended in 1835.

I shall first give a transcription of the original, as an example of Mozart's Italian correspondence at the age of fourteen :—

"Caro Amico,

"Finalmente ecco una mia lettera! vengo tardi, e tardi assai à rispondere alla sua gentilissima mandatami à Napoli la qual però non ricivei che due mesi doppo che lei me l' aveva scritta. Il disegno dello mio Padre fu di prende la strada di Loretto per Bologna; di la di passare par Firenze, Livorno, e Genua, à Milano, e per consequenza di farli una sorpresa, arrivando à Fiorenza al improviso. Ma avendo avuto il mio Padre la discrazia di farsi una Schinccatura forte alla Gamba, essendo caduto il Cavallo di Stanga della Sedia di Posto, la quale ferita non solamente lo necessitò di stare tre Settimane nel Letto mà lo fermo 7 Settimane in Bologna, questo brutto accidente ci obliga di mutar pensiere, e di andare per Parma a Milano.

"Primo abbiamo perduti il tempo di far quel viaggio, è secondo non v'e adesso il tempo proprio di farlo, essendo tutto il mondo in campagna, e di cavarne anchè le spese del viaggio. Lei stia sicuro, che questo accidente ci dispiace infinitamenti. Farei tutto il possibile di avere il piacere di abracciare il mio caro Amico, ed il mio Padre unito con me avrebbe il più gran desiderio di rividere il Sigr. Gavard, e la sua carissime e gentillissima famiglia, come anchi la Signora Corilla ed il Sigr. Nardini, e poi di ritornare à Bologna; se fosse seima speranza di cavare pure le spese del viaggio.

"Quanto alle stampe perdute, il mio Padre penso di servir la, e ne giunse il suo aviso à tempo di poter risavance due. Mi favorisca adunque avisamei presto qualche modo di poter mandar gliele.

"Mi conservi la sua cara amicizia e creda pure che con inalterabile affetto sempre sono, e rimango

"devotios^{mo} Servitore ed

"affetto Amico,

"Amadeo Wolfgango Mozart.

"Bologna, 10 settembre, 1770.

"Favorisca di fare nostri complimenti a tutti i nostri amici ed amiche.

"Leopoldo Mozart."

Leigh Hunt's translation of the foregoing is as follows:

"Dear Friend,

"At last behold a letter from me! It has come slowly, I confess too slowly, considering the very kind one you sent me at Naples, which did not arrive, however, till two months after the date of it. My father's intention was to go to Loretto by the way of Bologna, thence to pass over to Florence, and so by Leghorn and Genoa to Milan; by which plan, you see, he would have taken you at Florence by surprise; but having had the misfortune to get a bad wound in the leg, in consequence of the falling of the shaft-horse of the chaise, he was forced not only to keep his bed for three weeks, but to stay seven weeks in Bologna. This cruel accident compelled us to change our plan, and to go to Milan by way of Parma; for, imprimis, we had no longer time to go the other road; and, secondly, as all the world had gone into the country, the time was not seasonable if we had had it. It would not have paid us for the journey.

"You may conceive how much this accident disconcerted us. I shall do all I can to have the pleasure of embracing my dear friend, and my father, as well as myself, will be eager to behold Signor Gavard again, and his dear, kind family, not omitting Signora Corilla and Signor Nardini, after which we return to Bologna, if we reckon with any certainty upon reimbursing ourselves for the trip.

"As to the lost proofs, my father had kept you in his mind, and given orders time enough to preserve two, which are at your service. Be good enough to let me know how I can send them.

"Preserve your dear friendship for me, and be assured that I always am, and shall be, with unalterable affection,

"Your most devoted servant

"and affectionate friend,

"Amadeus Wolfgang Mozart.

"Pray make our compliments to all our friends, male and female.

"Leopold Mozart."

Leigh Hunt appends the following note to his translation :

"A tautology or so, and an occasional peculiarity of diction, arising from the enthusiasm of his time of life, have been preserved in the above letter, in preference to keeping the English idiom throughout."

I am tempted to ask whether all the boys of 1770 wrote to each other as did Mozart to Linley. It was, no doubt, a formal age, and the young were well schooled, as the Chesterfield letters make clear, in the observances of their elders. We have changed all that, with many other things. If Mozart in 1770 could have been like a boy of our own time, the letter to Linley would read somewhat in this way:

Dear Tom,

Here you are at last! Awfully late, I know, but yours came two months after date. The Gov. thought of going to Milan through Florence, but hurt his leg on the road, and had, poor old boy, to stop seven weeks in Bologna. So now we reach Milan through Parma. No time to go round; besides, what's the use? With everybody in the country there's no oof to be got in town. Awful nuisance this

accident; still I'll try to see you again. The Dad hasn't forgotten Corilla, Gavard, or Nardini, nor, by Jove, have I. Two of the proofs all right. The Governor was in time to save them. How will you have 'em sent? Think of me sometimes, old chap.

Your faithful chummie,

A. W. M.

——— X.

NEW LIGHTS UPON OLD TUNES.

No. V.

Airs in the Early Ballad Operas.

When, in 1727 (as Handel complained), the "Beggar's Opera" pelted the Italian opera off the stage with "Lumps of Pudding"* its great success gave immediate birth to dozens of ballad operas founded upon its model.

The principal point (musically) about the "Beggar's" and the other ballad operas was the employment of traditional or of other popular melodies for the songs, instead of, as in other periods, airs composed specially for the piece. The musical arranger had but to compose an overture, to add simple basses to the melodies, and his work was finished. The musical success of an opera treated thus was ensured, for the tunes were all familiar and each had passed safely the ordeal of public taste. From an antiquarian point of view this was a fortunate arrangement, inasmuch as many old and beautiful specimens of folk-melody are preserved to us which would otherwise have inevitably been lost.

The "Beggar's Opera" is generally credited with having been the first constructed on these lines, but John Gay merely followed Allan Ramsay's lead in writing the songs to the old airs. Ramsay had already written and published his Scotch Pastoral "The Gentle Shepherd" (the songs in which were set to old Scotch tunes), when (the year after), in 1726, Gay visited him at Edinburgh.

There is a probability that Gay was guided by Ramsay's example or suggestion in this matter, and the credit of the invention of the ballad opera thus belongs to Scotland.

In the two or three years following, the stage was swamped with more or less weak imitations of Gay's work. Most of them are as dull and insipid as the original is bright and sparkling. If we may except the half-dozen or so by Fielding, the best written of these early ballad operas were by Charles Coffey, his most favourite one, having at the time a popularity almost as great as the "Beggar's," being "The Devil to pay, or wives metamorphosed," acted in 1731. This was an adaptation of a much earlier play, and had also many a hand in its ultimate concoction.

The songs in this opera were retained in the public ear long after the piece itself had gone into the limbo of forgotten theatrical productions. Mrs. Clive as *Nell*, the cobbler's wife, in this opera, made her first step on the road to success.

Charles Coffey wrote other ballad operas, but absolutely the first in imitation of the "Beggar's" was the "Quaker's Opera," written by Thomas Walker, the original actor of *Captain Macheath*, and acted in 1728 at Lee and Harper's booth in Bartholomew Fair. Then followed "Momus turned Fabulist," "The Village Opera," "The Beggar's Wedding," "The Cobbler's Opera," "Love in a Riddle," all in 1729. The next three years brought forth many more. "Polly," Gay's sequel to the "Beggar's Opera," had been printed but not acted, and "Achilles," in 1733, was acted after his death. The collapse of the ballad opera came as suddenly as its rise, and after the last date we hear no more of it till 1762, when Isaac Bickerstaffe revived it in all its force with "Love in a Village," and the ballad opera, in a modified form, lasted from then till our fathers' days.

As before stated, the value of the early ballad opera at the present day lies in the store of seventeenth and eighteenth century airs which it preserved; and a collection of these operas is essential to the student of national song. An examination of the airs will reveal the germs of many tunes which have become famous, although they may have changed with the times. For example: "Red House" was a dance air much employed in the operas, and after changing into the Scotch song "Whar wad bonny Ann lie," it now survives as "John Peel," a sturdy hunting song. Again, "The Budgean it is a fine trade" in the "Fashionable Lady," 1730, is now the "Miller of the Dee," having been set to that song in "Love in a Village," twenty-two years after its appearance in the earlier production. I am afraid the original song of the "Budgean" has delighted the ears of thieves, tinkers, and other low characters, for it was but a thieves' cant-song. In these ballad operas we find the early traditional airs for many celebrated old ballads, as "Death and the Lady," "The Bailiff's daughter of Islington," "Arthur a Bland," "The Oxfordshire Tragedy," and others. So far as I am aware the only editions of this first era of ballad operas were issued by John Watts, of Lincoln's Inn Fields, who printed them in small octavo with the music to each song roughly cut in wood, after the manner of his "Musical Miscellany" (six volumes, 1729-31). He prints the old name for the air, and in the operas he prints—perhaps thirty—we find above a 1,000 or 1,500 old and named airs.* Many of

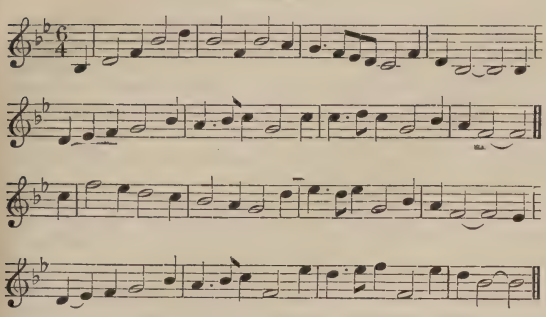
* The old name for the final tune in the "Beggar's Opera." The name too of the opera itself may appear strange to the reader who is only familiar with modern copies. In the first and other early editions a little introductory scene between a Beggar and a Player fully explains the title. The Beggar mentions that the piece "was originally writ for the celebrating the marriage of James Chanter and Moll Lay, two most excellent ballad singers," and that it was frequently afterwards performed by the beggars in their great room in St. Giles.

* Benjamin Franklin was employed as a journeyman at Watts's office but a little prior to the publication of these operas.

these are, of course, the fashionable tunes of the day and many others purely folk-songs. There is one tune which occurs many times, and as it is, I believe, totally unknown at the present day, though with its song well worth reproducing, I here give it. It is named "The Dame of Honour," or :—

"WHEN I WAS DAME OF HONOUR."

(From the "Fashionable Lady," 1730.)



The original song was first sung by a singer named Mrs. Willis, in an opera, "The Kingdom of the Birds," performed about 1700. The first few verses are—

Since now the world's turn'd upside down,
And all things changed in Nature,
As if a doubt were newly grown
We had the same Creator.
Of ancient modes and former ways
I'll teach you, sirs, the manner,
In good Queen Bess's golden days,
When I was Dame of Honour.

I had an ancient noble seat,
Tho' now 'tis come to ruin,
Where mutton, beef, and such good meat
In hall were daily chewing.
Of humming beer my cellar full,
I was the yearly donor;
Where toping knaves had many a pull
When I was Dame of Honour.

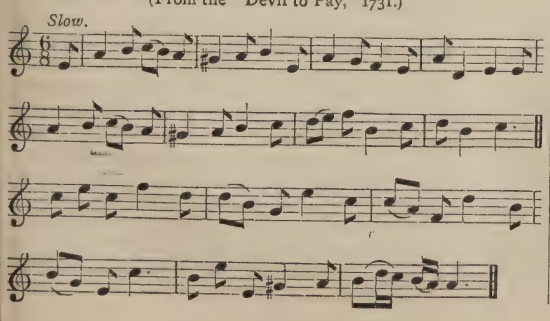
My men of homespun honest grays
Had coats and comely badges;
They wore no dirty ragged lace,
Nor e'er complained for wages.
For gawdy fringe and silk o' th' town
I fear'd no threat'ning dunner;
But wore a decent grogram gown
When I was Dame of Honour.

The whole may be seen in "Pills," Vol. I.

Another now forgotten air, a beautiful example of melody of this period, is also frequently used in the operas. "Send home my long-stray'd eyes." The air is by Richard Leveridge, an actor, a singer, and the composer of at least two famous songs: "The Roast Beef of Old England" and "All in the Downs; or, Black-Ey'd Susan."

"SEND HOME MY LONG STRAY'D EYES."

(From the "Devil to Pay," 1731.)



The air has some affinity to Leveridge's other song, "All in the Downs." In an early music-sheet in my possession there is another setting for the words by Mr. Anthony Young, with the above air in addition as by "Mr. Leveridge."

The verses are by the celebrated divine, Dr. Donne, and commence indifferently, "Send *back* my long stray'd eyes"; or :

Send home my long stray'd eyes to me,
Which oh! too long have dwelt on thee;
But if from you they've learnt such ill
To sweetly smile
And then beguile,
Keep them, deceiver, keep them still.

Send home my harmless heart again,
Which no unworthy thought could stain;
But if it has been taught by thine
To forfeit both
Its word and oath,
Keep it, for then 'tis none of mine.

Yet send me back my heart and eyes,
For I'll know all thy falsities;
That I one day may laugh when thou
Shall grieve and mourn
For one will scorn,
And prove as false as thou art now.

In adapting these words to the music, the first two lines of each verse are repeated. In certain old song collections the song is lengthened by the addition of a "Reply," written by a later hand.

THE most important musical event of the New York season, writes our American correspondent, has been the founding of a Professorship of Music in Columbia College. For many years the College has had what was termed with more courtesy than accuracy a "professorship," held by Mr. George William Warren, organist of St. Thomas's Church. But Mr. Warren's duties never took him beyond delivering a very short and elementary series of lectures during a few weeks of each winter; the College gave no course of instruction in music, offered no opportunities to anyone who wished to pursue the study, and, of course, conferred no musical degrees. About a year ago Mr. Robert Center, a well-known club-man and something of a musical amateur, was killed while bicycling on one of the Avenues of New York. Mr. Center being a bachelor, his estate was inherited by his mother, Mrs. Mary E. Ludlow, and within a few weeks Mrs. Ludlow has presented the entire property, valued at about 150,000 dollars, to Columbia to found "The Robert Center Fund for instruction in music." The terms of the gift permitted the trustees of the institution to use the income either in paying the salary of a resident professor, or in establishing scholarships, or in such other way as might seem best calculated to advance the interests of students in music. Very wisely the trustees have determined to establish a chair, and quite recently the appointment of Mr. Edward A. Macdowell as the first incumbent has been announced. It is believed by many persons that Columbia College should have a chair of applied music, as well as one of theory, and Mr. William Steinway, the well known pianoforte manufacturer, is about to start a subscription for the purpose of furnishing the necessary endowment. Mr. Steinway and two or three other gentlemen have been made trustees of a fund of 10,000 dollars given by Mr. Paderewski, the income of which is to be used in aiding deserving students of music, while the friends of the late Joseph Mosenthal are collecting funds for the foundation of a Mosenthal Scholarship

in music at Columbia. It is difficult to convey an idea of the importance of these things in a country where a University education in music has been an unknown thing, and where individual teachers and private Conservatoires have furnished the only sources of instruction open to the student.

The biographical notices which are now commonly circulated previous to the first appearance of musical artists are occasionally most instructive. One, which has recently fallen into our hands, opens with the following impressive exordium: "When that which is called Genius, guided by true motives and an exalted ideal, seriously and assiduously cultivates an Art, recognition becomes a natural law, and expectation gives birth to realization." We have then a long and elaborate disquisition on the allied Art of Appreciation, leading up to the statement that "the sands of recorded Time bear the footprints of many an illustrious wayfarer who has done his mighty share towards the advancement and elevation of Music and Art-appreciation. The sum total of past effort is indeed vast and comprehensive; in our time, the aspirant to a place upon the roll of great workers must needs be well endowed by nature, have received careful and exhaustive training, be prepared to exhibit some improvement over past methods, and ascend to contribute some material and lasting benefit to the cause of Art—or his effort is useless. Herein the Art of Appreciation rules supreme." This takes us to the middle of page 3, but the *dénouement* is no longer delayed. "Moved by thoughts similar to these," we are then informed that —— —— "has elected to make his first appearance in the musical world in London, firmly convinced that opinion here, be it for or against, is distinguished by intelligence or fairness." Now, to begin with, we should cordially support a short Act for abruptly terminating the existence of all persons who talk about "Art-minds" and "Music-art"; secondly, and seriously, we may be permitted to observe that these attempts to force the hands of critics in advance are far more likely to defeat than to further their ends. If we are "fair and intelligent," then, in the name of common sense, let us make up our minds for ourselves.

Mr. Macdonald Smith has done good service recently by the publication of an analysis and classification of the difficulties with which executants have to deal in acquiring mastery over their respective instruments and command of the musical passages they undertake to perform. The best teachers often find it difficult to ascertain whether a pupil's head is at fault or his fingers. He points out that these difficulties are of two kinds—mental and physical; further, that, the mental being entirely independent of the physical ones, the key to the former must be sought in Psychology and that to the latter in Physiology. The mental difficulties involve accurate conceptions of (1) space-distances; (2) time-distances; and (3) degrees of force: their physical equivalents involve such command of the muscles as will enable us accurately to realise these conceptions on the instrument in the form of (1) right notes, (2) right time and speed, and (3) right power and accentuation. Study of the physical difficulties numbered 1 and 2 come under the head of "Technique"; those numbered 3, under that of "Touch." Mr. Smith, who, as our readers are no doubt aware, has given special attention to this subject—the physiological side of it more particularly—says that "in the vast majority of instances the training gone through to acquire technique causes an unhealthy change (imperfect and unequal nutrition) in muscles and nerves that is most detrimental to command over accent—*i.e.*, to perfect 'touch.'" This, he asserts, is the reason why a perfect combination of "touch" and "technique" is so seldom found in the same individual. Perfect touch and technique can only be obtained from a physical development of nerve and muscle.

Amidst the jubilations attendant upon the fiftieth year of Mendelssohn's "Elijah," it may not be without interest to refer to some other musical settings of the same subject, of which three, at least, can be traced. An oblong folio volume, full score, of 330 pages, in the MS. department of the British Museum bears the following title: "Elijah: an Oratorio written by Thomas Skelton Dupuis, of Christ Church, Oxon., set to music by J. W. Callcott, M.B., 1785." The libretto, which is in metre, is by a son of Dr. Dupuis, the musician. The music of the oratorio, in "Three Acts," was written by Dr. Callcott at the early age of nineteen. The work was composed in a little more than three months—the date at the beginning of the MS. being "August 1, 1785," and that at the end "Nov. 15, 1785." On February 13, 1786, "a select part of the oratorio was performed, to a very polite audience, at Freemasons' Hall, for the Benefit of that laudable institution, the Humane [now Royal Humane] Society." This may have been its only performance. Strangely enough, none of Dr. Callcott's numerous biographers—including William Horsley, his son-in-law—make any mention of this oratorio of "Elijah." Apart from its being the only oratorio composition of the eminent glee-writer, such a work surely deserves some mention as having been composed when Dr. Callcott was only a youth. Like the composer, young Dupuis, the librettist, was also only nineteen when he wrote the words of Callcott's "Elijah."

In the *Norfolk Chronicle and Norwich Gazette* of March 6, 1819, there appeared the following advertisement: "Mr. Perry (Leader of the band at the Theatre) most respectfully begs leave to announce his Concert for Friday, March 12, 1819, in the Concert Room, St. George's [Norwich], when will be performed, 'Elijah and the Priests of Baal.'" The same paper, in recording the performance, says: "Mr. Perry's Oratorio . . . is a composition which does that industrious individual very great credit. Want of time and space will not admit of our saying more respecting it, than that the vocal parts are written in a pleasing, effective manner, and that the instrumental are constructed with an ingenuity of no common order. . . . The attendance at the Concert was so small, that we suppose the profits (*sic*) will only cover the expenses." George Perry, who composed two or three other oratorios, became an organist in London, where he died in 1862. He was well known as the "leader" of the Sacred Harmonic Society from its foundation in 1832 to 1848. In that capacity he "led" (or, to be more accurate, misled) the band at the first London performance of Mendelssohn's "Elijah," when the composer himself conducted. "Mr. Perry," according to Mr. F. G. Edwards's recently published "History of Mendelssohn's 'Elijah,'" "was constantly beating time with his fiddle-stick in such a manner as to obstruct the view of the conductor [Mendelssohn] and confuse the attention of the instrumentalists." Probably the recollection of the circumstances attendant upon the first performance

of *his* "Elijah," as compared with that of Mendelssohn's, adversely worked upon poor Mr. Perry's feelings on that memorable April evening in Exeter Hall, in the year 1847. Is the MS. of Perry's "Elijah" still in existence? Can any of our readers supply us with some information in regard to it?

THE third oratorio of "Elijah" is a Pasticcio, and may be soon dismissed. Unlike those by Callcott and Perry, this setting, though perhaps the least worthy, was printed. The title is: "Elijah raising the widow's son. A sacred drama performed with unbounded applause at the Theatre Royal, Drury Lane, written by W. G. T. Moncrieffe, Esq. The Music selected from the most favourite compositions of Winter, arranged and adapted by J. Addison. Price 15s." This work, such as it is, was first performed at Drury Lane, March 3, 1815. An amusing instance of the perpetuation of errors, caused by musical historians merely copying one another is furnished in the various biographies of Dr. Samuel Arnold. The oratorio of "*Elijah*," which Dr. Arnold is said to have composed, should be "*Elisha*"!

AMERICAN musical criticism is of extremely variable quality. Like the historic little girl of the rhyme, when it is good it is very, very good; when it is bad it is horrid. What we like about it is the wholesome candour which it displays in dealing with the shortcomings of the idols of the operatic world. Here, for example, are some comments on one of the greatest of living stars. "What," asks the *New York Times*, "has Madame ——" —we purposely omit the name— "contributed to the dignity of operatic art in this city? Her frivolity on the stage cannot escape the notice of the most casual observer. She giggles, makes faces, nods to acquaintances in the opera club's box, and generally comports herself in a free and untrammelled manner in the most serious scenes of the *rôles*. She knows less about the technique of acting than the merest tyro in one of our dramatic schools. But she is thoroughly satisfied with herself, and her public is thoroughly satisfied with her. All that is asked of her is to make sweet sounds, and that she can certainly do. The technique of her singing is the antipodes of that of her acting. She sings like a bird, with a beautiful bird-like voice that fills the whole atmosphere of the Opera House with the vibrancy of its silvery tone. Her voice production is beyond criticism, and her phrasing alone is open to question, and that only occasionally. It is a pleasure to hear such lovely tones projected with such consummate ease and certainty. But when that is said, all is said. There is nothing else in Madame ——'s 'art' which so gets 'the start of the majestic world.'" We do not imagine that many of our readers will have much difficulty in filling in the name of the illustrious culprit, who, if she deserves the blame, undoubtedly merits the praise contained in the foregoing appreciation.

Is it not about time that some stand was made against the way in which modern arrangers, adapters, and perverters, on the strength of substituting octaves for single notes and adding a few ornamental frillings, claim an integral share in the authorship of some standard or classical composition? We confess to an evergrowing impatience at the appearance in programmes of such entries as "Bach-Dudelsack," "Beethoven-Spiffkins," or "Chopin-Truefitt." In many cases this titivation is carried to such an extent that it could only be accurately expressed by a triple bracket, such as Tartini-Paganini-Popoffsky. Indeed, if the truth were told about some *virtuoso* pieces, it would not be possible to state their complex authorship in a single line of print. What we object to is the implication that the labours of creation and (unnecessary) decoration are on the same level. In some instances, where there has been real collaboration, or where the adaptation has been made with the consent of the author, this duplex system of nomenclature is legitimate enough. But nineteen times out of twenty it is a sheer misrepresentation. The honest thing to do would be to say, "Gluck, arranged by so-and-so," or whatever it might be. In this respect men of letters set musicians a better example. When Mr. John Smith edits Milton, he does not put "Milton-Smith" on the title-page.

MISS GEORGIANA HILL has just brought out an excellent work on "Women in English Life" (Bentley), but it is to be regretted that her remarks on female musicians are so perfunctory and inadequate. For example, she mentions no song-writers later than Claribel, and Virginia Gabriel, and says nothing at all about the immense increase in the numbers of female instrumentalists which has been witnessed in late years. On the general question of woman's creative capacity, Miss Hill adopts an eminently non-committal attitude. "Whether," she writes, "this increased attention to the groundwork of the art, and the facilities afforded by the existence of so many excellent centres of musical education, will result in the development of female composers in the higher branches, time alone can show. Here and there a concerted piece issues from a woman's pen and receives recognition, but very few women devote themselves to the more complex forms of composition." It is certainly curious that in the case of the only Symphony written by a woman that has been heard by the present writer, the composer should have directly attributed its inspiration to the prompting of a departed master.

WAS not the late Madame Schumann the first to introduce the name of Brahms into England? At her Pianoforte Recital, June 17, 1856, the programme contained "Sarabande and Gavotte (in the style of Bach), and Clavierstück in A major — Johannes Brahms and Scarlatti." Mr. J. W. Davison, commenting on the performance in the *Musical World*, said: "The *Sarabande* of the 'new man,' Johannes Brahms, is extremely difficult, extremely uncouth, and not at all '*in the style of Bach*.'" Thus did the leading musical critic of the day welcome the music of the "new man," who has now become a "great man." Chorley, another eminent critic of the day, writing of the same performance in the *Athenæum*, said that Madame Schumann "seems determined to offer Dr. Schumann's music in all the fulness of its eccentricity to the public." How true are Tennyson's words: "The old order changeth, yielding place to new."

FACTS, RUMOURS, AND REMARKS.

AN old acquaintance, Mr. Jerome Hopkins, whose special methods and opinions, when in this country a few years since, lightened British heaviness, continues his labours in the land of his birth. Mr. Hopkins announces "New York's third grand Children's Musical Congress," to be holden, under his direction, on the 19th inst., and appeals for support to members of the Chamber of Commerce, hoping that they "may realise the national claims of the '*gentlest of the arts*' upon a commonwealth whose criminal statistics constantly prove that the safeguards of

life and property are weakening, thus adding to the burdens of honest tax-payers, in spite of churches, police and prisons, for none of these can substitute Art, and seldom indeed is any true musician found among criminals." If Mr. Hopkins can arrest the decay of society by means of musical congresses we shall all be glad.

But Mr. Hopkins has claims on his own account. According to a statement now before me, he enjoys the following distinctions: First pianist in America to play fugues in public without notes. First to organise an association for the sole performance of American music. First to carry out a Children's Musical Congress. First to originate "declamatory concerts." First in America to play concerted music, with orchestra, without notes. First to introduce echo choirs in churches. First to originate opera for two troupes, one of singers and one of speakers. First American to produce original oratorio in England. First to play any selection made by audience from a list of 156 pieces. First to originate school opera. First American to compose an organ fantasia on Richard Wagner's operas. First to compose a church service for three choirs, two organs, orchestra, four solo voices, echo choir, harp *obbligato*, and cantor. First musician in the world to maintain Orpheon vocal schools at his sole expense. With all these Firsts, Mr. J. Hopkins can hardly fail to be bracketed with Washington as "First in the hearts of his countrymen."

The leading musical event of the hour is the South Wales Festival, which begins at Cardiff to-day (1st inst.) and ends on the day following. Four Concerts are announced to take place in the large hall erected for the visit of Lord Rosebery on the occasion of that statesman's visit to Cardiff as Premier. This building now stands in the Exhibition Grounds, and, according to report, is altogether suited to its new use. The Festival chorus is said to exceed 900, a band of 100 has been engaged, Mr. Manns acts as conductor, and among the solo vocalists, chiefly Welsh, are Miss Maggie Davies, Miss Hannah Jones, Messrs. Hirwen Jones, David Hughes, Maldwyn Humphreys, &c., with Mr. E. Lloyd, Miss Ada Crossley, and Mr. Andrew Black. Two of the Concerts are devoted respectively to "The Messiah" and "Elijah," a third is orchestral, and the fourth miscellaneous, with a programme of works chiefly by native composers.

We may consider this big enterprise as stimulated by the Cardiff Triennial Festival, with which, however, it has nothing otherwise to do. The triennial meetings are mainly carried on and supported by English people resident in the town and neighbourhood, which fact became a cause of reproach to the Welsh population, who are said to be so much more musical than their Saxon neighbours. Hence the present purely national effort. We must all wish it ample success, the more because it is the first large gathering of Welsh singers into which prize-winning considerations do not enter. Under the influence of Eisteddfodic competition our Welsh friends have become confirmed "pot-hunters," and they now do well to show, in a large way, that they can act upon higher considerations.

An anonymous correspondent, having set music to the Sonnet which appeared in these columns shortly after Sir Joseph Barnby's death, asks my acceptance of the MS. "as a slight token of respect to Sir J. Barnby, who was once very kind to me; and also to yourself for the good advice and high-minded sentiments expressed in so many of your criticisms." I am grateful to my unknown friend for this mark of his attention. It is some reward amid much discouragement, for, inconceivable as not a few may deem it, there are critics whose heart goes with their pen, and whose desire is less their own honour and glory than the welfare of the cause to which their lives are devoted.

A choral Competition took place at Morecambe on April 25, and the singers of the Wesleyan Chapel, Saltaire, took part in it. It is a local usage, under such circumstances, for the population to await the return of their champions, and rejoice in their victory or lament their defeat. The custom was observed at Saltaire, some hundreds of persons gathering at the railway station, passing the time of waiting by singing glees and anthems, or discussing the chances of the fight waged in the town by the sea. At 1.30 a.m. the belated train arrived, bringing news of victory, and, says a report, "despite the fact that rain had commenced to fall, time-honoured custom demanded a short concert 'on the bridge.' Here the vigorous songsters took their stand, and, somewhat sleepy and travel-weary, sang Pinsuti's emotional part-song, 'The sea hath its pearls,' and, considering the state of the weather, expected that this would suffice. But no! The audience would hear all, and 'Great God of love' (Pearsall) was sung splendidly—without copies, and under the umbrella's canopy, for now rain was coming down in torrents. Enthusiasm being somewhat quenched and curiosity satisfied, singers and audience dispersed, and the little town resumed its normal respectability of demeanour." This is very pleasant reading, and indicates a healthy enthusiasm which, no doubt, explains victorious Saltaire.

According to a statement before me, Ryde wastes its musical strength on faction. "It is a pity," says the *Isle of Wight Observer*, "that some means cannot be devised for overcoming the various petty jealousies, and uniting *all* the musical talent of our town into one society. We fear, however, that this is not likely to happen in our time." The note of despair in the last sentence indicates a bad state of things. But Ryde music seems to have become abnormal in more ways than one. At a Concert given by a certain Society, the conductor, not the audience, awarded an encore. Here are particulars of this very unusual proceeding taken from a local journal: "Parry's 'Blest Pair of Sirens' was encored by the conductor. So far as could be heard, the reason given for the repetition was that some of the audience might not have heard it before. But as this would probably have applied to other items in the programme, it hardly seems a sufficient reason, unless the suggestion is that a taste for Dr. Parry's music has to be acquired." According to another paper, the piece was received with exasperating coldness. If I am not mistaken, the late Hans von Bülow once encored a work he had conducted, but Hans von Bülow was a great man, and, in matters musical, a "chartered libertine." The Ryde conductor should remember that the "choleric word" of the captain becomes, in the mouth of an inferior, "rank blasphemy." Vladimir de Pachmann, on one occasion, encored a solo he had played, but that was for another reason. The audience having applauded his first performance, the eccentric Russian turned upon them: "No, no! You know nothing about it. I played the piece very badly, and will play it again." He did.

AT the recent annual Meeting of the Worcester Musical Society, it was resolved to engage a larger room for the rehearsals, this being necessitated not by the increase of the number of the members, but by the recent increase in the size of the ladies' sleeves, which could not be conveniently accommodated in the old practice room. The motion met with some opposition, but the ladies were decided, and voted in a body for their sleeves.

AT a recent public Reading of "Julius Cæsar," by the Shakespeare Reading Society, the boy *Lucius* (represented by a young lady), when called upon by *Brutus*, in his tent at Philippi, to sing, gave "The heart bowed down," from the "Bohemian Girl." Shakespeare and the "poet Bunn"!

AN American paper claims that the "States" have done more than any other nation to swell Mr. Paderewski's banking account. A characteristic way of putting it.

THE *American Art Journal* says of Mr. Henschel's "Stabat Mater" that the composer has "imprinted upon some of its numbers a depth of feeling that is akin to musical inspiration, while the impress of a strong intellectuality is not lacking in it, and, as is to be expected from a modern composer, the music is emotional when the sense admits of it." I absolutely agree.

THE *Song Journal* publishes an amusing "interview" with Miss Lola Beeth, one of Sir A. Harris's artists this season. The interviewer (a member of the inferior sex) tried compliments, as usual, but was neatly countered each time. He reminded the lady of Berlin adoration, &c. "A very pretty speech," answered Miss Beeth; "it deserves a sweet reward. Have one of these chocolates, I beg." Again the gentleman: "I consider your *Sieglinde* quite one of the most attractive we have here"; and once more the lady: "I see you are bidding for more chocolates."

JOSEPH BENNETT.

ROYAL OPERA, COVENT GARDEN.

THE grand opera season of 1896 promises to be chiefly remarkable for repetitions of long accepted works. On the first night, the 11th ult., Gounod's "Roméo et Juliette" was presented in French, and the two chief characters were impersonated by M. Jean de Reszke and Madame Emma Eames. The voice of the first-named was in perfect condition, and it is doubtful if this artist has ever sung more finely than on this occasion in the opera, the present popularity of which may be said to be due to him. Madame Eames also sang with great charm, and her acting was more demonstrative than formerly, although her *Juliette* is still more suggestive of Tennyson's *Lady Vere de Vere* than Shakespeare's love-sick girl of fourteen. Miss Jessie Hudleston is to be congratulated on her first appearance in the so-called "Italian" opera season as *Stephano;* but we would suggest a trip to Paris to acquire a better accent, and a few lessons in fencing during the next holiday season. Mdlle. Bauermeister, who would seem to have learnt the secret of perpetual youth, appeared "just the same as ever" as *Gertrude*, and other important parts were effectively played by Messrs. Plançon, Castelmary, Jacques Bars, and Albers. Mr. Bevan, however, who personated the *Duke*, seemed under the impression that he was playing in melodrama. The chorus and orchestra were up to the average of an opening night, and Signor Mancinelli conducted.

The second night, Miss Marguerite Macintyre gave a forcible impersonation of *Santuzza* in "Cavalleria Rusticana," showing great advance as an actress and singing with the utmost dramatic emphasis. This lady was well supported by Mdlle. Brazzi, Mdlle. Bauermeister, and Signori de Lucia and Ancona. No greater contrast could have been presented than by following Mascagni's lurid work with Humperdinck's fairy opera "Hänsel und Gretel," which was given in English. The Misses Marie Elba, Jessie Hudleston, and Meisslinger sustained the respective parts of *Hänsel*, *Gretel*, and the *Witch*, with the success achieved on many former occasions; and Miss Lilian Tree appeared as the *Mother*. The feature of the performance, however, was the impersonation of *Peter* by Mr. David Bispham, whose reading of the character was remarkable for its humour and intensity of expression. It was one of the cleverest pieces of characterisation this clever artist has given us.

On the 13th ult. Madame Mantelli was introduced to a Covent Garden audience in the title *rôle* of Donizetti's "La Favorita," and Signor Cremonini re-appeared after an absence of four years. Both these artists made a favourable impression, but more by reason of their acting than by their singing, although the former displayed a voice of considerable power and the vocal tone of the latter has gained in volume. No better exponents of the *King* and the *Priest* could be desired than Signor Ancona and Mr. Plançon.

Gounod's charming "Philémon et Baucis" and Leoncavallo's "Pagliacci" occupied the following evening. The cast of the former consisted of Miss Marie Engle and MM. Bonnard, Gillibert, and Castelmary, by whom the work was sympathetically interpreted. In the latter, Miss Margaret Reid impersonated *Nedda* with intelligence and earnest endeavour that promise well for her future success. Messrs. de Lucia, Ancona, Jacques Bars, and Piroia completed the cast.

A disappointment awaited the large audience who attended, on the 15th ult., to hear M. Jean de Reszke in the title *rôle* of Gounod's "Faust," for the famous tenor had once more sprained his ankle, and his place was taken by M. Bonnard. This artist, however, sang so well in the part that he may be said to have distinctly increased his reputation on this occasion. Madame Emma Eames sang with delightful refinement and beauty of tone, M. Plançon gave his incomparable personation of *Mephistopheles*, and M. Albers was excellent as *Valentine*.

Madame Albani made her first appearance this season, on the 16th ult., as *Elsa*, in "Lohengrin," and sang with her usual success. Madame Mantelli, as *Ortruda*, showed herself an artist of great dramatic power, and her singing, saving when her voice was unduly forced, gave admirable expression to the sentiments of the text. Signor Cremonini's voice is too light for the title *rôle*, but he acted with intelligence and sang sympathetically. The other characters were excellently sustained by Signor Ancona and MM. Plançon and Gillibert. The chorus sang well, but its stolidity greatly detracted from the dramatic effect.

But few words are called for concerning the performance of "Rigoletto," which took place on the 18th ult. The cast included Madame Albani, Madame Mantelli, and Signori de Lucia and Ancona, by whom a traditional reading of the work was given.

Auber's diverting opera "Fra Diavolo" was played on the 20th ult., with nearly the same cast that appeared on its revival last year, the part of *Zerlina* being charmingly sustained by Miss Marie Engle, and the characters of the *Marquis*, *Beppo*, *Giacomo*, and *Lord Rocburg* being respectively personated by Signori de Lucia, Pini-Corsi, Arimondi, and Mr. David Bispham. All these artists entered with the greatest spirit into their work, and their efforts were well seconded by Madame Pauline Joran as *Lady Pamela* and Signor Piroia as *Lorenzo*. The vivacity of these artists even affected the chorus, several of whom were seen to laugh during the burlesque duet in the last act. It only remains to record the unflagging care and skill of Signori Mancinelli and Bevignani and the excellence of the orchestra over which they preside.

PHILHARMONIC SOCIETY.

AT the fourth Concert, on the 6th ult., Mr. F. H. Cowen conducted the first performance of his new Suite, "In Fairyland," composed expressly for the Philharmonic Society. The title teems with suggestions of a kind having

such affinity with the most individual characteristics of Mr. Cowen's musical genius that, from the moment of its announcement, everyone competent to form an opinion felt sure of a successful result. And expectations were fully realised. "In Fairyland" presents us with a series of musical character-sketches, graceful, tender, humorous, weird, and grotesque in turns, that won instant favour, not only on account of their poetical significance and appropriate character, but also by reason of the high qualities of musicianship which reveal but never obtrude themselves on every page. The Suite contains six numbers, respectively entitled: "Wood Nymphs," "March of the Giants," "Flower Fairies," "Dance of Gnomes," "Moonbeam Fairies," and "Dance of Witches." The applause at the close was so hearty and continuous that Mr. Cowen repeated the "Witches' Dance." Full justice was done to the charming little pieces by the orchestra, which carried out the intentions of its former chief with commendable zeal. Liszt's E flat Concerto was played with great brilliancy by Mr. Eugene d'Albert, who mastered the tremendous technical difficulties of the work with an ease that justified his claim to rank among the most remarkable *virtuosi* of our time. The performance of Rubinstein's Staccato study, thrown in as an encore, was, however, by no means the best we have heard. The Symphony was Schumann's "Rhenish." The Misses Salter sang two duets and Sir A. C. Mackenzie conducted with customary watchfulness and energy.

At the fifth Concert the pianist was again Mr. d'Albert, who gave an exceedingly refined, conscientious, and reverent interpretation of Beethoven's lovely Concerto in G. His choice of a single movement from one of the master's Sonatas (that in E flat, Op. 31) as an encore piece was an odd one. The orchestral pieces were Brahms's Sonata in F (No. 3), Mr. German's fine Suite in D minor (composed for the last Leeds Festival), and the Overture to "Euryanthe." Madame Amy Sherwin sang two songs with much refinement of style. At the next Concert Sir A. C. Mackenzie's new "Scottish Fantasia" for pianoforte and orchestra will be played by Mr. Paderewski for the first time.

RICHTER CONCERT.

Exceptional interest is attached to the series of Richter Concerts this season owing to the inclusion in the programmes of several novelties. At the first Concert, which took place on the 18th ult., at St. James's Hall—when the famous conductor received a hearty reception—the Prelude and Entr'acte from Goldmark's new opera "The Cricket on the Hearth" were presented and warmly received by the crowded audience. This music is distinguished by its imitation of the Folk-song style in its melodies and the clear and uninvolved nature of their treatment. It is also most picturesquely scored, with clever realistic touches well calculated to successfully appeal to the average lover of music. Further criticism must be withheld until the work is heard in its entirety and amidst its proper surroundings. A vivacious interpretation was given of the "Meistersinger" Overture, and an almost ideal rendering of the "Parsifal" Prelude, and the Concert was concluded by a fine performance of Tschäikowsky's impressive Fifth Symphony in E minor.

MOTTL CONCERTS.

The first of a series of three Concerts, organised as on former occasions by Mr. Schulz-Curtius, and conducted by Herr Mottl, was given at Queen's Hall on April 28. With the exception of the first two numbers of the opening Concert (Beethoven's "Pastoral" Symphony and "Emperor" Concerto), the three programmes have been drawn exclusively from the works of Wagner. Those of the second and third Concerts, announced as "intended, not as ordinary Concerts, but as a preparation for the ensuing Bayreuth Festival," have naturally been made up entirely of extracts from the "Ring," which will this year be given at Bayreuth for the first time since its production there twenty years ago. Herr Mottl's reading of the "Pastoral" was disappointing. Every detail of the score was clearly brought out, and the performance lacked neither point nor finish; but the spirit of the work—simple, genial, humorous, and hearty—was to a large extent missed. Herr Mottl's gifts are in tendency distinctly dramatic, and the "Pastoral," being a series of "mood-pictures," it is not difficult to understand why his reading of this beautiful work should have been less successful than that of the "Eroica," with which, not long ago, he astonished us all. The pianist in the Concerto was Mr. Eugene d'Albert, who thus appeared in his native country after an absence of fourteen years, during which, we understand, he has forgotten the English language, and has gained a reputation of which, no doubt, the commercial value alone has weighed against his repugnance to the "barbarous land" which he now re-visits as a "foreigner." Those who remembered this gifted artist's playing in 1882, when he was seventeen and knew nothing of Germany, were curious. They recalled not only the effect of his masterly performances here, but also a certain article in the Vienna *Signale* of March 4, 1882, in which the talents of "the young Anglicised Frenchman, who enjoys in London the tuition of that esteemed virtuoso and pianoforte teacher, Ernst Pauer," were acknowledged with a warmth altogether exceptional; and they wondered whether the improvement inevitable during fourteen years would turn out to be so much greater because they had been spent in Germany, rather than in England or anywhere else. They were quickly enlightened. Mr. d'Albert's performance was marked, in a high degree, by the breadth, intelligence, technical skill, and power that already characterised his playing in 1882, and by a certain impetuosity which induced the Viennese critic already quoted to dub him a "musical Hotspur"; and of course these qualities showed themselves greatly matured. But for traces of anything to justify Mr. d'Albert's extravagant eulogy of the developing powers of the Fatherland, competent judges sought in vain; such improvement as was shown being amply accounted for by the number of years occupied in the process. Much applause was showered on Mr. d'Albert at the close of his task, and after two acknowledgments of it he re-seated himself at his Bechstein and, with tremendous executive power, played an arrangement of Bach's Organ Fugue in D.

The second Concert, on the 14th ult., consisted of the first and last scenes from "Das Rheingold" and the first act of "Die Walküre. The vocalists were Mrs. Mottl, Miss Agnes Janson, Miss Gelber, and Messrs. Carl Nebe and Emil Gerhäuser, of whom Mrs. Mottl and Mr. Nebe carried off the honours.

THE BACH CHOIR.

In accordance with a curious observance which has prevailed of late years, the valuable Bach Choir concluded its labours for the present season with a Concert commencing at five o'clock, or thereabout, this taking place on Tuesday, the 19th ult. The first piece in the programme was the "Stabat Mater" of Emanuele d'Astorga, 1681-1736, whose setting of the ancient Latin hymn has been thrice noticed in The Musical Times within recent years. It is a very pleasant example of the characteristic choral style of the period, and some of the nine movements might unquestionably have been signed by Handel without any doubt as to their authenticity. Robert Franz, with his usual conscientiousness, added parts for clarinets and bassoons to the original meagre score, in place of clavichord or organ, and the work was very creditably rendered on this occasion, under the direction of Professor Villiers Stanford. Miss Fanny Davies was admirable in Bach's Concerto in D minor for pianoforte and orchestra, a splendid example of the old master's methods in dealing with clavier and orchestral instruments. Perhaps the most interesting feature of the Concert was the first performance in London of Dr. Hubert Parry's cantata "The Lotos Eaters," taken from Tennyson and first performed by the Cambridge University Musical Society on June 13, 1892, when the Duke of Devonshire was installed as Chancellor of the University. It is only necessary to add to what was then said that the work must be numbered among the composer's most pleasing inspirations, the music suiting the verse exactly, and being most agreeable

and artistic in itself. "The Lotos Eaters," which was conducted by Dr. Parry, should be taken up widely by choral societies. Mr. Forbes Robertson read the opening stanzas leading to the Choric song most impressively.

QUEEN'S HALL CHORAL SOCIETY.

THE jubilee performance of "Elijah," on the 14th ult., was a fitting termination to a successful season. Neither with respect to the solo, the choral, nor the orchestral department was there cause to complain of the carelessness that too often accompanies familiarity with a work so popular as "Elijah." The improvement shown by the choir at preceding Concerts of the series was maintained; indeed, in the matter of vigorous attack there was a decided advance. The strength and unanimity with which the opening chorus was started, the dramatic force characterising the appeals to Baal, and the concentration of energy marking the delivery of the glorious "Thanks be to God" were superb; whilst the less robust choral passages were sung with the most commendable regard for tenderness of expression. Throughout, no notable point was missed by the highly efficient body of singers over which Mr. Randegger presided with his accustomed ability. Mr. Santley repeated his matchless reading of the music of the *Prophet* and again sang "Is not His Word" with an impulse that evoked the utmost enthusiasm. When it is stated that Mr. Edward Lloyd was in excellent voice, the effect of the tenor airs upon the crowded audience may be easily imagined. Miss Macintyre admirably acquitted herself in the chief soprano airs, and Madame Belle Cole was at ease as leading contralto. The second quartet consisted of Madame Emily Squire, Miss Florence Oliver, Mr. Samuel Masters, and Mr. W. A. Peterkin; and Mr. Henry J. Wood was at the organ. The band earned its share of approval in a performance that reflected credit upon all concerned.

BRIDLINGTON FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

AGAIN and again I have been told that, though the West Riding of Yorkshire is musical, the East Riding is not; but no adequate reason for the distinction seems to be forthcoming. There may not be so much music made in the agricultural division as in that mainly devoted to manufactures, but here is no evidence of unequal capacity. As a matter of fact, setting aside considerations of race, which do not now apply, one part of the country is, in point of natural endowment, as musical as another; and such differences as exist are due principally to environment and other circumstances that may be classed as accidental. Amid the quickened life which palpitates in great towns, every manifestation of vitality, physical, artistic, and mental, may be looked for in a special degree, despite unlovely surroundings; but, on the other hand, those who dwell amid scenes of natural beauty are assuredly nearer the source from which art is nourished. I deemed it so, at any rate, when travelling through the East Riding from Selby to Bridlington, what time the sun drooped and set and the gloaming fell as the western sky put off its gorgeous robes of purple and gold. The whole journey was a nocturne more beautiful than any that Field or Chopin ever wrote. Swelling uplands, quiet villages, reposeful wayside stations, at which half-a-dozen people were dropped, and seen, in a minute or two, leisurely moving homewards amid the deepening shadows. Then the lights in solitary farm-houses and cottages, presently multiplying and expanding; finally a sense rather than sight of the sea and a hearing of its everlasting music. Meet nurse, such a land, of that fine and subtle faculty which has its outcome in the art divine. Only opportunity is wanting, and when, by some happy chance, it comes, we have, say, a Bridlington Festival. What is the happy chance in this pleasant little resort—in this quaint fishing village of Bridlington Quay, which has expanded into a sort of north-eastern Shanklin (without the Chine), has covered, and is still covering, wide spaces with broad roads, gardens, and semi-detached villas; which has turned long reaches of foreshore into promenades and pleasant, grassy slopes, and has dared to put itself in rivalry with better-known places on the other side of Flamboro' Head? Growth of this sort does not imply musical festivals, though it may help them when they are born of other agencies. The happy chance in Bridlington's case arises from the proximity of a musical squire—Mr. A. Bosville, of Thorpe Hall—who cherishes a genuine passion for the art, and spares nothing of time, labour, or money when its interests are concerned. Mr. Bosville, as well as being a munificent patron of music, is himself no mean practitioner. He not only built a large organ of four manuals in his Parish Church, but plays it Sunday by Sunday. It was he who founded, and has ever since conducted, the Bridlington Choral Society, and it is through his means that the recurring Festivals are organised and carried on, with the able assistance of an enthusiastic secretary, Mr. Peacock. In a word, the Bridlington Festival is the Squire of Thorpe Hall.

At present, the meetings are limited to one day and two Concerts, that being as much as, under actual circumstances, can safely be ventured. The enterprise is severely handicapped by lack of a good hall, the building hitherto occupied being of limited accommodation and otherwise unsuitable. A new edifice is, however, in course of construction, and will give much needed elbow-room to the Bridlington amateurs. Mr. Bosville draws his chorus almost exclusively from the town, which supplies him with a body of singers having many good points. It cannot compare in volume of tone with the West Riding choirs, especially as regards the male voices; but I noted one advantage possessed by the seaside choralists over their inland brethren. The tenors are really tenors, and not high baritones, some of the voices being particularly remarkable in this respect. How to account for such differences between neighbours I do not pretend to know, but there they are. The sopranos and contraltos were good at the recent meeting; the basses, as Yorkshire basses, lacked power. But, as a whole, the chorus reflected upon their trainer and themselves ample credit; they knew the work they had to do, and did it, generally speaking, with precision and spirit. The orchestra, numbering sixty instruments, gathered from many quarters, shaped into a fairly homogeneous body, considering how little time could be given to general rehearsal.

The programme, instead of containing two or three familiar choral works only, was of a varied character, and offered not a little purely orchestral music. We had, for example, Schubert's "Unfinished" Symphony, several selections from Wagner, and Beethoven's Symphony in F (No. 8). There was one novelty for voices and instruments—"A musical panorama of the mythological story of Marsyas and Apollo." For this it was claimed by the composer, Mr. J. Camidge, of Beverley Minster, that voices accompanied the orchestra instead of the orchestra the voices. I need hardly comment upon this distinction. The nature of things was against Mr. Camidge's plan, for, whenever the voices entered, they commanded, as always, primary attention. You may theorise concerning this matter, but you cannot affect a natural supremacy. The work is interesting, much of it being well written and indicative both of imagination and fancy. The composer conducted, but the performance had many defects, due to lack of sufficient rehearsal. The programme included, also, "The Three Ravens," with a clever orchestral accompaniment by Mr. Coleridge Taylor. Among the more or less well-known works presented were the "Walpurgis Night," "A Song of Destiny" (Brahms), and the "Golden Legend." The last-named was performed without the bells—a euphonium acting as substitute. It turned out that the bells, through an admitted mistake on the part of the postal authorities in transmitting the telegram, travelled from London to Brislington instead of Bridlington.

The solo vocalists were Miss Helen Jackson, Miss Edna Thornton, Mr. Hirwen Jones, Mr. Paul Mahlendorff, and Mr. Francis Harford, with Mrs. Bosville. Each artist contributed more or less to the success obtained, while the "Squire," a vigorous and watchful conductor, won ample laurels from his friends and neighbours. Such festivals as that at Bridlington are distinctly to be noticed and encouraged, and have, it may be, a greater claim than others which, as established institutions, can take care of themselves. For myself, at any rate, I consider no pains spent upon them as wasted.

BRISTOL ROYAL ORPHEUS GLEE SOCIETY.

Not even in the North of England is there any place where music is more assiduously cultivated than it is in Bristol; but for many years, unfortunately, the Western city was a house divided against itself, for reasons which it would now be unnecessary to discuss. All is now in harmony, and that it will long prevail must be the wish of every lover of the art in its highest forms. Among the many musical societies in Bristol, that known as the "Orpheus" holds a foremost place, the rendering of unaccompanied part-music for male voices by this Association being unsurpassable. These earnest amateurs paid one of their periodical visits to London, and gave a Concert in St. James's Hall, on April 24, which afforded an artistic treat to all who were present. The programme opened with Tom Cooke's familiar "Strike the lyre," and this was followed by Sir Arthur Sullivan's beautiful part-song "The long day closes." The next important piece was the splendid five-part glee "I wish to tune my quiv'ring lyre," by the younger Wesley. Horsley's "Cold is Cadwallo's tongue" was in the scheme. The composer of this piece was born in 1774, and flourished at a time when glee singing was more cultivated in England than it is at present. In memoriam of Sir Joseph Barnby, the lamented composer's setting of Tennyson's words "Home they brought her warrior dead" was sung, and another eminent English musician, Sir John Goss, was represented by "Ossian's Hymn to the Sun," which has been well described as a striking specimen of the talent of a composer, of whom it is rightly said that "his music is always melodious and beautifully written for voices, and is remarkable for a union of solidity and grace with a certain unaffected charm which ought to ensure it a long life." Mr. Henschel's bold and effective song "Jung Dieterich" was finely sung by Mr. Andrew Black, and Miss Esther Palliser contributed pleasantly written songs, "Once more only" and "Maytide," by Oscar Meyer, accompanied by the composer. Other pieces by Carl Eckert, J. J. Viotta (a Dutch composer of some repute, born in 1814 and died in 1859), Mr. W. A. Cruickshank, Dr. Henry Hiles, Mr. Clowes Bayley, Laurent de Rille, and Mendelssohn were included in this extremely interesting and enjoyable Concert, which Mr. George Riseley conducted with all possible skill. The qualities which distinguish the Bristol Orpheus Society are beauty of tone (the male altos being simply incomparable), firmness and resonance in the tenors and basses, and the most delicious observance of the *nuances*. The West country may well be proud of this Association.

MR. FRITZ MASBACH'S CONCERT.

The excellent Concert given by this artist at St. James's Hall, on the 11th ult., deserved to attract a larger audience than it did, for Mr. Masbach is a pianist of remarkable attainments, who can both astonish by a striking display of technique and force, and charm by refinement, elegance, and genuine expression. His fine qualities were shown to the best advantage in Chopin's Concerto in E minor, Saint-Saëns's similar work in G minor, and some smaller pieces, amongst which a little known Sinfonia by J. S. Bach deserves mention. Mr. Masbach's most successful effort was M. Saint-Saëns's brilliant work, which was given with all possible dash and breadth. The conductor was Mr. F. H. Cowen. He produced a delightful Suite of "Four English Dances in the olden style," from his pen, which we venture to prophesy will quickly make the round of our concert-halls, and delight all—and they are the vast majority of concert-goers—who can appreciate spontaneous, graceful melody, captivating rhythms, *esprit*, and that most welcome musical quality best described by the simple word "charm." These Dances are written in Mr. Cowen's best manner, and are scored with all his well-known mastery; every part stands out with stereoscopic distinctness, nothing is blurred or miscalculated, and whether a piece is scored for small orchestra, like No. 1 (Stately Dance) and No. 3 (Graceful Dance), or for the full modern complement of instruments, like No. 2 (Rustic Dance) and No. 4 (Country Dance), the result is ever "effective" in the best sense of the word. The four pieces are agreeably contrasted in rhythm, melodic material, orchestration, and style; and though as a whole they form a beautiful little Suite, each dance could be detached without loss to its effectiveness. The Suite was splendidly played and enthusiastically received.

THURSDAY SUBSCRIPTION CONCERTS.

At the third of these Concerts, in the Queen's (Small) Hall, on April 30, the first part was devoted to a selection from Brahms's compositions. The most important of the instrumental works was the fine Sonata for pianoforte and violoncello (Op. 38) in E minor, played with such finish by Miss Muriel Elliot and Mr. Hans Brousil as to closely hold the attention of the audience throughout. Subsequently Miss Elliot gave a refined performance of the two pianoforte pieces, "Intermezzo" (Op. 117) and the "Ballade" (Op. 118). As Miss Louise Phillips was too unwell to appear, the three charming songs attached to her name—"Lied" (Op. 6), "Mädchenlied" (Op. 107), and "Ständchen" (Op. 106)—had to be omitted, the only vocal piece by which the composer was represented being "Wie bist du meine Königin," contributed by Madame de Fonblanque. In the miscellaneous second part, Mr. Hans Brousil admirably rendered Max Bruch's "Kol Nidrei" and Davidoff's "Am Springbrunnen," and Miss Muriel Elliot was equally successful in Chopin's Nocturne in F and an Etude by Liszt. Mr. Jack Robertson assisted with songs.

Dvorák held the place of honour on the 14th ult. The selection was opened with the masterly Quintet for pianoforte and strings (Op. 81), to which justice was done by Messrs. Franz Liebich, Arbos, Wallace Sutcliffe, W. Ackroyd, and Hans Brousil, the beautiful *Andante* being played with exceptional smoothness and unity of feeling. Mrs. Helen Trust sang in her best style "Die Stickerin," "Frühling," and "Am Bache"; and Mr. Brousil had for violoncello solo the "Waldesruhe-Klid." Subsequently Señor Arbos obtained his chance as violinist in one of Chopin's Nocturnes and a Mazurka by Zarzychi, neat performances both; and Mr. Franz Liebich was deservedly complimented upon his reading of Chopin's Fantasie in F minor. Mr. Arthur Walenn in several songs gave promise of future distinction, and Mrs. Helen Trust delighted her listeners with "The Lass with the delicate air."

PEOPLE'S PALACE.

Dr. Hubert Parry's oratorio "Judith" was given at one of the interesting Saturday Popular Concerts at the People's Palace, Mile End, on the 9th ult., by the combined forces of the vocal and orchestral classes connected with this Institution, under the direction of Mr. C. H. Allen Gill. The performance, taking into consideration the not altogether easy character of the music, was a capital one, both chorus and orchestra vying with each other to furnish eloquent testimony of the ability of their conductor, who must have brought to bear an amazing amount of zeal and energy in order to produce such excellent results. It was good to hear the fresh young voices of the choristers and mark their ready attack, while the orchestra, which included several lady members, performed its task with equal spirit and manifest enjoyment. It was good to notice also the highly appreciatory attitude of the numerous audience and the hearty, but by no means indiscriminate applause bestowed. One would have liked the composer to have witnessed this production of his work in the East-end of London. The solo parts were very satisfactorily rendered by Miss Helen Buckley, Miss Hannah Jones, Messrs. William Davies and Arthur Barlow; Miss Buckley, as the sympathetic representative of the heroine, coming in for an extra share of the applause. The children's parts were well sung by Masters S. Marchand and P. Hale. Mr. B. Jackson was, as usual, a very efficient organist.

VARIOUS RECITALS.

Madame Frickenhaus, one of the most earnest of English pianists and musicians, gave a Chamber Concert in St. James's Hall, on Wednesday afternoon, April 29, with an interesting programme. The concerted instrumental works were M. Saint-Saëns's Pianoforte Trio in E minor (Op. 92), a work, of course, well written, but not possessing much individuality; and a clever Sonata for pianoforte and violin, also in E minor, by M. René de Boisdeffre. Madame Frickenhaus had as co-artists in the instrumental works Messrs. Simonetti and Paul Ludwig, and Miss Ada Crossley was charming in vocal pieces.

On the 1st ult. Mr. Eugene d'Albert gave the first of his Pianoforte Recitals since his return to us, before an exceedingly scanty audience. Starting with a very clever transcription from his own pen of Bach's celebrated "Passacaglia" for organ, he followed with Beethoven's Sonata Appassionata in F minor (Op. 57), the interpretation of which, though correct and tasteful, was not in any way striking. More picturesque was that of Schumann's magnificent Fantasia in C (Op. 17), which was given with mingled pathos and energy, and also, it may be said, with unimpeachable technique; but neither in this nor in a Nocturne and Polonaise of Chopin did Mr. d'Albert show himself to be particularly in sympathy with music of the so-called "Romantic" school.

There seems to be a perfect mania at present for playing Bach's pedal organ works on the pianoforte, and Mr. d'Albert commenced the programme of his second Recital, on the 12th ult., with an arrangement of the brilliant Prelude and Fugue in D, which he played with great power. His rendering of the "Waldstein" Sonata, which followed, was the finest heard in a London concert-room since the days of Rubinstein and Bülow. The B minor Sonata and two smaller pieces by Chopin were played with plenty of fire, but also with a lack of delicacy and refinement that clearly indicated the pianist's limitations. There was nothing to complain of in his readings of Mozart's Rondo in A minor, Brahms's Rhapsody (Op. 79, No. 2), or a group of pieces by Liszt.

Mr. d'Albert's third Recital took place on the 19th ult., when he played, much as on previous occasions, with little distinction of style, but with perfect technical accuracy. No details are required, for there were no important novelties in the programme. Enough for the present that Mr. d'Albert has fairly well re-established himself in the favour of the English public.

Mr. Willy Burmester, who made such a great impression as a violinist last season, has been giving three performances in St. James's Hall. The first took place on Monday, the 4th ult. He was associated with Mr. Ernest Hutcheson, an able pianist, in Bach's Violin Sonata in A (No. 2) and Beethoven's Duet Sonata in F (Op. 24). The late Wieniawski's ingenious Fantasia on themes from Gounod's "Faust" displayed Mr. Burmester's marvellous technique to the fullest extent. At the second Recital, on the 11th ult., the principal concerted works given by the same artists were Beethoven's Duet Sonata in C minor (No. 7) and Schubert's bright and tuneful work for the same combination of instruments in G minor (No. 3). Both executants played solos in a very pleasant way, the composers represented being Spohr, Brahms, and Paganini. The third Recital, on the 18th ult., commenced with a performance, accompanied on the pianoforte, of Spohr's Violin Concerto in E minor (No. 7). Mr. Ernest Hutcheson played pretty pianoforte pieces by himself, Scarlatti, and Liszt most commendably. Unfortunately, near the close of Bach's Sonata in E for violin solo, which Mr. Burmester was playing brilliantly, a string broke and he had to bring the performance of the work to a premature conclusion.

Miss Clotilde Kleeberg, a delightful pianist who has not been much with us of late, gave a sort of combined Recital and Chamber Concert, at St. James's Hall, on the evening of the 7th ult. She was associated with Mr. Johannes Wolff in Rubinstein's Sonata in A minor for pianoforte and violin (Op. 19), a melodious work dating from the Russian virtuoso's early period. Miss Kleeberg interpreted the whole of Schumann's Phantasiestücke (Op. 12) with charming finish, and also minor numbers by Brahms, Rubinstein, Moszkowski, Earnest Redon, Théodore Dubois, Chaminade, and Saint-Saëns—a sufficiently lengthy selection. Mr. Johannes Wolff contributed some violin solos, and Miss Jeanne Greta and Miss Ada Crossley some appropriate vocal selections.

The English musical public are generally very slow to recognise new talent, but Mr. Emil Sauer at once gained favour with us, and his Pianoforte Recitals last month, in St. James's Hall, were very well attended, especially the second. At the first, on the 9th ult., there were some unfamiliar pieces in the programme, one being a Prelude and Fugue by Rubinstein (Op. 53), the first of a set of six, and another Brahms's ingenious Variations and Fugue on a theme by Handel. Four pleasing little *salon* pieces from the pianist's own pen were included, but the most important work was Beethoven's Sonata in E (Op. 109), which was played in an unostentatious and purely classical style. Perhaps, however, Mr. Sauer was heard to the greatest advantage in three favourite pieces by Chopin, which he rendered with beautiful expression.

In the second Recital, on the following Saturday, the most important features were Chopin's Sonata in B minor (Op. 58) and Schumann's "Carnaval." The former is a fine and original work, but it is less frequently played than the companion Sonata in B flat minor, probably because the latter contains the impressive Funeral March. Mr. Sauer played the work in B minor to perfection, and the same remark will apply to his rendering of the "Carnaval," which excited the audience into a frenzy of delight. Pieces by Beethoven and Brahms were given with the utmost finish, and the scheme ended with Liszt's Rhapsodie (No. 12), after which there was a great demonstration and the artist yielded two more pieces.

Miss Maud MacCarthy, a young lady violinist, pupil of Mr. Arbos, was responsible for a Violin Recital on Monday afternoon, the 11th ult., at the Queen's Hall. She is a well trained and bright executant, and displayed admirable technique in solos by various composers, such as Mendelssohn and Professor Stanford, and in Beethoven's Sonata for pianoforte and violin (Op. 30, No. 2), playing with a considerable measure of taste and intelligence. Miss Louise Phillips was in all respects agreeable in vocal pieces. Miss Fanny Davies was, of course, above criticism as the pianist.

Miss Muriel Elliot, a pleasing and rapidly improving pianist, gave a Recital at St. James's Hall, on the afternoon of the 14th ult., and gave much proof of her growing talents in Beethoven's Variations in E flat (Op. 35) and the Sonata in F sharp (Op. 78), and in various pieces by Schumann, Chopin, Brahms, Liszt, and Stavenhagen.

MR. BISPHAM'S CONCERT.

It is doubtful if Mr. David Bispham's remarkable versatility and dramatic instinct have ever been more advantageously shown on the concert-platform than on the 1st ult., when he gave an "extra" Concert at St. James's Hall. His first four songs, which consisted of Bach's humorous "Hat man nicht," from the "Coffee" cantata, Mozart's "L'Addio," Beethoven's "An die Geliebte," and Schumann's "Der Hidalgo," were sung with keen appreciation of their several sentiments and composers' idiosyncrasies and rare command of variety of vocal *timbre*. No less successful was the interpretation of a selection from Blumenthal's attractive "Two Books of Song" (Op. 101), which exemplify this refined composer at his best; and equal justice was done to two expressive lyrics, "Ob Ich dich liebe" and "Im Traum," by Adela Maddison, and Hubert Parry's "Spring Song" and "Good Night." The singing by Mdlle. Landi of excerpts from the writings of Saint-Säens, Buononcini, and Sausay was also distinguished by a high degree of artistic perception and ability, combined with vocal tone of fine quality. The Concert was commenced with a Pianoforte Quartet in C minor (Op. 15), by Gabriel Fauré, which was excellently played by the composer and Messrs. Brodsky, Hobday, and Squire. The work is a bright example of this esteemed musician's talent and skill, and the two middle movements in particular greatly pleased the large audience. M. Brodsky's abilities as a violinist were further attested by his renderings of Bach's Chaconne in D minor and the *Adagio* from Spohr's Ninth Concerto.

ROYAL INSTITUTION.

Under the title of "Three Emotional Composers," Mr. F. Corder began, on the 9th ult., a series of Lectures at the Royal Institution on the life and works of Berlioz, Wagner, and Liszt. The lecturer said that if Weber, Chopin, Mendelssohn, and Schumann were classed as the leaders of the so-called Romantic School of Music, a different label was required for Berlioz, Wagner, and Liszt, whose appeal to the emotions was more intense, their disregard of classic tradition more complete, their methods more daring and original. Instead of treating the muse with reverence they made her the slave of a sister art to which she was chained, whether for good or ill. These three men, who had been called the Emotionalists, had done great deeds and had left, perhaps, a more enduring trace in the world than the Romanticists; but it should be remembered that the work of the latter was abstract music—the purest and noblest of human inventions—while that of the former was applied music, which sometimes possessed very slight artistic value. Particularly was that the case with the writings of Hector Berlioz, who was a man of intellect with little of that fine discriminating ear which was called the musical faculty. He was attracted by the dramatic and suggestive possibilities of the art, but he never mastered its technicalities, and his compositions contained an appalling amount of ungrammatical phrases. Everyone knew the burlesque "Amen" chorus which Berlioz perpetrated in his "Faust" cantata; but no one had yet pointed out the fact that though well enough as a parody it was but a very feeble specimen of fugal writing. It did not come within a thousand miles of Wagner's amazing street riot fugue in "Die Meistersinger," Hiller used to say of him, "He vas always *poseur*—what you call show-off," and as he was in life so he was in art. Even his strongest talent — instrumentation — confirmed this view. He seemed always saying to himself, not "How shall I work out or harmonise this theme to enhance its beauties?" but "How shall I astonish my audience next?" He laboured at his compositions even more than Beethoven, and was perpetually using up old materials. Nearly every number of "Faust" was a hash-up of old pieces. "Lelio" was the most unconscionable *pasticcio* of all studio-sweepings, and even the Symphonie Fantastique had its romantic story invented in order to chain together four such incongruous pieces as a ball scene, a pastoral, a march to the scaffold, and a witch's Sabbath. It was in these things that his want of artistic conscience was often painfully apparent. As regards Berlioz's hatred of journalism, it was only consistent with his character to hate that for which he really had talent. That he was no poet was painfully apparent in the libretto of his "Faust" cantata—surely the most silly and degraded version of the story ever put forward; but as a writer of witty and sprightly *feuilletons* he was in his element. Berlioz had been lauded as a genius by some and regarded as a humbug by others; few really knew his music, fewer still, knowing it, found it sympathetic; but his intentions and claim were so imposing as to blind people to his actual achievements. As an illustration of Berlioz's lyrical compositions, "La Captive" was sung by Miss MacCullach.

The discourse upon Wagner was begun by a brief sketch of the composer's life and the circumstances under which his works were produced. The lecturer pointed out that nearly all the great musicians, with the conspicuous exception of Beethoven, had been younger sons, often the youngest of large families, as in the case of Wagner, who was the last of nine children. He wrote his first libretto at Prague in 1832. It was entitled "Rosalie," but the manuscript had disappeared and only a few numbers existed. Wagner's real career commenced in 1833 by his engagement as chorus-master at the Theatre of Würzburg. Speaking of Wagner's personality, the lecturer said that he was a small but well-made man, vivacious, restless, but of commanding presence, with a grand frontal development. He was refined, rather too fond of luxury and rich surroundings; a splendid talker, but impatient of contradiction; a great reader, and deeply versed in mediæval literature and ancient legends. As a writer his style was turgid and ponderous, and it was doubtful if his essays would be largely read; but they had served their purpose, for the principles they had set forth had been accepted. Wagner had been well described as the best abused man in Europe. One great reason of the fierce criticism with which he had been assailed lay in the startling novelty of his works combined with their dramatic intensity. These two qualities had enabled him to appeal successfully to the general audience, which had no critical facility, no prejudice, and no technical knowledge. On the other hand, critics with definite artistic principles, different to his, felt themselves insulted and outraged by his bold flouting of their cherished traditions. It was to be questioned whether life was worth living to this man who, suffering from perpetual disease, strove all his life, as few have ever striven, at the solution of art problems in the face of such persistent opposition. Only the creative artist knew what pangs his art cost him. In the higher branches he knew himself to be alone, with only a mob below calling to him to come down and not play the fool up there. Cold was the wind on Parnassian heights; everything was against him. The lust for fame was not enough to urge him upwards, and unless he felt the divine madness which forced him to climb and climb until he died of exhaustion, he had better indeed listen to those voices below; for no reward this world could offer was commensurate with the sufferings he must undergo. One of the charges most frequently made against Wagner was that he despised melody, a cry which doubtless arose from his condemnation of that conventional form of opera which consisted of a string of separate numbers like a concert programme. Wagner's melodies were at first a reflex of the style of his time; thus, in "The Fairies," we found a soprano scena which would pass anywhere as being by Spohr, and the *Finale* to the second act mimicked Weber to the life. Portions of "Rienzi" were in the style of Bellini and early Verdi, traces of whose mannerisms might be seen in the "Flying Dutchman" and "Tannhäuser." As Wagner's powers and resources grew, however, his invention kept pace with them, until a startling amount of individuality was manifested. With his imitation of the Scandinavian alliterative verse the musical texture became more and more homogeneous, until very quickly an entirely new form of musical art was evolved—a continuous polyphonic web in the orchestra, of infinite elasticity as to duration and character, while the voice part delivered the text in a free declamation which was indeed like glorified speech. The melodies were in each succeeding work more and more glowing and intense in character, but necessarily more and more indefinite in form. Wagner's use of successive common chords in his earlier writings was sometimes hard and unfeeling; but he evidently felt this, and it was interesting to note his struggles to overcome it in the "Flying Dutchman" and "Tannhäuser" by the invention of new harmonic progressions. Not until the "Rhinegold," however, did we find perfect harmonic control, and then the strides made in each succeeding work were gigantic. The greatest attraction of Wagner's dramas was their novelty and utter unconventionality; each of his great music-dramas was a fresh departure and seemed as though written by a fresh man. It was impossible to say whether "Siegfried," "The Miestersinger," "Tristan," or "Parsifal" was the greatest work, because it was so difficult to compare them. Each stood as a peerless monument, to be admired more and more as time went on; to suffer temporary eclipse, possibly, by some more recent rival, but never to sink into oblivion while any art worshippers existed.

GRESHAM LECTURES.

Professor Bridge delivered his usual spring series of Musical Lectures in connection with Gresham College, from the 11th to the 15th ult., at the City of London School. The first Lecture was devoted to Thomas Ravenscroft, a student at the Gresham College Lectures nearly three hundred years ago. Ravenscroft, who was chiefly known by his musical setting of the Psalter, took his musical degree at Cambridge in 1607, and published during Shakespeare's lifetime the catch "Hold thy peace, thou knave," which occurred in "Twelfth Night." In 1614 he published "A Briefe Discourse," a musical treatise in which an attempt was made to revive some of the old practices of

musical notation and to return to the intricacies of the older theorists, which Morley and others of the more advanced views wished to throw aside.

Ravenscroft was fifteen years old when Dr. John Bull, the first Gresham Professor, began at the Gresham College his lectures on music, some of the first of which Ravenscroft most likely attended. He spoke of the singular help and benefit he had derived from the Gresham "Music Readers," and had expressed his admiration of "that most famous foundation," not only on account of music, that "liberal science which I do profess," which was "the earthly solace of men's souls," but also on account "of other sciences." Amongst the musicians Ravenscroft mentioned was Edward Piers, whose name did not appear in musical dictionaries, but who at one time was "master of the children of St. Paul's." Ravenscroft included in his book some of this composer's writings, amongst them being two vivacious hunting songs, one consisting of a vocal solo with a short chorus, and the other a spirited descriptive musical sketch of the chase with the realistic but strange refrain of "Yibble yabble, gibble gabble, hey."

Ravenscroft divided his musical pieces into five "Recreations," which, in his estimation, consisted of "hunting, hawking, dancing, drinking, and enamouring." Examples from Ravenscroft's music were admirably sung by Messrs. W. Fell, F. Cozens, C. Ackerman, D. Price, and choristers of Westminster Abbey, the pieces including Piers's characteristic hunting songs and J. Benet's "The lover to his mistress." The last-named was first sung as arranged for four voices by Thomas Oliphant, and subsequently as originally written for a solo voice with a delicate accompaniment for viols. Thomas Oliphant had, the lecturer said, made a very pretty part-song out of Benet's composition; but he had put in some modernisms and had altered the words, the lady in the original version rejoicing in "a cherry nose." Ravenscroft also published a number of "catches," amongst which was found the original version of "Three Blind Mice." This was in a minor key, and with different words, though, strange to say, with the same rhymes as those of the well known version.

The second Lecture was of particular interest to organists, the subject being Handel's Concertos. These works, the lecturer said, were all written in the best period of this composer's life. They were published in three sets, the first appearing in 1738. Only the first and third sets were really Organ Concertos, the second set being originally written for other instruments and subsequently adapted for the organ. Handel left much to the organist to improvise in these works, one of them being marked in no less than six places *Organo ad Libitum*. The illustrations included a brilliant performance of the third Concerto in D minor, in which the organ part was played by Professor Bridge, and the orchestra was skilfully conducted by Mr. John E. Borland.

At the last two Lectures, Professor Bridge returned to the subject of Schubert's pianoforte works and songs. Concerning this composer's pianoforte music, the lecturer said that the larger works suffered from over-diffuseness; and, it might be added, by technical difficulties which in many instances were not compensated for by the effect produced. Schubert had written arpeggios and broken-chord figures which were most trying to perform, and had been written with little or no regard to the structure of the human hand. Several of his pieces were rendered very fatiguing to the executant by the long-continued and forcible wrist action required. These facts seem to indicate that Schubert himself, although not a trained pianist, was a player who possessed considerable technical ability; for his compositions were rarely performed in his own lifetime, and, as he wrote little for celebrated performers, it was evident that his own capabilities on the keyboard must have been in his mind when he penned his pianoforte works. The illustrations at this Lecture consisted of the Sonata in A minor (Op. 143) and the rarely-heard Impromptu in F minor (Op. 142, No. 1), both of which were effectively played by Miss Augusta Spiller; and the Overture in D for four hands, in the rendering of which Miss Spiller had the able assistance of Miss Marian Emuss. The last-named work was, the lecturer said, founded on subjects which Schubert also used in the well known "Rosamunde" Overture. This work was composed in 1823, and evidence suggested that the pianoforte version dated from the year 1817.

At the Lecture on Schubert's songs, an attractive selection of some of the best and least known of Schubert's lyrics were most effectively sung by Miss Elvira Gambogi, Mr. Daniel Price, and Mr. William Fell. The songs were sung in German, the Professor creating much amusement by reading some of the extraordinary attempts of their English translators. A high tribute of praise was paid to the beauty and expressiveness of Schubert's songs, both with regard to the appropriateness of the voice parts and also to their accompaniments, which in this instance were excellently played by Mr. J. Borland. It is to be hoped that the Professor will make this composer the subject of some of his Lectures next year, as his doing so would form an instructive and welcome acknowledgment of the centenary of Schubert's birth, which occurs next January.

MUSICAL ASSOCIATION.

"Tendencies of the operatic stage in the nineteenth century" was the title of a thoughtful and suggestive paper read by Mr. Visetti, on the 12th ult., at the Monthly Meeting of the above Association. The lecturer said that since the time of the Reformation no century had witnessed such radical changes in human thought as had taken place during the last hundred years. All political, social, scientific, and artistic principles and methods had been altered, and a strict practical and logical consideration appeared happily to be the accepted leading theory in all branches of learning. One of the greatest changes had taken place in the essence and form of opera. Of what was understood to constitute an opera in the early part of this century nothing now remained. The palmy days of Italian opera showed a branch of art which had reached its highest technical and intellectual development. It was an exhibition in the highest and noblest sense of the capabilities of the vocal art in its dramatic and bravura style. The importance of the plot was limited to offering a certain logical and varied succession of vocal pieces, on the dominant emotional character of each of which the composer was to write a melody. The character of the melody, the degree of its efficiency to stir in the heart of the audience a feeling akin to the one under which the singer was supposed to labour, and the possibilities it afforded him of showing off his vocal powers constituted the degree of excellence of each piece, and the greater or less number of excellent pieces constituted the greater or less degree of excellence of the whole opera. The action of the drama was rushed through in *recitativo secco*, which was the artistic mortar to fill up the crevices that would otherwise remain between the successive different expressions of feeling. The great change that had come about had been chiefly induced by Rossini's "William Tell." This work enlarged the views of the audience, the dramatic action was brought into greater prominence, the orchestra sustained the musical interest in the action, and the *mise-en-scène* assisted in the dramatic effect. The train of thought thus set in motion was productive of the school of the Paris Grand Opéra, from "Robert le Diable" to "La Juive," a school as false as it was gorgeous, and one doomed to disappear like all works of transition; but which had done much intellectual good as giving evidence of the possibility of having a musical drama, and of the necessity of calling in other arts to achieve this end. One thing to be found in "William Tell" was absolutely unprecedented, and that was local colour. Not the old-fashioned device of introducing popular melodies or national tunes, but the successful striving to create musically impressions like those evoked in the mind of the artistic observer of foreign scenery and customs. This was the effect produced by "Carmen," "Cavalleria," and "Shamus O'Brien." After referring to the works of Verdi, the lecturer said that the foundation of a clearly delineated new form of operatic art was laid by Wagner in "Tannhäuser" and "Lohengrin." With these works opera passed into the domain of the poet. In the present day, though the general public complained that there was not, as in the past, the great composer whose name was a household word from the palace to the cottage, yet, as a matter of fact, we were richer in talent and in

genius on the operatic stage than in any other generation; only the ideal to be reached had taken such a superb flight that it stood far above the heads of men who, fifty years ago, could touch the ideal of their day by simply stretching out their hand. The end of the nineteenth century saw the realisation of Wagner's musical drama; but would the generations of the twentieth century accept the balance of the art in the musical drama as determined by Wagner? It was doubtful. Preposterous as it might seem, yet everything pointed to the possibility that the future method of expressing dramatic action, which should answer the feeling of a fresh and unbiassed generation, would be evolved from the form of the modern English popular drama, in which, however roughly, the words represented the material and the music the emotional part of the action.

The paper was followed by an interesting discussion, in which the chairman, Sir George Grove, and Dr. Maclean, Mr. Goldschmidt, Mr. Southgate, and Mr. Gilbert Webb took part.

MORECAMBE MUSIC COMPETITIONS.

THE music Competitions at Morecambe grow in importance year by year. They were instituted in 1891 in a small way, but this year there were more than 1,000 competitors in the various classes. As the chief prizes offered are not restricted to local organisations, choirs from a great distance are attracted to this pleasant seaside resort.

The competitions this year were held in the Winter Gardens on April 25. There were classes for schools, female voice choirs, men's voice quartets, church choirs, village choirs, and choral societies. About £60 was offered in prizes. Mr. W. G. McNaught and the Rev. Hylton Stewart, of New Brighton, adjudicated. The men's voice quartet singing, in which the Leeds Victoria Quartet came first and Lancaster Parish Church second, excited great interest; but the open competition of choral societies was the most closely contested event. The test pieces were "Great God of Love" (Pearsall) and "The sea hath its pearls" (Pinsuti). There were ten entries. The singing of some of the choirs was particularly fine. The Saltaire Choir (Mr. Ashworth) came first; Blackburn, Batley, Bradford, and Blackpool following in the order named. In the contest of local choirs, the Hornby choir came first and Yealand second. Smart's "Ave Maria" was the test piece. At the evening Concert, the playing of Miss Sarah Berry was a leading feature. It is expected that two days will in future have to be devoted to the competitions. Mr. J. W. Aldous, a well-known local professor of music, is the secretary, and very much of the great success of the Festival is due to his skill and industry in the management.

BERLIN ACADEMY BI-CENTENARY.

THE two hundredth anniversary of the foundation, by the Elector Frederick III., afterwards first King of Prussia, of the Berlin Academy of Arts, was celebrated in that capital last month by a grand reception, held in the Hall of the Museum, on the 3rd ult., and by a three days' Musical Festival, taking place between the 5th and the 8th ult. On the former occasion the Emperor, addressing at some length the Academicians and others present, including a number of deputations from foreign countries, concluded his oration with the hope that before long the schools connected with the Academy would have new and more extensive accommodation provided for them, and adding his heart-felt wishes for the further beneficial development of the Institution in the coming century. The programmes of the subsequent musical performances were limited to works by Academicians past and present—Mozart and Beethoven with others being not amongst their number, while Wagner had been elected a few years before his death. The Concert of the first day was held at the Singakademie and opened with two numbers, the "Sanctus" and "Agnus Dei," from Eduard Grell's sixteen-part Mass, splendidly executed by the choir of the Singakademie, under Professor Blumner's direction. This was followed by Cherubini's String Quartet in D minor, played by the Joachim Quartet party. Other numbers were an "Offertorium" by Hauptmann, three of Loewe's Balladen, finely sung by M. Joh. Messchaërt, and three of Taubert's "Kinderlieder," given by Frau Schultzen von Asten; the Concert concluding with Spohr's double String Quartet in E minor, brilliantly interpreted by the Halir and Joachim Quartet parties. The Concert of the 7th, taking place at the Philharmonic, was devoted exclusively to the first production in Berlin of Herr Max Bruch's oratorio "Moses," written to a libretto by Dr. Ludwig Spitta, in which the choirs of the Hochschule, the Philharmonic choir, and that of the Lehrer Verein took part, the orchestra being that of the Hochschule. Dr. Reimann presided at the organ and there were some seven hundred executants in all, under the direction of Dr. Joachim. The work met with a good reception, it being considered especially strong in its choral portions. The solo parts were in the hands of Frau Herzog, Herren Fessler and Dierich. The final Concert, on the following day, again given at the Philharmonic, included a work by Richard Wagner—to wit, his "Faust" Overture, performed by the Philharmonic orchestra, under Dr. Joachim's conductorship, which was followed by a "Geistliches Lied," by Friedrich Kiel, Brahms's C minor Symphony, and Mendelssohn's "Walpurgisnacht," the latter interpreted by the Philharmonic choir, with Fräulein Helene Jordan, Herren Dierich, Fessler, and Krolop in the solo parts. Dr. Joachim conducted throughout. The Concerts were attended by very numerous audiences.

THE VIENNA MOZART MONUMENT.

"WITH the unveiling of the statue of the revered artist an old debt of honour is being paid, in a worthy manner, by this city. A monument erected, like this, by a grateful populace more than a hundred years after the subject thereof has passed away, has a far greater value than those which are hastened on after the demise of some meritorious contemporary, when feelings of personal friendship and social considerations frequently interfere with an impartial estimate of the relative greatness and importance of him to be so honoured."—Thus Herr Nicolas Dumba, the president of the committee, in his able speech in connection with the ceremony of unveiling the Mozart monument in the Austrian capital, on April 21. There was considerable ingenuity, and some unconscious irony in the argument employed by the speaker, there having certainly been no undue haste in the present instance, and "the greatness and importance of him to be honoured" had been for some time finally established. But, at any rate, the debt has at length been discharged, and a very fine statue of the master now adorns his beloved Kaiserstadt. It is of Tyrolese marble, and represents the composer, dressed in the style of the period, in an ideal attitude—a moment of inspiration—his left hand taking hold of a music leaf on a desk by his side, his right hand gracefully extended. The figure, which is nine feet high, is supported by a marble and granite base, tastefully ornamented and bearing, front and back, *relievos* representing the churchyard scene in "Don Giovanni" and the well-known picture of the child Mozart at the pianoforte, with his father and sister listening. The monument, which stands on the Albrechtsplatz, the site of the old opera-house, bears the simple inscription: "Mozart, MDCCLVI.-MDCCXCI." The ceremony of unveiling took place in the presence of the Emperor Francis Joseph and a large concourse of spectators, a mournful note running through the proceedings on account of the death, some few days previously, of the sculptor, Herr Tilgner, to whom feeling reference was made both by the Emperor and Herr Dumba. The singing on the part of the Vienna Maenner-Gesangverein of the "Bundeslied" and the Priests' chorus from "Die Zauberflöte" was the only musical manifestation on this occasion. Music had, however, its full share in the celebrations connected with the event, which extended over an entire week. A Festival Concert was given on April 19, commencing with a prologue written by the esteemed Austrian poet Ferdinand von Saar, and including an excellent performance by the Singverein (conducted by Herr von Perger) of the sublime "Ave verum"; the E flat major Symphony by the Philharmonic orchestra, under Dr. Hans Richter's direction;

and the Pianoforte Concerto in C minor, played by the Mozart interpreter *par excellence*, Dr. Carl Reinecke, and arousing a storm of enthusiasm. The Leipzig director also took part in a Mozart Concert given by the Rosé Quartet party on the following day. On April 23 a solemn performance took place in the Karlskirche, by the Singverein and the opera orchestra, under Dr. Richter, of the master's "Requiem," dedicated to the memory of him who, but for cruel fate, would have been a central figure in these festivities—viz., the sculptor of the monument. A gala representation of "Don Giovanni" was given at the opera on the day of unveilment, with Fräulein Sedlmair as *Donna Anna*, Fräulein Marie Lehmann as *Donna Elvira*, and Herr Ritter as the *Don*. The Imperial Institution, it was generally felt, might have asserted its leading position on a more extensive scale on this occasion—say by giving a series of model performances of the master's principal operas. A handsome medal, designed by Professor Scharff, has been struck to commemorate the event, showing the bust of the master, in Tilgner's conception, on one side, and a group of cupids scattering roses on the monument on the reverse. Dr. Max Kelbeck, the well-known *litterateur*, has written the "Denkschrift" officially published in connection with the event, in which he manages to present the personality of the composer in some interesting and even novel lights, which renders it far more valuable than publications of this order usually are. Visitors from all parts had, of course, been attracted to Vienna by the Mozart festivities. What would not some of them have given to be able to go and meditate for a while at Mozart's grave.

REVIEWS.

Novello's Parish Choir Book. Nos. 234-253. [Novello, Ewer and Co.]

SIMPLE settings of the Communion Service conveniently printed on cards and respectively written by the Rev. F. R. Bryans and the Rev. W. H. Bliss will be found in Nos. 234 and 235. In No. 236 the Magnificat and Nunc dimittis are set in vocal unison, and furnished with the simplest possible accompaniment by Mr. Walter Macfarren. The Te Deum is allied to the first Gregorian tone by Sir John Stainer in No. 237, and to three melodious double chants by Mr. Edgar Pettman in No. 238. No. 239 is a simple but effective arrangement of the Magnificat and Nunc dimittis in vocal unison, interspersed with four-part harmony, by Sir John Stainer. No. 240 is a setting, in unison, by Battison Haynes, of the Lord's Prayer. Choirmasters who have command of a capable body of vocalists may be warmly recommended to place before them Dr. Martin's Evening Service in G (No. 241). It is excellent. Two choral Graces, respectively intended to be sung before and after meals, the words by the Rev. S. Childs-Clarke and the music by the Rev. J. B. Dykes, form No. 242. They are written in four-part vocal harmony of an effective kind. No. 243 is a setting of the Cantate Domino and Deus Misereatur in E, by T. Tallis Trimnell. A good choir could make the composition very effective, and the independence in many places of the accompaniment will interest the organist. Those in search of a simple setting, in unison, of the Benedictus, will find it in that by Sir John Goss (No. 244). Sir John Goss's Jubilate in A, in unison, forms No. 245, and the same esteemed writer's settings of the Te Deum respectively in C, F, and D are found in Nos. 246, 248, and 249, the first and last in chant form and the second in diatonic four-part harmony; No. 247 is the same composer's Benedictus in C. An important arrangement of the evening Canticles, composed by Dr. G. C. Martin for the Festival Services held in 1878 in St. Paul's Cathedral, in aid of the Royal School for the Daughters of Officers of the Army, provides No. 250, which may be strongly recommended for church celebration by capable choirs. The same Canticles are set in an easy and devotional manner by Mr. J. T. Field in No. 253. The Nicene Creed, "set to music in an easy form for four voices, or for voices in unison, with organ accompaniment," by Sir John Stainer, provides No. 251, and will doubtless prove widely acceptable. No 252 is a hymn for children's voices, "I love to hear the story," the words by Emily H. Miller and the music by Frederic Clay. It is appropriately simple and melodious, and is admirably adapted for children's services.

My Musical Recollections. By Wilhelm Kuhe. [R. Bentley and Son.]

MR. KUHE was born in Prague in 1823, paid his first visit to London in 1845, in the following year made England his home, and, as everyone knows, is still among us taking active part in the musical affairs of his adopted country. Gifted with ample powers of observation, possessing a keen sense of humour, and enjoying exceptional opportunities for the gratification of both among many and various sections of society—artistic and other—it is not surprising that Mr. Kuhe should have embodied some of his experiences in a volume of recollections, or that the result should turn out to be thoroughly readable and amusing. The contents of the book are so multifarious, the events and persons dealt with so numerous, that in the space at our disposal we can but indicate a few of its most salient features. After a couple of chapters on Prague and some stories of Mozart, Mr. Kuhe describes his earliest musical experience, obtained when, at the age of five, his mother took him to hear Paganini. Interesting descriptions of Hummel, Kalkbrenner, Thalberg, Schulhoff, Dreyschock, and other pianistic celebrities of that day follow, and an amusing anecdote of Kalkbrenner is given. He one day received a visit from Chopin, then a young man, and after hearing him play, said: "You certainly have a good deal of talent, but you ought to have lessons from me to learn proper fingering and technique." Several chapters are devoted to a description of musical life in London during 1845-7, in the course of which reminiscences are given of J. B. Cramer, Grisi, Mario, Jenny Lind, Sir M. Costa, Lablache, Balfe, Madame Dulcken, Jullien, and many others. Among the ensuing chapters (there are fifty-two in all) those devoted to Rossini, Liszt, Rubinstein, J. M. Levy (proprietor of the *Sunday Times* and *Daily Telegraph*), and the Brighton Musical Festivals will be read with special interest. Mr. Kuhe is, however, something more than an entertaining gossip, and this he proves in three chapters, entitled "Past and Present," which contain a comparison between the musical conditions of 1845 and 1895 that may be recommended to the notice of the silly folk who refuse to believe in the advance of England as a musical nation. The volume further contains much valuable information on the expenses of Concert-giving and the fees paid to artists at various epochs; sixteen *fac-similes* of autographs, by Meyerbeer, Verdi, Gounod, Thalberg, Rossini, and other famous musicians; a portrait of Mr. Kuhe, and a capital index. Further—and this is not the least of its qualities—there is not an ill-natured line in the book.

Six English Fantasias. For Pianoforte. By Herbert F. Sharpe. [Charles Woolhouse.]

A FAIR idea of the respective character of these pieces may be gathered from their titles, which are as follows: 1, Ode, "My Country"; 2, Pastorale; 3, Country Revels; 4, Elegy; 5, Courtly Dance; 6, Morris Dance. They are, however, not so conventional as these names indicate, but possess considerable individuality, while, at the same time, they are distinguished by that directness of expression and vigour commonly associated with the English temperament. Opinions may differ as to which are the most effective, but the third, fifth, and sixth will probably meet with the most favour. They will present no difficulties to the average pianist.

A Dream of Love. Song. Words by Edward Oxenford. Music by Berthold Tours. [Novello, Ewer and Co.]

FEW composers possess a better knowledge of effect than Mr. Berthold Tours, and the skill which comes of talent and long experience is manifest in this song. It is obviously intended for a tenor voice, for whom it is admirably suited; but this fact will doubtless not hinder ladies from singing it, for it is extremely melodious and of a graceful and refined character which will cause it to appeal to lady vocalists.

Ausgewählte Madrigale und mehrstimmige Gesänge. Edited by W. Barclay Squire. [Breitkopf and Härtel.]

This edition consists of a collection of some of the most important vocal part-music of the sixteenth and seventeenth centuries. Nos. 1 and 2 are by J. P. Sweelinck, the celebrated Dutch organist, and respectively consist of the Madrigal in five parts, "Poi che voi non volete," from the "Novi Frutti Musicali" (Antwerp, 1610), and the six-part Madrigal, "Madonna con questi occhi," from the "Ghirlanda di Madrigali" (Antwerp, 1601). Both are excellent examples of the musical expression of their period, the vague tonality of the second in particular being characteristic of the style then current on the Continent. No. 3, "Shall I sue, shall I seek for grace?" is taken from "The Second Booke of Songs and Aires" (London, 1600), by John Dowland, whose writings are familiar to most choral societies. This example of his genius is written in four parts, and, by its directness of expression and harmonic structure, forms a striking contrast to the involved contrapuntal intricacies of the foregoing Sweelinck writings. Another Englishman of repute, John Ward, who assisted in the celebrated Ravenscroft Psalter, published in 1621, provides No. 4, the Madrigal selected from this composer being "Hope of my Heart," from his "First set of English Madrigales," published in 1613. The specimen chosen is in five parts, and the writing, in freedom and harmonic progression, is remarkably modern in character. No. 5 is a six-part Madrigal entitled "Al Mormorar," by J. G. Gastoldi, a celebrated contrapuntist of the second half of the sixteenth century. The composition in question comes from "Il Trionfo di Dori" (Venice, 1592), and is a very characteristic and interesting example of Italian musical art of this period. No. 6, "Have I found her," is a five-part Madrigal by Thomas Bateson, who published two sets of Madrigals respectively in the years 1604 and 1618, both of which contain many compositions of the highest class in this form. "Have I found her" is from the second set and is a fine and spirited piece of writing. Mr. Barclay Squire has manifestly done his work in a reverential spirit, and conductors of choral societies will do well to bestow attention on these eloquent voices of the past.

Selection of Themes from "Romeo and Juliet." For Pianoforte Solo. By Edward German. [Novello, Ewer and Co.]

Mr. German's melodies in his incidental music to Mr. Forbes Robertson's production, in September last, at the Lyceum Theatre, of Shakespeare's "Romeo and Juliet," are presented in this "Selection of Themes" in their simplest form, but their grace and charm invest the excerpts with genuine musical interest. Several of them form effective little pieces which may be warmly recommended to amateurs of small executive abilities, as the music, in addition to its own merit, will be associated in the minds of those who witnessed the play with many charming stage pictures. The selection consists of the "Curtain Music," "Peter Theme," "After the Street Fight," "March," "At Capulet's Reception," "Juliet Theme," "Love Theme," "Nurse Theme," "Marriage Music," "Romeo's Departure," "Paris at the Tomb of Juliet," and "Death Theme."

The Recital Series of Original Organ Compositions. No. 8. *Grand Chœur.* By Alfred Hollins. No. 9. *Andantino* and *Finale in B flat.* By W. Wolstenholme. [Robert Cocks and Co.]

The above music will appeal to the amateur rather than to the professional organist. The Grand Chœur is bright and melodious, and withal easy to play. The Andantino calls for more independence of manipulation, but will repay any trouble it may cost its executant. The Finale is less satisfactory, much of the writing being more suitable to the genius of the pianoforte than that of the organ.

Six Slow Movements for the Organ. By Robert Law. [Dundee: Methven and Co.]

These pieces may be recommended to organists in search of voluntaries of moderate length and difficulty. They are genuine organ music, melodious and pleasing, and a skilful player could make them very effective.

Six Pieces from Handel's Water-Music, and *Two Bourrées by Handel.* Arranged for String Quintet with pianoforte accompaniment *ad lib.*, by Berthold Tours. [Novello, Ewer and Co.]

"These pieces are so arranged that if any part, or combination of parts, in addition to the first violin and pianoforte are used they will sound complete. They may also be played by a quintet or small orchestra of stringed instruments, with or without pianoforte." From the above quotation, which is found on the title-page, it will be gathered that this admirable arrangement of Handel's popular music is calculated to meet various home requirements and amateur entertainments. The selection consists of the Bourrée, Air, Minuet, and Hornpipe, all of which are in the key of F, the Aria in G, and the Allegro in D.

The two Bourrées, respectively in F and F minor, are well calculated to please all lovers of Handel.

All these pieces are also arranged for pianoforte solo by Mr. Tours, who has done his work with his usual skill and effectiveness.

Quartet in B flat. For two Violins, Viola and Violoncello. Op. 6. By W. H. Speer. [Berlin: Simrock.]

The attention of quartet players may with advantage be turned to this quartet, which is an excellent and legitimate example of this difficult form of art. The interest of the writing is well distributed amongst the respective parts and the music throughout is expressive and vivacious.

Vasco da Gama. A Cantata for Solo Voices, Chorus and Orchestra. Written and composed by F. Reginald Statham. [Novello, Ewer and Co.]

The argument of this cantata is stated as follows: *Vasco da Gama* (the great Portuguese navigator) being detained by storms and contrary winds off the Cape of Good Hope, his crew resolve to mutiny, with the view of compelling him to return home. At *Vasco's* suggestion, they agree to appeal to heaven for a sign. The clouds open, showing the Southern Cross, while at the same time the storm subsides. The mutiny is quelled, and *Vasco* continues his voyage, arriving on the morning of Christmas Day off Natal ("Terra Natalis," the "Christmas Land"), thus accomplishing, in the discovery of a habitable continent, one of the main objects of his voyage. From this it might be inferred that the composer would have confined his vocal writing to male voices; but this is not so, and the entrance of female voices, particularly in the sailors' song of thanksgiving, decidedly weakens the dramatic character of the work. In the first chorus effective use is made of fugal form in depicting the turbulence of the sailors, and the moralising comments of a female chorus are set in a melodious manner. Appropriate vigour characterises the utterances of the mutineers, and the song of the ringleader is well written for the voice. The same may be said of the contralto solo which follows. The part of *Vasco* is given to a tenor voice and his prayer is extremely melodious. There is also a smoothly written unaccompanied quartet and a tuneful soprano air. The pianoforte accompaniments are easy to read, and the work is well suited to the requirements of amateur choral societies.

Valse Gracieuse. From the Orchestral Suite in D minor by Edward German. Arranged as Pianoforte Solo and Duet by the Composer. [Novello, Ewer and Co.]

This Suite was written for the Leeds Festival of last autumn, and the Valse Gracieuse is one of its most attractive numbers. It is instinct with grace and "go," and the climaxes, which are cleverly devised, most effectively sustain and enhance the interest of the music. A special merit of the movement is the ingenious manner in which the monotony of the dance rhythm is broken without causing disturbance of the beat. Nothing but praise can be bestowed on both these pianoforte arrangements, which are easy to read and play. The duet is the more effective but a sympathetic pianist will be able to make the solo pleasantly suggestive of "flying feet and supple waists."

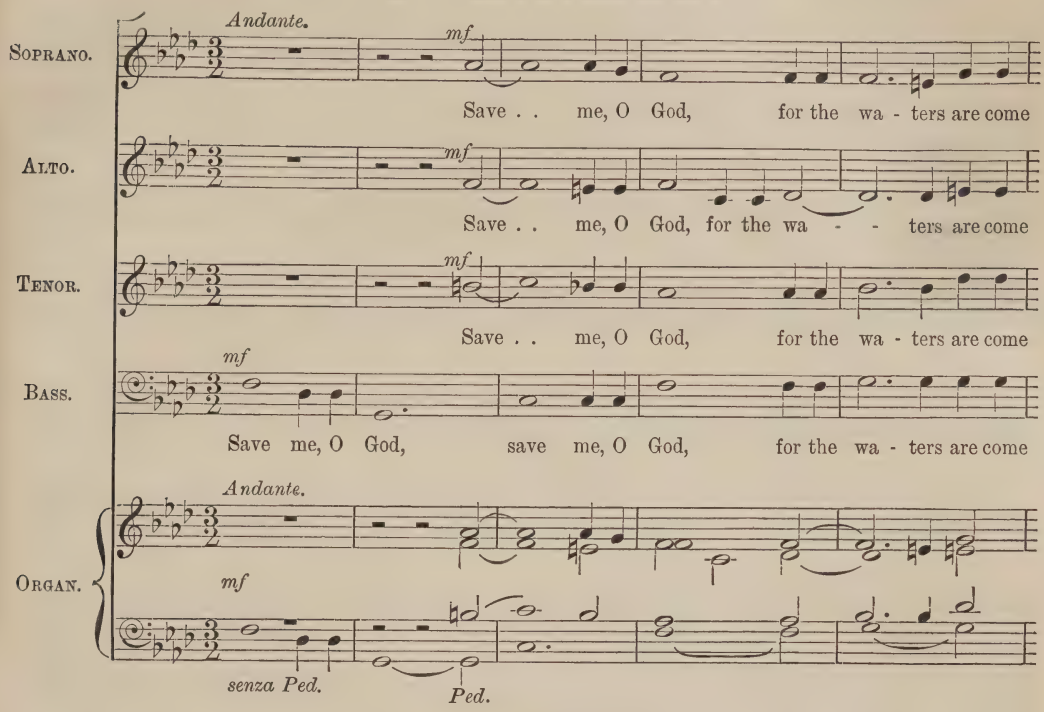
Save me, O God.

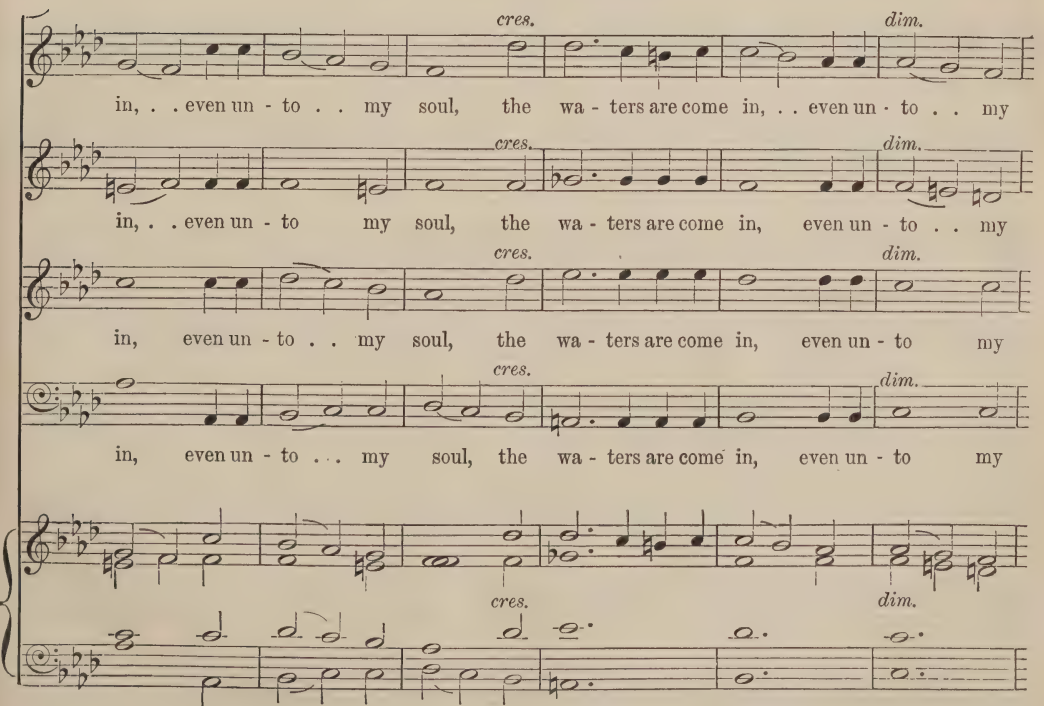
FULL ANTHEM FOR FOUR VOICES.

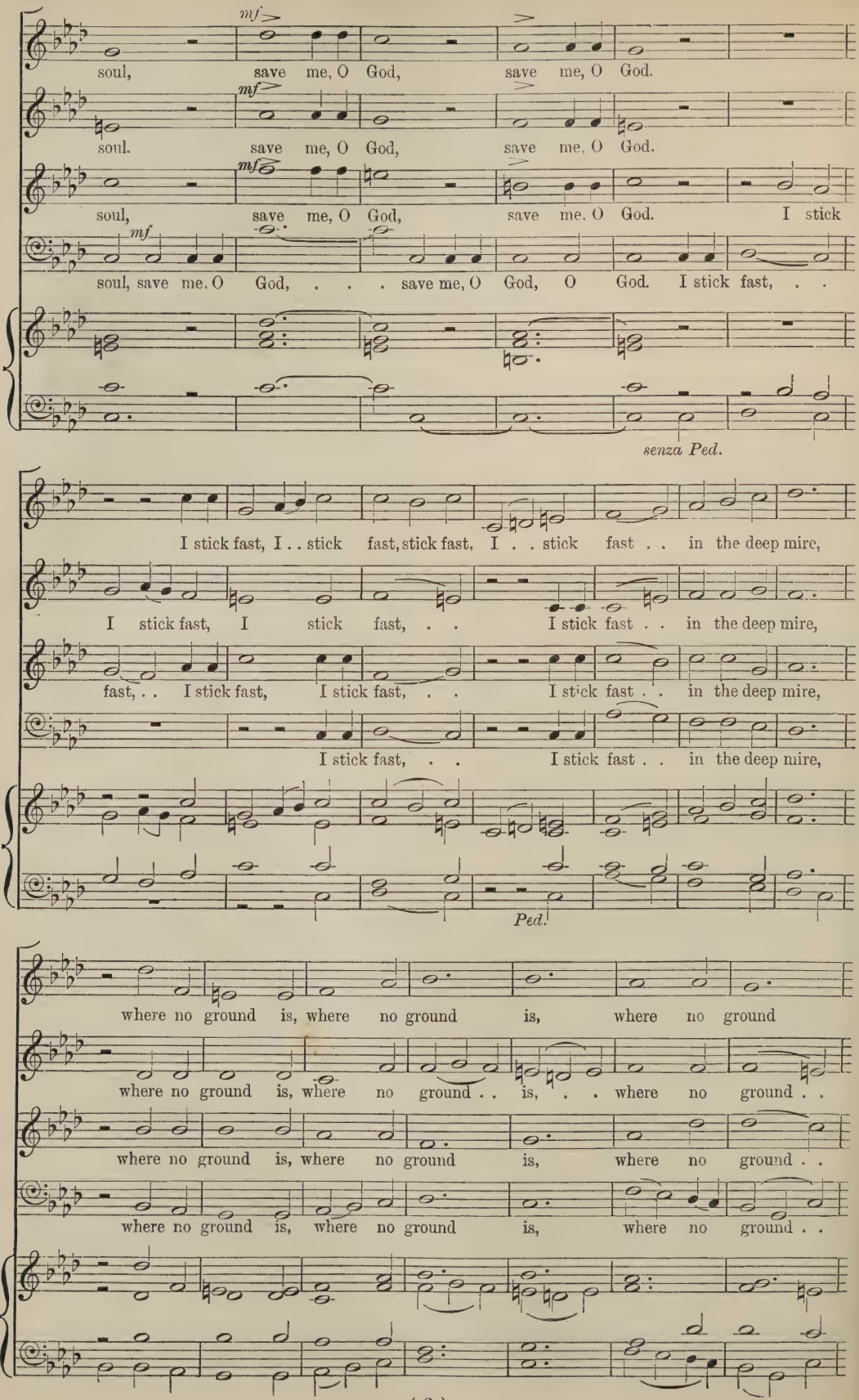
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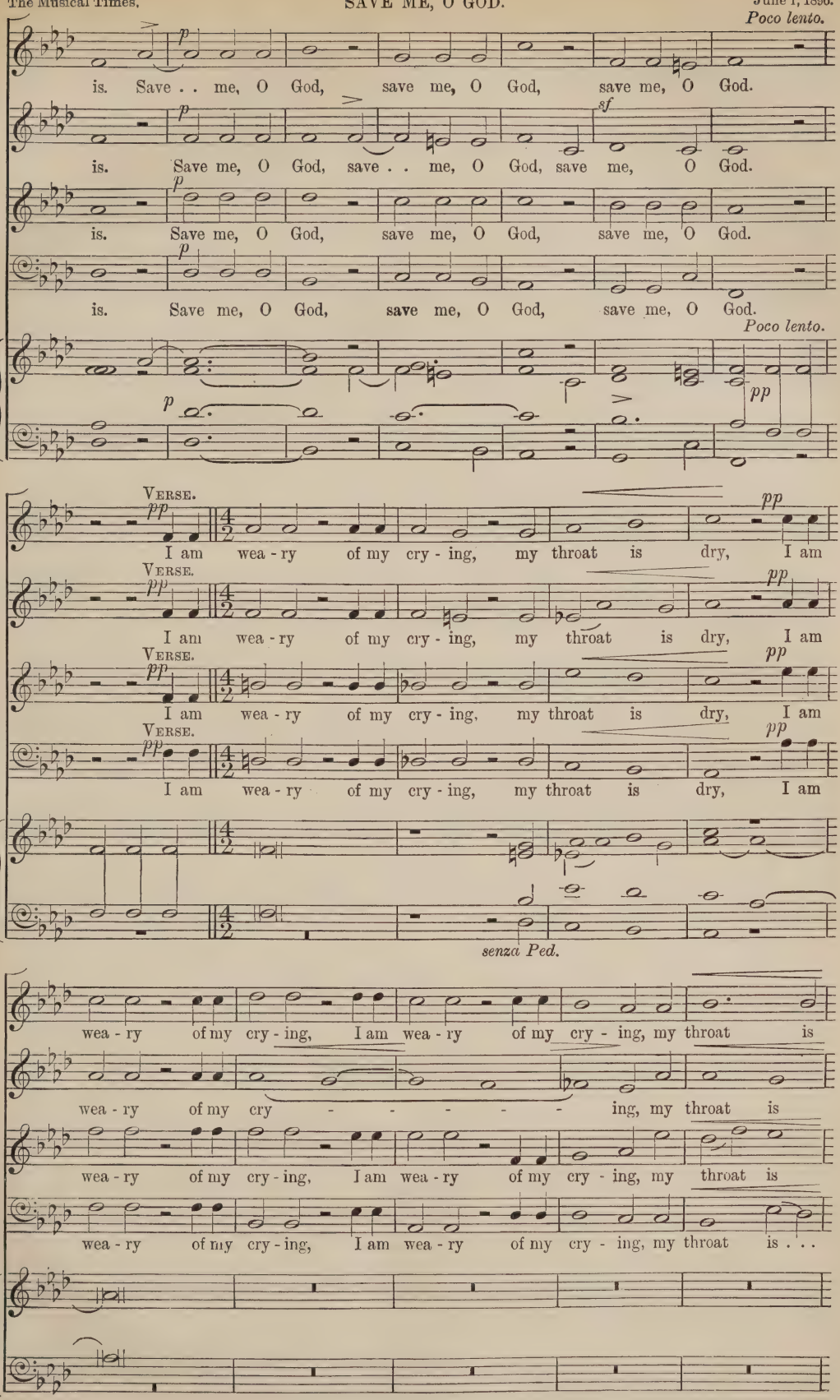
Composed by C. S. Jekyll.

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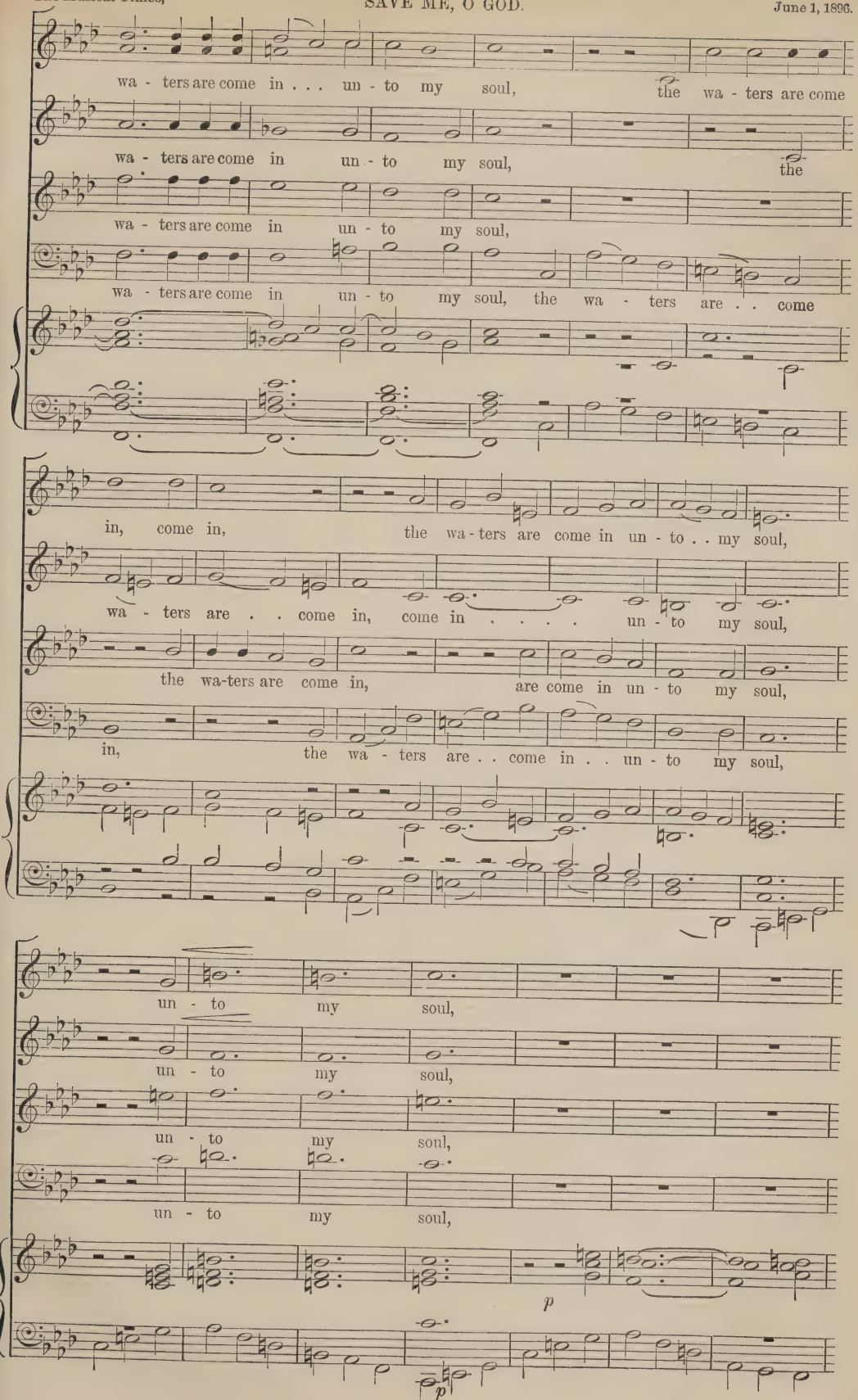


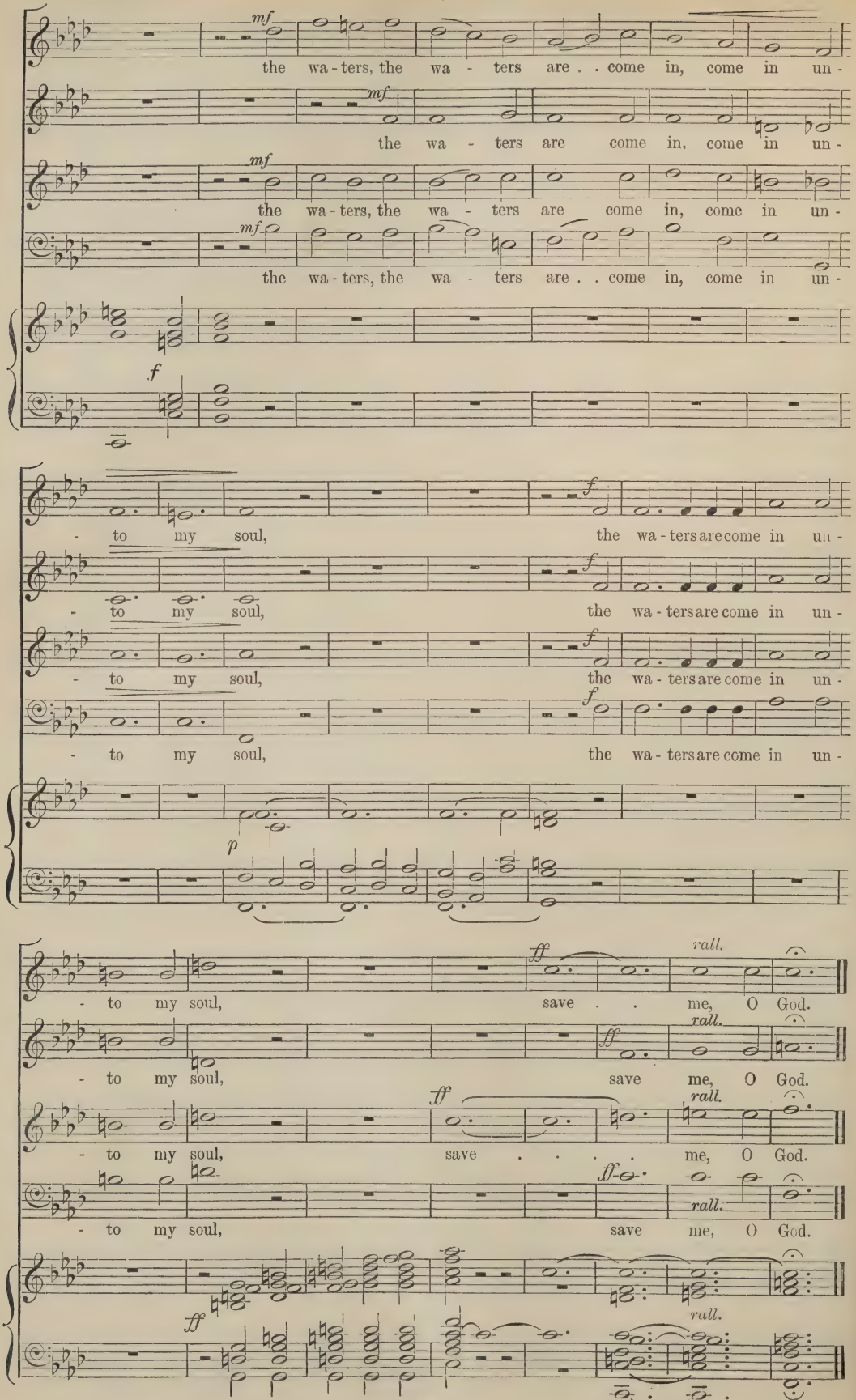



mf
soul, save me, O God, save me, O God.
mf
soul. save me, O God, save me, O God.
mf
soul, save me, O God, save me, O God. I stick
mf
soul, save me, O God, . . . save me, O God, O God. I stick fast, . .
senza Ped.
I stick fast, I . . stick fast, stick fast, I . . stick fast . . in the deep mire,
I stick fast, I stick fast, . . I stick fast . . in the deep mire,
fast, . . I stick fast, I stick fast, . . I stick fast . . in the deep mire,
I stick fast, . . I stick fast . . in the deep mire,
Ped.
where no ground is, where no ground is, where no ground
where no ground is, where no ground . . is, . . where no ground . .
where no ground is, where no ground is, where no ground . .
where no ground is, where no ground is, where no ground . .


Poco lento.
is. Save . . me, O God, save me, O God, save me, O God.
is. Save me, O God, save . . me, O God, save me, O God.
is. Save me, O God, save me, O God, save me, O God.
is. Save me, O God, save me, O God, save me, O God.
Poco lento.
Verse.
I am wea - ry of my cry - ing, my throat is dry, I am
I am wea - ry of my cry - ing, my throat is dry, I am
I am wea - ry of my cry - ing, my throat is dry, I am
I am wea - ry of my cry - ing, my throat is dry, I am
senza Ped.
wea - ry of my cry - ing, I am wea - ry of my cry - ing, my throat is
wea - ry of my cry - - - - - ing, my throat is
wea - ry of my cry - ing, I am wea - ry of my cry - ing, my throat is
wea - ry of my cry - ing, I am wea - ry of my cry - ing, my throat is . . .


pp
dry, I am wea - ry of my cry - ing, my throat is dry, my
throat is dry, my throat is dry.
p
Save me, O
God, save me, O
Ped.
senza Ped.
Tempo 1mo.
FULL.
mf
cres.
O save me, O God.
Save . . me, O God, for the
God, O save me, O God.
God, O save me, O God. Save me, O God, save me, O God, for the


wa - ters are come in . . . un - to my soul, the wa - ters are come
wa - ters are come in un - to my soul, the
wa - ters are come in un - to my soul,
wa - ters are come in un - to my soul, the wa - ters are . . come
in, come in, the wa - ters are come in un - to . . my soul,
wa - ters are . . come in, come in . . . . un - to my soul,
the wa-ters are come in, are come in un - to my soul,
in, the wa - ters are . . come in . . un - to my soul,
un - to my soul,
un - to my soul,
un - to my soul,
un - to my soul,
p
p


mf
the wa - ters, the wa - ters are . . come in, come in un -
mf
the wa - ters are come in, come in un -
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the wa - ters, the wa - ters are come in, come in un -
mf
the wa - ters, the wa - ters are . . come in, come in un -
f
f
- to my soul, the wa - ters are come in un -
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- to my soul, the wa - ters are come in un -
f
- to my soul, the wa - ters are come in un -
f
- to my soul, the wa - ters are come in un -
p
ff
rall.
- to my soul, save . . me, O God.
ff
rall.
- to my soul, save me, O God.
ff
rall.
- to my soul, save . . . me, O God.
ff
rall.
- to my soul, save me, O God.
ff
rall.

FOREIGN NOTES.

Amsterdam.—The exceedingly active Wagner Society here, under the zealous conductorship of M. Henri Viotta, gave, on the 8th ult., a complete performance of "Tristan und Isolde" at the Municipal Theatre. The somewhat daring undertaking, supported as it was in the principal solo parts by Mesdames Staudigl and Sucher, Herren Alvary, Staudigl, and Betz, proved in every way highly successful, the performance being repeated two days later.

Arnstadt.—The "Bach Organ" of the Church of St. Boniface, one of the finest in Thuringia, which, one would fain believe, still harbours some lingering vibrations from the master's touch, stands in urgent need of complete restoration. A committee has just been formed with that purpose in view, and with the additional object of placing a commemorative tablet at the house inhabited by the great cantor during his residence here. A choir festival, to be held in the town during the present summer, is to contribute towards the fund required.

Arras (France).—Preparations are going forward for a series of festivities in honour of Adam de la Halle, the brilliant troubadour, who flourished in the thirteenth century, and whose quaint *sottie*, "Jeu de Robin et de Marion," for the couplets in which he also wrote the music, may be said to mark the beginning of French comic opera. A statue to Adam de la Halle is to be unveiled here in the autumn.

Bari (Italy).—A new opera, "Doña Flor," by the Neapolitan Maëstro, Nicolo van Westerhout, was brought out on the occasion of the dedication of a new theatre here recently, when it met with an enthusiastic reception. The composer is a native of this town. On the 12th ult. the new work was also produced at the San Carlo Theatre, Naples, with equal success.

Berlin.—An anonymous donor has placed the sum of 5,000 marks at the disposal of the municipal authorities as the nucleus of a fund for the erection of a worthy memorial to Wagner in this capital. His suggestion is that a new bridge should be constructed over the Spree, dedicated to the Bayreuth master, and ornamented at the extremities by groups of statuary representing principal characters of his music-dramas. "Da ist doch Einer dem noch mal was einfällt!" probably would have been Wagner's own comment, as it often was when he happened to meet with a truly original idea in others.——The directors of the Opera have acquired the right of performance of Goldmark's "Cricket on the Hearth," which will be produced before long, probably at the whilom Krollsche Theater, now called "New Royal Opera House." Two "jubilee" performances were recently recorded at the Opera—viz., on April 28, the one hundredth representation of "Die Walküre," and, on the 2nd ult., the fiftieth of "Tristan und Isolde." A special performance of Lortzing's "Waffenschmied," with a view to the fiftieth anniversary of that popular work, was announced to be given on the 30th ult., the proceeds to be handed to the descendants of the composer, who are none too well off. The example will probably be followed by many other German theatres, as well as in Vienna, where the work was first brought out. ——A very fine performance of Schumann's music to Byron's "Manfred" was given at the final Concert of the season of the Philharmonic Society last month. Dr. Wüllner, the gifted son of the Cologne musical director, recited the part of *Manfred* with admirable effect.—— Gilbert and Sullivan's "The Grand Duke" was brought out at the Theater-unter-den-Linden, on the 20th ult., with much success, particularly as to the music, the libretto being less appreciated.——Herr Philipp Rüfer's new opera, "Ingo," which had been looked forward to with considerable interest for some time past, was brought out at the Royal Opera on the 21st ult. and well received, the composer being called after every act.

Breslau.—A special performance of Lortzing's popular opera "Der Waffenschmeid" was given on April 26, at the Stadt-Theater, to signalise the forthcoming fiftieth anniversary of the first production (at Vienna) of the work. On the same occasion a little-known one-act opera, "Die Obernprobe," by the same composer, met with its first performance here and pleased immensely.

Brussels.—M. Gevaërt, the highly esteemed director of the Conservatoire, celebrated the twenty-fifth anniversary of his accession to the chair on April 27, amidst congratulations from musical quarters all over the world. There was a reception at the Conservatoire in which the committee and professorial staff took part, the proceedings including the unveiling of a marble bust of the director in the vestibule of the Institution, the work of the sculptor M. Lelaing. The season at the Théâtre de la Monnaie closed on the 5th ult. with "Tannhäuser," an ovation being offered to M. van Dyck, the interpreter of the titular part. That artist has just been decorated by the king with the Leopold order, a rare distinction in the case of an operatic singer.

Budapesth.—A four-act opera, "Alar," the libretto and music by Count Geza Zichy, the famous one-armed pianoforte virtuoso and distinguished amateur, was brought out recently at the Royal Theatre and well received. It is to be produced shortly, in a German version, at the Carlsruhe Hof-Theater.

Carlsruhe.—A really charming impression was produced by the performance, on the 8th ult., at the Court Theatre, of Haydn's comic opera "Der Apotheker," in the version by Dr. Hirschfeld, of Vienna, its resuscitator. The conductor was Herr Mottl.

Cologne.—A new opera, "Elsi," the libretto (founded upon one of the popular tales by Jeremias Gotthelf) from the pen of Herr H. Wette, the music by Herr Arnold Mendelssohn, a resident musician, was very favourably received on its recent first performance at the Stadt-Theater. The score is the work of a distinctly gifted artist, who is likely to render himself even greater justice if he happen to light upon a more dramatically effective libretto.

Darmstadt.—A complete performance of "Der Ring des Nibelungen" was given at the Grand Ducal Theatre last month, under the direction of Capellmeister de Haan, attracting full houses. The whole of Goethe's "Faust," with Lassen's music, and divided over three evenings, was likewise ventured upon by the active management recently, and proved a complete success.

Dessau.—Fräulein Marie Joachim, a daughter of the distinguished violinist, who has gained much favour with the public for the last two years as a member of the Hof-Theater, has been engaged as *prima donna* at the Court Theatre of Weimar. The gifted young vocalist has been greatly admired in her assumption here recently of the part of *Brunhilde* in "Siegfried."

Dresden.—An interesting competition has just been opened, under the auspices of the Principal of the Dresden Conservatorium, by Dr. Alfred Stelzner, who it appears has constructed two new string instruments, intermediaries respectively between double-bass and violoncello (called "Cellone"), and between the violoncello and viola (the "Violotta"), the latter ranging a fourth below the viola and the former a fourth below the violoncello. The new instruments have met with the approval of the authorities of the Conservatorium, and in order to encourage their practical use two prizes of 500 marks each have been offered by the inventor for a quartet for violin, viola, violotta, and violoncello, and a sextet for two violins, viola, violotta, violoncello, and cellone. The new combination (or perhaps revival, in a novel form, of an old one) affords some fresh scope to composers of chamber music, and the result of the competition will be looked forward to with much interest by musicians. Further information concerning the conditions of the latter, which is international, may be obtained on application to the director of the Dresden Conservatorium.

Düsseldorf.—Following up the experiment successfully made last year, a Volks-Musikfest, or popular musical festival, was held here last month, when Haydn's "The Seasons" was given by the excellent local forces under the direction of Herr Steinhauser. There was an enormous and truly popular audience (there is still room for "papa Haydn" in the land of Wagner!) who, on payment of the uniform admission of sixpence, were presented with the tastefully got-up booklet, prefaced by historical remarks; something to carry away with them and analyse at leisure the impression received.

Geneva.—In connection with the International Exhibition to be opened here this month, a number of important

Orchestral Concerts is to be given, under the conductorship of M. Gustave Doret. Amongst the works to be produced are Symphonies by Haydn, Mozart, and Beethoven; orchestral numbers by Gluck, Weber, and Wagner; modern French composers being likewise well represented in the prospective arrangements.

HAMBURG. — In consequence of the great success attending the series of Concerts given here last season by the Berlin Philharmonic orchestra, under Herr Weingartner, the Municipality has decided to grant an annual subvention of a thousand pounds for the establishment of a first-rate permanent orchestra under some experienced conductor. The new institution is to be available for other musical societies here, and will have to give five extra Concerts annually with classical programmes, at the popular price of sixpence. A grant has also lately been made, for a similar purpose, by the Senate of the neighbouring Hanse town of Lübeck.

LEIPZIG.—The projected performances by the Riedel-Verein of Handel's "Deborah" and "Hercules" (Dr. Chrysander's version) have had to be postponed until next autumn, on account of the severe indisposition of the conductor, Dr. H. Kretzschmar, greatly to the disappointment of music-lovers here. For the same reason Dr. Kretzschmar was unable to take part in the performances in connection with the meeting here of the Allgemeine Deutsche Musik-Verein, from the 29th ult. to the 1st inst., and Herr Nikisch was announced at the last moment as the principal conductor, in place of Herr Weingartner.

LEYDEN.—Sir Arthur Sullivan's "The Golden Legend," which was given here some time since with marked success, was again performed on the 15th ult., under the able conductorship of M. Willem van Iperen.

MANNHEIM.—Herr Weingartner's opera "Genesius" was brought out here on April 19, at the Court Theatre, and very well received, the composer, who conducted, receiving an ovation from the audience. The work, which at any rate is that of an earnest musician aiming at a very high ideal, was, it will be remembered, very coldly received on its first production last year at Berlin, partly, it was said, on account of an organised opposition in certain quarters.

MODENA.—A new Mass, scored for four voices, with organ and string quartet accompaniment, produced a highly favourable impression on its performance recently at the Church of San Carlo. It is the work of a young musician, Signor Giuseppe Massa.

MOSCOW. — In connection with the present coronation festivities, a Concert took place on the 20th ult., in Petroffski Park, in which the Russian Philharmonic Society, the orchestra of the Opera, and other societies took part, in all over two thousand executants, under the direction of Signor Altoni, the conductor of the Opera. The programme consisted entirely of music by Russian composers with the exception of two pieces only—viz., the "Chorus of Huntsmen," by Mendelssohn, and Gounod's "Night." — A new ballet, entitled "Daïta," is being most sumptuously mounted at the Grand Theatre at an expense, it is said, of over 100,000 roubles. The subject is Japanese, and the music is said to be constructed "entirely upon original Japanese themes"—the last-named statement being calculated to cause some uneasiness in "musical circles" here.

MUNICH. — Herr Cyrill Kistler's opera "Kunihild," already produced at several German lyrical theatres, met with a good reception on its first performance recently at the Royal Theatre.

PORTA WESTFALICA.—A Beethoven Festival Concert, in which several choral societies of Bückeburg, the Damen Gesang-Verein of Hanover, and the Detmold Kirchenchor took part, was given on the 3rd ult., under the direction of Professor Richard Sahla, the very able Bückeburg Court Capellmeister. The event, of somewhat rare occurrence here, had attracted a large audience from the neighbouring districts, among the works produced being the Choral Fantasia and the Ninth Symphony.

PRAGUE.—Stimulated by the tardy homage recently rendered to Mozart's genius in the Austrian capital, a committee has been formed here for the purpose of erecting a monument to the master also in this city, for ever associated with the first (and greatly appreciated) performance of his immortal "Don Giovanni." With that end in view, a capital performance of "Die Zauberflöte" was given on April 30, at the German Theatre, by members of the local choral societies, the solo vocalists being likewise amateurs, under the direction of Herr Heffler. The interesting undertaking was patronised by the *élite* of society, and produced an excellent financial result. At the same theatre a new one-act opera, "Stella," by a young composer, Herr Franz Kohout, was produced on April 26, and exceedingly well received. The libretto, by Herr C. Mahrberg, effectively deals with a subject somewhat resembling that of "I Pagliacci," and its musical setting reveals a composer of much dramatic power, from whose as yet inexperienced pen some still more satisfactory work is to be looked for in the future.——Antonin Dvorák has just completed three symphonic poems, entitled, respectively, "The Waterman," "The Mid-day Witch," and "The Golden Spinning-wheel," as well as two string quartets, in A flat major and G major, dedicated to the Bohemians.

ROME.—The new three-act tragic opera, "La sorella di Mark," by the young Maëstro Giacomo Setaccioli, was brought out on the 2nd ult., at the Costanzi Theatre, and received with high favour, Signora Gemma Bellincioni sustaining the principal part. The libretto, whereof the *prima donna* herself has furnished the *scenario*, while somewhat ultra-tragical, has the merit of being interesting and effective.

ST. PETERSBURG.—The first performance in the Russian language, on April 13, of Schumann's opera "Genoveva," in this capital, is an occurrence meriting record. It met with much appreciation.

VIENNA.—The Emperor Francis Joseph has conferred on Johannes Brahms the decoration for Arts and Sciences. This is the first time of a musician having been thus honoured, the distinction being the highest of its kind at the disposal of the crown, and rarely bestowed.——Professor Stanford's Mass in G was performed for the first time at the Hof-Kapelle, on April 26, and has been permanently placed in the *répertoire*.——Fraulein Marie Lehmann, the sister of the Berlin *prima donna* Lilli Lehmann, for nearly twenty years a leading and most popular member of the Imperial Opera, has just retired from that institution, greatly to the regret of opera-goers, she being still in the full possession of her great artistic qualities.——Herr Nicolas Dumba has had the good fortune to discover the autograph of a hitherto unknown overture by Franz Schubert, the authenticity of which has been confirmed by several experts.——A committee has been formed for the purpose of organising an Exhibition of Schubertiana, to be held in connection with the centenary of the composer's birth, in January next. It is hoped that all those in the possession of autographs, or other documents and objects bearing upon the life and work of Schubert, will contribute to render the interesting undertaking as representative and complete as may be.

WEIMAR.—Hans Sommer's one-act opera, "Der Meermann," was successfully brought out, on April 19, at the Court Theatre, under Herr Stavenhagen's direction, and proved a decidedly interesting novelty. The very effective libretto, compiled from an old Norse legend embodying an idea somewhat similar to that of "Der fliegende Holländer," is from the pen of Herr Hans von Wolzogen. The mounting of the work can scarcely be said to have contributed to its success.

WIESBADEN.—An interesting series of "Festspiele" was given here, at the Royal Theatre, during the 6th and the 19th ult., including "Preciosa," with Weber's evergreen incidental music; Wagner's "Tannhäuser," "Lohengrin," "Die Meistersinger," and "Walküre," the conductors being Dr. Hans Richter, Capellmeister Schuch, of Dresden, and Herr Rebicek. A performance of Shakespeare's "Julius Cæsar" also formed part of the scheme.

A THEATRICAL and Musical Exhibition, similar in its scope to the one held in Vienna in 1892, is to be opened in Paris next month, and will remain open till September.

THE Municipal Council of Venice granted a subvention of 4,000 lire for the performance, on several occasions last month, at the Teatro Fenice, of Gounod's oratorio "The Redemption."

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

We have now entered upon our *saison morte*, and with the exception of one or two musical events of no special importance the month of May has been particularly free from Concerts of any kind. Mr. J. W. Turner completed a successful operatic season of English opera at his own *locale*, the Grand Theatre, on the 2nd ult., with an excellent performance of Macfarren's "Robin Hood," in which Mr. Turner took the title *rôle*. Of special interest was the revival of Weber's "Der Freischütz" and Boieldieu's "La Dame Blanche," which, however, failed to draw large audiences. In the way of an experiment, Mr. Turner for one night discarded opera and gave a grand Ballad Concert instead, in which his entire artistic *personnel* took part. This novel venture was crowned with complete success, the immense theatre being crowded from floor to ceiling.

The Birmingham Amateur Opera Society, which is now amalgamated to the Midland Institute, gave an excellent all-round performance of Gilbert and Sullivan's "Iolanthe," in the large Lecture Theatre, on the 5th and 6th ult. Mr. E. W. Priestley conducted, and both the orchestra and chorus did full justice to the charming music. For splendour of costumes and excellence of stage management it has not been surpassed by any previous efforts on the part of the Society. The list of principals included many of our well-known musical amateurs, who have so long been associated with the annual productions of Gilbert and Sullivan's operas.

The Musical *Matinées* in connection with the Royal Society of Artists, under Mr. Oscar Pollack's direction, attract large audiences every week, and have now become quite an established institution.

Mr. F. W. Beard's new Mass in G was produced for the first time, with full orchestra, organ, and chorus, at St. Catherine's Church, on the occasion of the Feast of St. Catherine. The choral writing is mainly in plain harmony, in four and eight parts, and the orchestration shows much promise for the future.

MUSIC IN BRISTOL.

(From our own Correspondent.)

Welsh singers visited Bristol in March and gave an illustration to our citizens of their accomplishments and their ideas of the way in which glees and part-songs should be rendered. In return the Bristol Gleemen, one of the younger male-voice choirs in our city, went to Wales on April 23, and, in the Town Hall, Pontypridd, sang, under the direction of Mr. W. J. Kidner, to a numerous assemblage of residents of the Principality. Their performance of familiar compositions afforded much enjoyment to the audience, and also to several conductors of local choirs, who acknowledged the excellent qualities of the Bristol vocalists.

On April 27 Downend Choral Society gave a performance of Haydn "Creation" and Mendelssohn's "Loreley," the soloists being Miss Florence Cromey, Mr. E. T. Morgan, and Mr. W. Thomas. Directed by Mr. Harold Bernard, the performance was exceedingly meritorious.

A very large audience assembled at Colston Hall, on April 30, to bid farewell, for a time, to Miss Clara Butt, who is going to Continental cities for rest from Concert work and to study. The lady was assisted by Miss Mabel Berrey, Madame Alice Gomez, Mr. Mockridge, Mr. C. Copland, Mr. John Wolff, and Mr. J. S. Liddle. The Concert was of a miscellaneous nature.

At the May Temperance Festival in Bristol, on the 4th ult., a choir of 600 young people tastefully sang glees, part-songs, and other pieces under the guidance of Mr. G. T. Cooke.

The Clifton Pompadour Musical Society, a body of ladies who have been established for about three years, gave a performance of J. L. Roeckel's pretty cantata "The Gitana," on the 6th ult., the solos in the work being taken by Miss Marion Harris and members of the Society. The opportunity was taken of presenting a silver-mounted ivory *bâton* to Madame Probert Goodwin, the conductress, who has laboured hard and earnestly to secure the good results that have been achieved.

St. Paul's (City) Choral Society gave Mendelssohn's "Come, let us sing," in the church, on the 6th ult., under the guidance of Mr. J. Bending.

At the thirteenth annual Concert of St. John's (Redland) Choral Society, on the 12th ult., Sullivan's "On shore and sea" and Mendelssohn's "Loreley" were performed, Mr. A. E. Hill conducting. The principal vocalists were Miss E. Gath and Mr. A. E. Gough. Miscellaneous vocal and instrumental compositions were placed between the two larger works.

The Bristol Society of Instrumentalists, believed to be the largest body of amateur executants in the kingdom, gave its annual Concert on the 13th ult. Schubert's "Unfinished" Symphony, Mendelssohn's "Athalie" Overture, Weber's "Freischütz" and Rossini's "Cenerentola" Overtures, and the ballet music from Gounod's "Faust" were performed, with admirable results, under the direction of Mr. George Riseley. The tone of the strings was particularly full, rich, and strong, and the intonation excellent, which indicated that the members have studied and practised to good purpose. Agreeable features of the Concert were a violin solo—De Bériot's "Tremolo"—by Mr. Theo Carrington, the leader, and songs by Miss F. Cromey, Mr. Gwilym Richards, and Mr. Arthur Wills. Mr. H. J. Fulford was the accompanist.

Mr. Emil Sauer gave a Pianoforte Recital, at the Victoria Rooms, on the 20th ult.

The Arthur Rousbey Opera Company undertook a week's representation of opera, commencing on the 4th ult. The works brought forward were "Maritana," "Cavalleria Rusticana," "I Pagliacci," the "Bohemian Girl," "Mercedes," "Galatea," "Don Giovanni," "Faust," and the "Daughter of the Regiment."

Radstock Choral Society made its first public appearance on the 4th ult., when it gave a very good performance of Sullivan's oratorio "The Prodigal Son." The principals were Miss Clara Spackman, Mrs. Richter, Mr. Wetten, and Mr. C. E. Poole. Mr. H. T. Sims conducted.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Musical Society wound up its season with an excellent performance of Sullivan's oratorio "The Light of the World." The Concert took place in the Royal University Buildings, on the 6th ult., and was largely attended. Sir Arthur Sullivan, according to promise, returned from his sojourn abroad to conduct this Concert; but on his arrival in London his physician forbade the journey to Ireland, and many who had looked forward to his taking the *bâton* of the Dublin Musical Society for the second time were sadly disappointed. Nevertheless, in the capable hands of the Society's conductor, Dr. Joseph Smith, the Concert was a pronounced success. The choir and band maintained their usual high standard of execution, particularly the latter, whose beautiful performance of the Overture to Part II. ("Jerusalem") was peremptorily re-demanded by the audience. No better proof is needed that the time is rife for the Orchestral Concerts promised by this Society next year. The principal vocalists, Madame Marie Duma, Miss Sarah Berry, Mr. Lloyd Chandos, and Mr. Andrew Black (needless to say, a most satisfactory quartet), were assisted in the minor parts by Miss MacConnell and Mr. MacNevin, members of the choir. Mr. Horan presided at the organ and Herr Werner led the strings.

Two Violin Recitals by Herr Theodore Werner took place in the Antient Concert Rooms, on April 24 and 28. As usual, this distinguished artist gave an exposition of the various schools of violin composition and won the repeated plaudits of his audiences. The accompanist was Miss Florence Connor.

Other Concerts worthy of mention were a performance of Cowen's "Rose Maiden," by the Sackville Hall Choral Society, on the 5th ult., under the direction of Dr. T. R. G. Jozé, with miscellaneous second part; Haydn's "Spring," by the Rathmines Choral Society, under Mr. Raymond Revelle, on the 11th ult.; and Miss Corry-Tandy's Concert, at Kingstown Town Hall, on April 29.

Mr. Joseph Robinson was the recipient of an address and presentation from the members of the orchestral class at the Royal Irish Academy of Music, on the 8th ult. The address was read by Dr. Jozé, who succeeds Mr. Robinson in the direction of the class.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

Mr. Charles Fry, assisted by Miss Olive Kennett, gave Dramatic Recitals in the Agricultural Hall Assembly Room, Norwich, on the 1st and 2nd ult., which, artistically, were highly successful. With Mr. Kingston Rudd at the pianoforte, Mr. Fry was enabled to give Poe's "The Bells" with Stanley Hawley's illustrative music; the same kind help was also given to Miss Kennett in her declamation of Charles Kingsley's ballad, "Lorraine, Lorrée."

The annual Glee and Madrigal Concert given by the Norwich Cathedral Choir came off on the 5th ult., when St. Andrew's Hall was filled by a fashionable and enthusiastic audience. The programme contained examples by Morley (1585), Benet (1590), Wilbye (1595), as well as later writers, Pearsall, Callcott, Sullivan, Barnby, &c., sung with the refinement naturally expected from the Norwich choir. Songs were sung by Precentor Thomas and Chorister George White, which had to be repeated. The introduction of two clarinet solos, admirably played by an old chorister (Mr. E. Lake), made a pleasing variety to a most enjoyable evening.

The Norwich Orchestral Union gave its seventh Concert in St. Andrew's Hall on the 7th ult., conducted by Mr. Ernest Harcourt, Smieton's dramatic cantata "Ariadne" forming the staple of the programme. The principal parts were filled by Miss Lilian Foote, Miss Parsons Norman, Mr. J. G. Belamy, and Mr. Denham Barri. Of the ladies no fault need be found, but the tenor and bass were decidedly weak. The choruses were very well sung, but the picturesque accompaniments were beyond the ability of the band. A new Quintet for flute, oboe, clarinet, bass clarinet, and bassoon, from the pen of the conductor, was played for the first time. The work, consisting of an *Allegro alla marcia*, *Andante pastorale*, and *Tarantella*, was very creditably played by local amateurs.

Much interest centred in the Concert given by the Norwich "Gate House" Choir on the 8th ult., for it was the Jubilee of the Society, an age not frequently attained by musical societies. Under its energetic and talented conductor (Mr. Kingston Rudd) the choir shows no signs of decadence, the number and quality of the voices keep up, and the prospect of reaching a century of public appearances looks hopeful. Advantage was taken of the auspicious occasion to reproduce the madrigals and part-songs which have been composed by musicians connected with the city for the choir since its establishment.

Like many other growing centres, Ipswich has suffered, from a musical point of view, by too much division and discord among its component parts. Societies have been commenced by various interested persons only to languish for a year or two and die, and it is to be hoped the establishment of the Ipswich Choral Society, under the conductorship of Mr. B. H. Burton, Organist of St. Mary-le-Tower Church, will receive the united support of all interested in music and become a strong evidence that the county town of Suffolk is abreast of the times musically as it is in most other things. The initial performance of the Society took place on April 24, in the Public Hall, "The Messiah" being chosen for its *début*. With a chorus of 250 voices and a band of nearly sixty performers, Mr. Burton had under him a very powerful force and one that proved itself not only strong but competent. As a rule the leads were taken up crisply and decisively, while light and shade were not overlooked. The band was composed of the Ipswich Ladies' Orchestral Society, assisted by instrumentalists from London and Norwich. The solo quartet comprised Miss Florence Monk, Miss Gertrude Bevan, Mr. Charles Chilley, and Mr. Robert Grice.

During the winter months the village of Wood Norton has been the weekly rendezvous of those in the neighbourhood with musical tastes, where, under the direction of the Rector (Rev. H. C. Rogers), part-singing has been practised with such good results that the Society, aptly called the Wood Norton Warblers, has recently given highly successful performances of Darnton's pastoral cantata "Village Life." The solo parts were taken by friends not actually members of the Society: Miss Janet Hay, Mrs. Frank Bates, Mr. W. Anstice, and the Rev. W. Breffit. The execution of the work was most creditable to all concerned, and was a striking evidence of what can be done for the encouragement of music in rural districts if the right man is at hand to take the lead.

Swaffham is also fortunate enough to possess a musical Vicar, who, with a larger population to work upon, is able not only to attempt, but to effectively carry out more important ventures. On April 30, in the grand old Parish Church, Mendelssohn's "Hymn of Praise" was given before a crowded congregation. Miss Broome and Mr. G. King Smith (both Ipswich residents) were responsible for the solos, of which they gave a satisfactory account; while Mr. Charles Cooke (also from Ipswich) led a small but capable band drawn from the same town, with help from Norwich. Dr. Frank Bates (Norwich Cathedral) conducted, but the credit of training the chorus, who sang with remarkable precision, is entirely due to the Vicar (Rev. Granville Smith). The lovely duet, "I waited for the Lord," was tastefully rendered by two of the choirboys—Walter Tennant and Herbert Banner.

A rich treat was afforded the inhabitants of Honingham and the neighbourhood on April 30, when the Rev. L. Meadows White gave a Recital on the organ in the Parish Church in his well known masterly manner. With the assistance of Miss Quayle (violin), Rev. W. J. Warrenne Blake (harp), and Miss Crawshay (soprano) a well-selected programme was most ably performed.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

St. Mary's Cathedral was crowded to overflowing, on the 7th ult., to hear Gounod's "Redemption." The Cathedral choir was reinforced on this occasion by the choirs of St. Paul's, St. Peter's, and Old St. Paul's, bringing the number of singers to 150. An excellent orchestra of forty-five players, assisted by the organ, did every justice to the beautiful accompaniments. Mr. Collinson's name is guarantee enough for the soundness and thoroughness of the preparations, and the results he obtained, with all the effect added by the solemnity of the surroundings, made a deep impression on the huge congregation.

The outstanding feature of interest in the Spring visit of the Royal Carl Rosa Opera Company this year was undoubtedly the first performance in Edinburgh by this combination of the "Meistersinger." It is scarcely possible to give too much praise to the manager, Mr. Friend, and to the conductor, Herr Eckhold, for such a singularly successful performance of the difficult work. All the singers played their parts excellently, especially Mr. Barton McGuckin as *Walther*, Mr. Pringle as *Pogner*, and Mr. Homer Lind as *Beckmesser*. The full house on the one evening on which the "Meistersinger" was given, and the large audiences when Mr. Hedmondt and Miss Ella Russell gave their striking readings of the chief *rôles* in "Tannhäuser," compared somewhat too favourably with the degree of interest taken in the new Godard opera "La Vivandière" (in which Mdlle. de Lussan had a part which suited her great gifts to perfection) and the other works billed by the management. "Faust," however, on the 16th ult. (Miss Estey and Messrs. Hedmondt, Pringle, and Paull), drew a very large and enthusiastic house.

MUSIC IN GLASGOW.

(From our own Correspondent.)

It is to be feared that the Saturday Evening Concerts under the auspices of the Abstainers' Union have fallen upon evil times. This is unfortunate, inasmuch as for more than forty years many of the leading artists of the day have been heard at the City Hall. The directors of the Union have been compelled to arrange for a reduction

in the number of the Concerts rather than dispense with the services of leading artists and thereby lower the musical standard. It is, of course, no secret that the "Penny" Concerts provided by the Glasgow Corporation on Saturday afternoons have injured the far more important scheme so long and so honourably conducted by the Abstainers' Union.

The Smoking Concert recently given by the Glasgow Society of Musicians was remarkable for the novelties submitted to the large audience assembled in the Windsor Hotel. These included the first performance in this country of a Sonata for violin and pianoforte by Paderewski (a masterly composition), Sinding's fine Quintet for pianoforte and strings, and three numbers from a String Quintet by Mr. Otto Schweitzer, an esteemed member of the Society. Many local musicians contributed to the evening's programme, and with conspicuous success.

The annual Concert by the Glasgow Academy Choir had a signal record on the evening of the 1st ult., when the jubilee of our premier educational Institution was celebrated. Of late years, as The Musical Times has had occasion to note, the choir attached to the Academy has done excellent work, thanks to the musical intelligence of Mr. John McLaren, the conductor, and the sympathetic aid of his wife, a pianist of marked ability. On the occasion under brief notice the programme was interesting in several respects. Bottesini's cantata "Ali Baba" appealed, of course, to certain tastes—nothing very wrong in that—but the feature of the evening was Mr. Allan Macbeth's "Jubilee Chorus." The inspiriting words of Mr. Louis Barbé had evidently put the Principal of the Glasgow Athenæum School of Music on his mettle, and hence the vociferous applause which positively demanded a repetition of the little Ode.

On the 18th ult. Dr. A. L. Peace gave an interesting Organ Recital in the Glasgow Cathedral; and, on the same evening, the third of a series of four Recitals was given, in Anderston Parish Church, by Mr. J. K. Strachan, the organist of that well-known edifice.

The Glasgow Society of Musicians also submitted an attractive programme on the 18th ult., the chief pieces being a Quartet for four violoncellos, by Mercadante, a Duet for two violoncellos with pianoforte accompaniment, by Carl Schuberte, and a Valsette from the pen of Mr. Schweitzer. During the evening the "cello" programme was agreeably varied with songs composed by Messrs. J. W. Sharpe and Alexander Biggar, two members of the Society.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

At the annual meeting of proprietors of the Liverpool Philharmonic Society, held at the close of the most recent session, the loss which the Society had sustained in the death of Sir Charles Hallé was feelingly alluded to by the chairman, Mr. Elisha Smith, who also tendered to all concerned felicitations on the appointment of Mr. F. H. Cowen. The finances of the Society are in an unusually flourishing condition, the assets amounting to over £1,500, this being £800 more than at the same period last year.

Allusion has been made previously to the singing of the Goossens Choir, a unique body of singers called into existence by the late conductor of the Royal Carl Rosa Opera Company. On the 14th ult. this choir gave the first regular Concert of a proposed series, and an enthusiastic reception was accorded to each of its efforts. The singers number about fifty voices (tenors and basses only), and render all the music undertaken without book. One result of this is that the conductor, having the absolute attention of his forces, is able to evoke just such lights and shades as appear to him desirable, and the whole effect is, beyond a doubt, extremely good. The programme in question was mainly drawn from the *répertoire* of the Belgian School, with which we have not so far been as well acquainted as we might be in this country.

What is always an interesting affair, and one which is of distinct value as relative to an important side of art, took place on April 29, when an immense crowd of Welsh choristers gathered at Hengler's Circus to take part in the annual Psalmody demonstration of the Calvinistic body. Every church belonging to the denomination in question in the district was represented, Mr. T. Price, of Merthyr, being the conductor. An excellent and noteworthy departure in regard to this meeting was the employment of a not very large, but thoroughly efficient, orchestra in the accompaniments.

On the same evening the Rock Ferry Amateur Musical Society gave a good performance of Harford Lloyd's "Andromeda," under Mr. W. R. Pemberton, and this may be taken as the concluding effort of the suburban societies. On the 9th ult. a very pleasant performance was given by the Theodore Lawson String Quartet for the entertainment of the members of the Incorporated Society of Musicians, gathered together at its regular sectional meeting in the Concert Hall of the Adelphi Hotel.

On the 16th ult. the Lord Mayor (Earl Derby) presided at the annual presentation of awards in connection with the Liverpool Music School, at the Town Hall. In the course of the proceedings Mr. Courvoisier, chairman for the year, announced that some time previously the title, "Liverpool College of Music," had been registered by his co-directors, and that under this more dignified style the Institution would in future carry on its work.

Although one season is barely over the prospects of another are to some extent being discussed, and the first in the field is the Syndicate of the Winter Entertainments. Ten evenings of this series are promised on Wednesdays, and they run about fortnightly from October 21 to March 10. An excellent programme has been placed before the public by Mr. G. B. Rodway, to whom belongs the credit of floating this most commendable enterprise.

Since the retirement of Mr. W. T. Best the Recitals at St. George's Hall have been given by various organists, the majority of whom have been competent performers, though the fee offered by the Corporation does not appear to have been sufficient to tempt many men of acknowledged eminence to the renowned console. It has now been resolved to advertise for a regular City organist, who will receive a salary of £300 a year to begin with, and the selection is to be left in the hands of Sir Walter Parratt, Dr. E. J. Hopkins, and Dr. J. F. Bridge of Westminster.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

During the past season the Hexham Choral Society, which formerly existed under the conductorship of Mr. James Kirkley, has been revived, and the result of the season's work was brought to light on April 27, at a Concert given in the Town Hall, Hexham, when Mr. F. H. Cowen's cantata "The Rose Maiden" was performed, together with part-songs and other smaller works. The Society numbers about 100 active members, who, under the *bâton* of Mr. Jasper Gibson, gave a very creditable account of themselves. The solo vocalists were Madame Wilson, Miss Thornton, Mr. Tom Child, and Mr. Thornton. Mr. N. W. Robson presided at the pianoforte and Mr. R. N. Wilkinson at the organ.

The annual general meeting of the Alnwick Choral Union took place in the Duke's School, Alnwick, on Monday, April 27, Mr. Matthew Armstrong presiding. The members are to be congratulated upon having closed their season with a balance in hand, and upon having increased the number of their honorary members. Mr. C. E. Moore was unanimously re-elected conductor for next season, and Mr. C. Stanley Wise and Miss M. Wilson were re-appointed accompanists. The works chosen for performance next season are "Elijah" and Smart's "Bride of Dunkerron."

The annual meeting of the Sunderland Philharmonic Society took place on Thursday, the 7th ult., the Mayor of Sunderland presiding. Much dissatisfaction was expressed at the deplorable financial position of the Society, which is in debt to the extent of over £200. Various means of disposing of this liability were suggested and discussed, and it was understood that the matter will be energetically dealt with by the committee. Artistically the season has been fairly successful, but the enthusiasm which generally goes hand in hand with financial success was wanting. The services of Mr. N. Kilburn, the conductor of the Society, and of Mrs. Douglas, the accompanist, have been

greatly appreciated and were acknowledged in appropriate terms. The Society has had an uninterrupted career of thirty-six years. Its present financial position is hardly creditable to the people of Sunderland.

The Royal Carl Rosa Opera Company commenced a series of seven performances of opera in the Tyne Theatre, Newcastle-on-Tyne, on the 18th ult. The operas performed were "Tannhäuser," "Mignon," "Faust," "Die Meistersinger," Godard's "La Vivandière," "Carmen," and "Lucia di Lammermoor."

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The musical season, which in this district has a fairly well defined period, is now practically terminated, and for the next four months choral and orchestral bodies will remain quiescent, and musical fixtures of any description will be very infrequent. Especially is this the case in the surrounding small towns and villages where, during the summer, there is an almost complete cessation of public music. In the city a few odd Concerts will occasionally be given, but nothing of any importance is announced until October, when the Sheffield Musical Festival will be, it is hoped, successfully inaugurated. Rehearsals are now in full swing, the choristers prove themselves to be excellent in tone and ability, and the utmost enthusiasm prevails.

Two important Concerts were given in Sheffield last month. On the 5th ult. the old-established Amateur Musical Society gave its sixty-fifth Concert in the Albert Hall, under the direction of Mr. Schollhammer. J. F. Barnett's "Paradise and the Peri" occupied the first part of the programme. The work has been twice previously performed by this Society, and its second repetition appears to indicate a lack of enterprise on the part of the committee. It is gratifying, however, to learn that Gounod's "Redemption" is to be given at the next Concert. This great work has not been heard in Sheffield for many years, and its performance by the senior Society will create considerable interest. At the Concert under notice, Barnett's melodious chorus-work was child's play to the members, and the singing was marked throughout with a high degree of finish and taste. Miscellaneous selections completed the programme.

On the following evening, the 6th ult., the Amateur Instrumental Society gave the last Concert of the season in the Montgomery Hall. The orchestra played the "Der Freischütz" Overture, Wagner's "Kaisermarsch," and a selection from "Mignon." Mr. E. R. Reynolds played Schumann's Pianoforte Concerto in A (Op. 54). His performance of this exacting work was the chief feature of the Concert, and stamped him as a pianist of high executive and artistic ability. The playing of the orchestra, too, in this work was highly creditable to Dr. Coward, the popular conductor of the Society.

Mr. Frederick Dawson's interesting series of Chamber Concerts have been continued during the past month. On the 6th ult. the clever pianist was associated with Mr. Edwin Thorpe (violoncello) in duets by Beethoven and Brahms. Solos were given by each performer. On the 20th ult. Mr. Dawson gave a Pianoforte Recital.

A promising little Choral Society has been formed at Dore, near Sheffield. The membership already numbers fifty, and, on the 11th ult., a successful Concert was given under the direction of Mr. G. A. Seed. The Society is in connection with St. John's (Abbeydale) Church, and, as it is under good management, a prosperous future is no doubt before it.

On the 12th ult. the Codnor Park and Ironville Choral Society performed Gaul's "Holy City," under the direction of the Rev. Dr. Hills (Vicar of Ironville).

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

On the 14th ult. (Ascension Day) the usual selection from "Elijah" was given in Salisbury Cathedral, when the choir was augmented by several members of the Sarum Choral Society. The performance was an admirable one, and the organ accompaniments, by Mr. South, were masterly in the extreme.——Mr. T. E. Spinney gave his annual Students' Concert in the Assembly Rooms, Salisbury, on the 19th ult. The programme was contributed to by Mrs. Beesley, the Salisbury Orpheus Society, and several of Mr. Spinney's pupils, all of whom acquitted themselves well. Mrs. Beesley's pianoforte solos were much admired.

The performance of "Elijah" by the Southampton Philharmonic Society, which took place on April 28, was an unqualified success. The choruses were well sung, and the refinement of the orchestral accompaniments was a special feature. The solo vocalists were Miss Ethel Winn, Miss Edith Leslie, Mr. Samuel Masters, and Mr. Bantock Pierpoint, who, in the double quartet, "For He shall give His angels," were joined by Miss Russell, Miss Douglas, Mr. A. J. Cheverton, and Mr. D. Douglas. Mr. H. M. Pike conducted.

At Newbury, Mr. J. S. Liddle commenced his eleventh series of Chamber Concerts on the 6th ult. Haydn's String Quartet in D minor (Op. 76, No. 2) and Herzogenberg's Sonata in A for pianoforte and violin (Op. 32) were included in the programme. Other Concerts took place on the 20th and 27th ult., and the series will be continued this month.

At Bournemouth, on the 5th ult., the St. John's Choral Society gave a performance of Dr. Wareing's cantata "The Wreck of the Hesperus," followed by a miscellaneous selection, under the conductorship of Mr. William Lee. The soloists were Miss E. M. Lemare, Mr. F. Williams, and Mr. G. M. Robins (vocalists), and Miss Maud Fletcher (violoncellist). The accompaniments were played by Mr. H. Pottle, junior.

The newly-formed Choral Society in connection with St. Mark's Church, Southampton, gave two very successful Concerts on the 13th ult., at which Macfarren's "May-Day" formed the chief feature of the programme, the soprano solos being sung by Madame Newling. The members of the Society, about fifty in number, did their share of the work in a manner which reflected great credit upon themselves and upon Mr. Frank Mather, the conductor. The accompaniments were played by Miss Carey (pianoforte) and Mr. Seymour Gubb (organ).

Mendelssohn's "St. Paul" was performed by the Basingstoke Choral Society, on April 23, in the Drill Hall. In selecting this work for the closing Concert of the Society's seventh season, the committee did wisely, for "St. Paul" had not been heard with orchestral accompaniment in Basingstoke before. The band and chorus numbered 120 performers, and the rendering of the Oratorio was in every way satisfactory. The principals were Miss Beatrice Stanley Lucas, Miss Emily Rasey, Mr. William Green, and Mr. Bantock Pierpoint. The orchestra, under the leadership of Mr. Charles Griffiths, did its work well, and Mr. C. H. W. Hickin, as organist, rendered material assistance. Mr. H. E. Powell conducted and is to be congratulated upon the advance which the Society is making under his direction.

Conducted by the Rev. W. H. Weekes, the Devizes Amateur Orchestral Society gave two Concerts, on April 29, in the Corn Exchange, Devizes. Beethoven's Symphony, No. 1, in C; two movements from Mozart's Pianoforte Concerto, No. 25, in C; and Grieg's "Peer Gynt" Suite (No. 1) were included in the programme, which, with a slight exception, was the same at both Concerts. Miss Mabel Lidbetter and Miss Hilda Harris appeared as vocalists, and violoncello solos were played by Mr. Algernon Salter. Mr. H. H. Baker was at the pianoforte and the orchestra was led by Mr. F. Morrell.

MUSIC IN PARIS.

(From our own Correspondent.)

The first performance took place on April 24, at the Opéra, of the four-act opera "Hellé," the libretto from the joint-pens of MM. Camille du Locle and Charles Nuitter, the music by M. Alphonse Duvernoy. It required some positive courage at this time of day to produce an operatic work cast in the old orthodox mould, and at the same time not allow oneself to be influenced by Wagnerian doctrines. This, however, is what M. Duvernoy has achieved in

writing this melodious score, essentially an opera for vocalists; and his interpreters seconded his efforts with such admirable zeal that the work was received with distinct favour by the public. From the critical standpoint, no doubt, some fault might be found—for instance, with the absence of any pronounced individuality in the melodies which abound in the work; but the audience did not trouble itself about this fact, while applauding the composer who, having to write music to be sung, did so in a manner really suitable to the human voice. The action of "Hellé," which is timed in 1343, presents some peculiarities. In the opening portion of the work the librettists introduce us to the rites of paganism still carried on, with a measure of security, on an island of Thessaly; and anon we are transferred into the midst of the revelry and popular festal display characteristic of the Florence of the period; while the ballet *divertissement* is nothing else but an illustration of the story of Herod and Salomé. Thus it will be seen that plenty of scope was afforded to the composer in the direction of local colour, and he might, as a matter of fact, have availed himself more fully of the opportunity to introduce that picturesque element. The work was most carefully staged, and the cast, which included Madame Caron, MM. Alvarez, Delmas, and Fournets, was an excellent one.

At the Opéra Comique, M. Messager's "Le Chevalier d'Harmental" was at length brought out on the 5th ult. It is a comic opera in five acts, the libretto, founded upon Alexandre Dumas and Auguste Maquet's drama, having M. Paul Ferrier for its author. The subject is somewhat stale, and although the different scenes are ably enough contrived, one finds it difficult to get up any interest whatever in the personages represented, or to experience any emotion in witnessing the time-honoured stage conspiracy, followed by the inevitable pardon and similar devices. The composer, M. Messager, is a highly-gifted musician, who writes with a sure hand, and moreover generally hits upon the musical expression most suitable to the situation. His present work abounds in happily inspired numbers, and proved in every way successful, aided as it was by a satisfactory interpretation. Mdlles. Marignan and Chevalier, MM. Leprestre, Isnardon, Fugère, and Marc-Nohel in leading parts received well-merited applause.

The season of our great Orchestral Concerts has come to a close. The members of M. Lamoureux's orchestra are delighted with the warm reception accorded them upon their recent visit to England. While their *chef* was introducing his forces to English audiences, M. Colonne had been conducting performances of French music at Copenhagen and Berlin, not, however, with his own, but with the respective orchestras of these capitals.

Pianoforte Recitals are still plentiful here, amongst their number being those of M. Delaborde, the well-known Professor at the Conservatoire, and of Madame Roger-Miclos. Nor should I omit to mention the Recital recently given by M. Henri Falcke, a gifted and sympathetic pianist, whose technique is irreproachable, and who, while in no way neglecting the classical masters, devotes himself in a great measure to the interpretation of modern composers. He was, on the occasion referred to, greatly applauded in a "Suite ancienne" by Moszkowski, some "Valses serieuses" by René Lenormand, and pieces by Grieg and others.

Amongst other Concerts, those given by M. Ysaye, the celebrated violinist, in conjunction with M. Pugno, have attracted much attention. The programmes of the three Concerts given by these artists consisted exclusively of Sonatas for pianoforte and violin, amongst the less known of these being works by Lalo, Fauré, and Castillon.

Señor Sarasate is likewise giving Recitals here, needless to say to delighted audiences.

M. Théodore Dubois, the new director of the Conservatoire, is a member of the "Institut," a composer of talent, organist of the Madeleine, and an eminent theoretical authority. The choice made is, in fact, an excellent one. M. Dubois is the author, *inter alia*, of that important work "Notes et Etudes d'Harmonie," which supplements and completes Reber's "Traité," the most highly esteemed work here on the subject.

M. Lenepveu has been nominated a member of the Institut de France, in the room of the late Ambroise Thomas, by nineteen votes, against sixteen given in favour of M. Joncières.

Madame Calvé has returned to Paris.

An interesting monography has just been published from the pen of M. Albert Jacquot, entitled "Les Mêdard," giving an account of that celebrated family of Lorraine *luthiers*.

MUSIC IN MONTREAL.

(From our own Correspondent.)

The seventh annual Festival of the Montreal Philharmonic Society took place at the Windsor Hall on April 27, 28, and 29. The Festival, as usual, consisted of four Concerts, three in the evening and one in the afternoon. The programme was the most exacting one ever undertaken by the Society, and was carried out with great success. The first Concert consisted of Saint-Saëns's "Samson and Delilah," repeated from last year. Miss Gertrude May Stein and Mr. Barron Berthald gave splendid renderings of the title *rôles*, whilst the *High Priest's* music was ably interpreted by Dr. Carl E. Dufft. All these artists came from New York. The *Matinée* consisted of orchestral numbers and vocal and pianoforte solos. The most interesting number was Saint-Saëns's Concerto in G minor, played by Mr. Wm. H. Sherwood, of Chicago, supported by the Boston Festival Orchestra, under the leadership of Mr. Emil Mollenhauer. Mr. Sherwood is probably America's greatest pianist, and his rendering of this work was such as to endorse his claim to the title. A novelty was presented at the second evening Concert, when Mr. G. W. Chadwick, of Boston, conducted his dramatic poem "The Lily Nymph," which he had composed for, and dedicated to the Montreal Philharmonic Society. The work had been very carefully studied by the chorus, and its production was such as to give full satisfaction to the composer. The audience also testified their appreciation in a most enthusiastic manner. The balance of the programme was made up of orchestral numbers, the principal one being Beethoven's "Leonore" Overture (No. 3).

The audiences thus far had been less numerous than the merits of the Concerts deserved. The feeling was evidently pretty general that the Society was keeping the good wine until last in giving "Tannhäuser" at its final Concert; and, in absenting themselves from the earlier Concerts to be present in full force at the last, the public missed some of the finest music ever given in this city. The performance of "Tannhäuser" was a great event in the annals of Canadian musical history, this being the first occasion upon which this great opera of Wagner's has been heard in the Dominion either in concert or opera form. This work was given in full, excepting the usual cuts made on the operatic stage. The performance was a wonderfully good one, both performers and audience being perhaps a little surprised that the Society should be able to present such a stupendous work without the slightest hitch occurring. Mr. Barron Berthald made an excellent *Tannhäuser*, and Mrs. Kronold-Koert was satisfactory in the double *rôles* of *Venus* and *Elizabeth*. Mr. William Mertens's magnificent baritone voice was heard to great advantage in the part of *Wolfram*, and Mr. William H. Clarke, of Boston, was acceptable as the *Landgrave*. Local soloists acquitted themselves with honour in the minor *rôles*. Mr. Guillaume Couture, the conductor, had his forces well in hand from first to last. The singing of the chorus throughout the Festival was excellent, and as, in addition to the Festival Concerts, the Society has, during the season, given four oratorios—"Messiah," "Creation," "Elijah," and "Redemption"—the capacity of the chorus and the conductor for serious work must be acknowledged.

MUSIC IN AMERICA.

(From our own Correspondent.)

The season of 1895-96 is over. The spring performances of opera at the Metropolitan were not more or less noteworthy than their predecessors of the winter, and the close of the concert season was somewhat unfortunate in that it

brought to light an altogether unfortunate quarrel over the respective merits of the Boston and Chicago orchestras, from which no one emerges with any satisfaction. It will, however, probably have the effect of keeping Mr. Thomas away from New York in the future.

The last Concert of the Oratorio Society, at Carnegie Hall, was the occasion for the production of Mr. Henschel's "Stabat Mater," under the composer's direction. The work itself was already sufficiently known, and its performance showed it, when given under favourable circumstances, to be a most effective work.

Mr. Ffrangcon-Davies took the solo bass part in the "Stabat Mater" as well as in the "Parsifal" music which followed, and sang with delightful tone, quality, feeling, and finish. Mr. Davies, by-the-bye, made a notable success in the Western engagements which he filled before coming to New York.

The Hope-Jones Organ Company have appointed as their American representative Mr. Carlton G. Michell, of Boston, who has made an arrangement with the organ-building firm of Cole and Woodberry, of that city, to erect instruments on the Hope-Jones system, Mr. Michell being responsible for the voicing. He has just turned out quite a notable organ for the Church of St. Michael and All Angels, Baltimore. The instrument is one of ordinary size (three-manual and pedal), but it contains a number of devices which are sure to bring it into favourable notice, while the voicing, especially of the string stops, is in advance of anything heretofore done in this country.

Some months ago I gave a brief account of the theft of the "Duke of Cambridge" Stradivarius violin from its owner, Jean Bott, who died of grief over the loss of the instrument. Recently the dealer who was found with an instrument, claimed to be the missing one, in his possession was brought to trial on the technical charge of knowingly receiving stolen goods. The case was bitterly contested, and after a trial which consumed over three weeks and involved an enormous amount of expert testimony the dealer was convicted. As an appeal is allowed and has been taken, the end is not yet, but it is not believed that the decision of the trial court will be reversed. The evidence produced revealed some rather remarkable facts concerning the devious ways of violin makers in New York, one expert witness swearing that at least five hundred spurious "Strads" had been turned out by one establishment.

An appeal has been made, through the agency of the *New York Evangelist*, *The Churchman*, and other religious papers, for subscriptions to a fund in aid of the family of the late Sir Joseph Barnby. Organists and choirmasters throughout the country are urged to give "Barnby" Services, consisting entirely of works of the dead composer, the offertories to be devoted to the fund. Several such services have already been given in New York and vicinity.

Mr. Bruce Steane's sacred cantata "The Ascension" was well rendered on Ascension Day, at Calvary Church, Philadelphia, under the direction of the organist and choirmaster, Mr. W. H. Squires.

On the 7th ult. the Civil Service Vocal Union gave an interesting Ladies' Concert at the King's Hall, Holborn Restaurant. We congratulate the Society on its new honorary conductor, Mr. Alfred Furse, for we have had frequent opportunities of appreciating that gentleman's good work as honorary conductor of the Catford Choral Society. His enthusiasm, energy, and devotion to a self-imposed duty are qualities which, being combined with knowledge and a thorough *savoir faire*, have always produced most excellent results. That the example of Mr. Furse's enthusiasm was not wasted on the fine body of singers under his *bâton* was made manifest by the performances of Gernsheim's "Salamis" and Grieg's "Landkennung," which were sung with praiseworthy vigour and steadiness, and a fine rhythmical swing. Refinement, minute attention to dynamic details, and clear enunciation were displayed in several smaller pieces, such as Mr. C. Lee-Williams's "Peace," Dr. C. H. Lloyd's "Fly to my mistress," and a charming "Cradle Song," by Arthur Stenz. The programme contained a novelty in the shape of a "Patriotic Chorus," by Mr. J. H. Maunder, which we do not consider one of that clever composer's best efforts. He has rightly endeavoured to write music at once diatonic, straightforward, and what the Germans call *volksthümlich;* but the result approaches very nearly the commonplace, and the strongly marked march rhythm soon becomes monotonous. Messrs. Shiner, Wiggington, Hewitt, and Gould, forming the "Lieder" Quartet, sang a number of part-songs with much success; their voices are well trained and well matched, and nobody could style these gentlemen's efforts "Lieder ohne Worte," their articulation being, in fact, remarkably distinct. Miss Isabella Donkersley played F. Kiel's fine "Solostück" for violin (Op. 70, No. 1) and the Menuet and Tarantelle from Mr. E. German's delightful "Gipsy" Suite; and the other soloists were Master Sterndale Bennett, Messrs. Charles Chilley and George E. Holmes, of whom the last-named may be commended for his unhackneyed selection of songs. A small but thoroughly competent orchestra played the accompaniments in Gernsheim's, Grieg's, and Mr. Maunder's works, and the Concert, as a whole, was a genuine success.

The eleventh Examination for Certificate of Proficiency, bearing with it the title of Associate of the Royal College of Music (A.R.C.M.), was concluded on April 25. One hundred and eighty-eight candidates were examined. The following were declared by the examiners to have obtained the certificates:—Theory: John H. Bridger, Katherine M. Everett, Henry W. Weston. Composition: John W. Ivimey. Pianoforte (Solo Performance): Gertrude Dennis Allen, Bertha Broadhurst, Eleanor J. C. Davis, Katherine M. Everett, Madame Eleonore Frisk, Mrs. Eleanor S. Halkett, E. Howard Jones, Evelyn G. King, Charles H. A. Mann, Effie Smith, Gwendoline Walker. Pianoforte (Teaching): Mary C. Alment, Evelyn F. Baird, Alice E. Barnby, Arthur Bayliss, John H. Bridger, Alice M. Bulleid, Edith A. Capes, Rosetta J. Chapman, Herbert Codd, Eva C. Court, Ella L. Compère, Annie E. Crouch, Eleanor J. C. Davis, Grace E. Davis, Eleanor S. Deane, Alice S. de Veulle, Isabel A. Dove, Lily C. Fell, Helen Fielden, Edith E. B. Foster, Mary J. Gordon, Charles R. Girardot, Grace E. Harris, Marion Harrison, Mabel Hills, Marie T. Hinde, Rachel M. A. Hutchinson, John N. Ireland, Margaret I. Jones, Lila M. Kent, Ethel M. la Thangue, Blanche Limebeer, James H. A. McMenemin, Janet H. McNair, Charles H. A. Mann, Carlton W. Mason, Violet Overton, Dora I. Owen, Berthe M. A. Paulus, Edith M. Peachey, Annie Pitman, Edith R. Plante, Ethel M. Proudlock, Mrs. Agnes K. Punshon, Anna F. Rhind, Mary I. Richardson, Frederick R. Rickman, Mary Saxby, Mary I. Tanner, Dora Taylor, Helen Taylor, Edith E. Tebbutt, Edith M. Wallace, Gertrude Watson, Ewart G. West, Beatrice Whicker, Alice Wilden, Grace H. Wood, Harry Woodward, Florence Wright. Singing (Solo Performance): Florence H. Buckley, Jane S. Dempster, Mary M. Fraser, Robert Hall, Clara L. Harding, Agnes J. Jackson, Helen L. Jackson, Alice Oakeshott, G. Ruby M. Shaw, Oliver Tristram. Organ: Arthur H. Baker, John C. Bradshaw, Herbert W. Chuter, Harriett C. Dixon, Charles H. Duffield, Thomas Keighley, Herbert Sanders, Harry M. Sheaves. Violin: William Ackroyd, Katharine M. Baker, Thomas Jeavens. Viola: Gwynne Kimpton. Clarinet: Robert Smith, jun.

We were glad to notice some improvement in the performances at the Musical Artists' Society's Concerts, given at St. Martin's Town Hall on April 27 and the 11th ult. At the former we heard a Pianoforte Quintet in F minor by Miss Edith Swepstone, a well-written and effective work, well played by the composer, Messrs. Karl Henkel, Mistowski, Wright, and Albert. A Suite for violin and pianoforte, by Mr. Gerard F. Cobb, was performed by Mr. Percy Sharman and the composer. It contains some excellent music, and should be welcomed by violinists. Mr. Walter Fitton produced a Pastoral Romance and Rondo alla Tarantella for pianoforte from his own pen, two agreeable and musicianly specimens of the better class of *salon* music. Mr. Trevelyn David sang two inferior specimens of "shop songs" (whose composers shall be nameless) in a style which we can only describe as appropriate to the music. Miss Alice McFarlane attempted Lassen's "All Souls' Day" and Meyer Helmund's "Spanish Love Song." At the second Concert,

on the 11th ult., the Hillier Quartet party, hailing from Belgium, and consisting of Messrs. L. H. Hillier, Jean Pirson, Leon Mozin, and Henri Derouette made their *début* before an English audience in Schumann's E flat Pianoforte Quintet, Miss Llewela Davies being the pianist. It cannot be said that our Belgian guests' playing was a revelation. Their tone was weak, their intonation sometimes faulty (though the Continental pitch was used), and their *ensemble* nothing out of the common. A new Pianoforte Trio in E minor, by Mr. Sidney R. Cole, proved a work of some interest and worth, though neither its subject-matter nor its workmanship presented any remarkable features. The other novelties were a "Canon" for mezzo-soprano and tenor and three Waltzes for vocal quartet, by Mr. E. Van der Straeten; but they were so badly sung that we will not do the composer the injustice of judging his pieces from such a performance. Glinka's Trio Pathétique for pianoforte, clarinet, and bassoon received an artistic rendering from Messrs. F. Peachey, L. W. Beddome, and James.

The South London Musical Club gave its fifty-second private Musical Evening at Gresham Hall, Brixton, on the 5th ult., before a crowded and most appreciative audience. The *pièce de résistance* of an interesting programme was Mr. Henry Gadsby's male-voice cantata "Columbus," of which a finished and appropriately dramatic performance was given. Gernsheim's spirited, massive "Salamis," Bishop's "Bold Robin Hood," Naylor's sympathetic and melodious setting of Christina Rosetti's beautiful "Where sunless rivers weep," Mr. Cummings's "Oh! the Summer night," and Beale's merry madrigal "This pleasant month of May" were all sung with unfailing taste and effect; but in one or two other part-songs the intonation was not perfect, and a little more finish could have been desired. A tuneful, captivating chorus, "Lo! our silver censers swinging" (words by Lord Lytton), by Mr. J. P. Attwater, a member of the club, was well rendered and warmly received, the solo being expressively sung by Mr. E. G. Richardson. The other soloists were Mr. Harper Kearton (in "Columbus") and Miss M. Garland, who has a good voice and method, but who spoiled the gentle rhythmical flow of Lassen's "All Souls' Day" by an excessive indulgence in *tempo rubato*. It *is* possible to be most expressive even while singing "streng im Zeitmass," to use Wagner's favourite phrase. When will performers learn that rhythm is, next to melody, music's greatest charm? There was a small but capable orchestra, led by Mr. Arthur Payne, who also played two solos—Raff's hackneyed Cavatina and Wieniawski's hardly less hackneyed Polonaise. Mr. Charles Stevens conducted with care and judgment.

The following gentlemen offered themselves as candidates for the Principalship of the Guildhall School of Music, rendered vacant by the death of Sir Joseph Barnby:—Dr. Horton Allison, Mr. J. Abram, Mr. W. S. Bambridge, Mr. J. M. Bentley, Dr. J. Bradford, Mr. O. Bradley, Mr. A. J. Caldicott, Mr. J. M. Crament, Mr. W. H. Cummings, Mr. R. Dunstan, Mr. E. Fowles, Mr. H. R. Gadsby, Mr. C. H. Allen Gill, Dr. F. E. Gladstone, Mr. C. J. Hargitt, Dr. Warwick Jordan, Mr. Li Calsi, Mr. H. Löhr, Herr Meyer Lutz, Dr. C. Maclean, Mr. J. McHardy, Mr. H. Morley, Mr. Hamish MacCunn, M. Lois Nicole, Dr. Joseph Parry, Mr. C. J. Phillips, Mr. J. L. Phillips, Dr. R. Rogers, Dr. F. J. Sawyer, Dr. Churchill Sibley, Dr. J. Smith, M. Isidore de Solla, Dr. E. H. Turpin, Dr. G. C. Verrinder, Mr. W. Wells, and Dr. C. L. Williams. The Music Committee of the Corporation of London met on the 18th ult. and selected five for submission to the Court of Common Council (with whom the appointment rests)—namely, Mr. A. J. Caldicott, Mr. William H. Cummings, Dr. F. J. Sawyer, Mr. William Henry Thomas, and Dr. E. H. Turpin. Curiously enough, this selection brings in representatives of the Royal College of Music, Royal Academy of Music, Guildhall School of Music, Trinity College, London College of Music, and Royal College of Organists.

The Bayreuth representations of "Der Ring des Nibelungen," which mark the twentieth anniversary of the original production of the Tetralogy, will commence on the 19th of next month. We have already specified in detail the order of performances, and are now able to give the definitely arranged list of artists taking part—viz., Mesdames Lilli Lehmann and Gulbranson (*Brunhilde*), Rosa Sucher (*Sieglinde*), Brema (*Fricka*), Schumann-Heink (*Erda*), Reuss-Belce (*Gutrune*), Weed (*Freia*), von Artner, Fremstadt, and another lady not yet chosen (*Rhine Daughters*); Herren Burgstaller, Gruning, and Seidel (*Siegfried*), Brauer (*Mime*), Perron (*Wotan*), Vogl (*Loge*), Friedrichs (*Alberich*), Grengg (*Hagen*), Gerhauser (*Siegmund*), Elmblad (*Fafner* and *Hunding*), Wachter (*Fasolt*), Gross (*Gunther*), Bachmann (*Donner*). Frau Cosima Wagner has secured the co-operation of Professor Carl Klindworth in the artistic management of the Festspiele, one of the oldest and most experienced of Wagnerian disciples, by whose services that institution cannot but be greatly benefited.

An attempt, deserving of every encouragement, is being made to establish an annual series of Concerts of chamber music in connection with the Croydon Conservatoire of Music, and the first Concert of the first season was given on the 12th ult., in the Small Public Hall. The programme was distinctly interesting, and included Sinding's Sonata for violin and pianoforte, Raff's Trio in G major, and a Quartet for pianoforte and strings, by Henry R. Rose, the composer himself taking the pianoforte part. This is a melodious and pleasing work in four movements, each of which displays a thorough command of the resources of the various instruments. The other artists taking part in the Concert were Mr. Frederiksen (violin), Mr. R. Carrodus (viola), Mr. W. C. Hann (violoncello), and Mr. Ernest Kiver (pianoforte), and Madame Clara Samuell's vocal contributions afforded agreeable variety. Intending subscribers to the second Concert, on the 26th ult., were invited to a short analytical Lecture on the previous Friday, at the Conservatoire, an excellent idea, which, no doubt, bore good results.

The Violin Recital given by Miss Irma Sethe at St. James's Hall, on April 30, was artistically very successful, the young lady violinist giving a very refined and piquant rendering of Max Bruch's clever and effective "Scotch" Fantasia, which is justly a favourite with Mr. Sarasate. She also played with much grace and charm pieces by Corelli, Chopin, and Sarasate. There was an efficient orchestra, under the direction of Mr. Gustav Ernest, which performed Schubert's "Unfinished" Symphony in B minor and the Overtures to Beethoven's "Egmont" and Wagner's "Flying Dutchman" in fairly good fashion. At her second Recital, which took place on the 21st ult., in the same hall, Miss Sethe gave an interpretation of Bach's Chaconne in D minor for violin alone that may be said to have distinctly increased her reputation in England. Mrs. Fisher-Sobell, associated with the reciter, played in a sympathetic manner the pianoforte part of Grieg's Sonata in C minor (Op. 45) and Mr. Fisher-Sobell was the vocalist.

The Streatham Choral Society, which for several seasons has done excellent work, gave a spirited performance of "Elijah," on the 4th ult., in the local Town Hall. The tenors were exceedingly few in comparison with the other choral divisions, but those present zealously strove to prevent any serious shortcomings as regards balance of tone, and the result of their efforts was happier than might have been expected. In the rendering of the choruses generally, decision and steadiness were not wanting, and the Baal scene and "Be not afraid" were specially well given. The music of the title-part was conscientiously and expressively sung by Mr. Arthur Walenn. A decided success was achieved by Miss Greta Williams in "O rest in the Lord," Miss Mabel Berrey was not overtaxed in the soprano airs, and Mr. Braxton Smith tastefully sang the tenor solos. There was a professional orchestra, and Mr. Stewart Macpherson had complete control of his forces.

The Parks combined bands, consisting of ninety-two players, engaged by the London County Council for performances in open spaces of the Metropolis during this summer, were heard on the 20th ult., at Queen's Hall, in several of the pieces forming the *répertoire* for the season. The programme was of a popular description, the only composition offering difficulties worthy the name being the Overture to "Hansel und Gretel," arranged by Mr. W.

Short. With the exception of two or three double-basses and the drums, wind instruments solely were employed. Marches, dance movements, and light trifles predominated, nearly all of which were given with abundant spirit. A stronger infusion of higher-class music would have been more satisfactory to those who are desirous that the Parks bands should improve public taste and exercise an educational influence generally. Songs from Madame Florence Winn and others interspersed the orchestral performances.

Mr. Bonawitz gave two Concerts at the Queen's (Small) Hall, on the 9th and 16th ult. respectively. The first was a Historical Recital of keyboard music, on the lines made familiar by Mr. Bonawitz's previous efforts in this direction—that is to say, it commenced with a number of organ pieces composed in the fifteenth and sixteenth centuries, went on from these to the harpsichord music of the sixteenth, seventeenth, and eighteenth, and wound up with a number of pianoforte pieces by representative composers for that instrument. These, numbering forty-five in all, were played from memory without a slip. The harpsichord pieces were played on a fine instrument lent by Messrs. Broadwood, who also supplied the pianoforte which Mr. Bonawitz used for the later pieces. The Concert of the 16th consisted exclusively of Mr. Bonawitz's own compositions and included a Quartet and Quintet for pianoforte and strings.

Mrs. Owen Lewis's programme at the Queen's (Small) Hall, on the 2nd ult., was particularly strong in its instrumental features. With the experienced Mr. Hans Wessely and Mr. Paul Ludwig the Concert-giver took part in Raff's Trio in A minor (Op. 155) for pianoforte, violin, and violoncello, the performance being thoroughly satisfactory. For her solo essay Mrs. Owen Lewis selected Chopin's Ballade in G minor (Op. 23), the grace and melodic charm of which were effectively brought out. Another acceptable piece was Saint-Saëns's Rondo Capriccioso (Op. 28), played with much spirit and breadth of style by Mr. Wessely. Miss Ethel Bevans successfully sang Goring Thomas's "A Summer Night" and Denza's "A May Morning," and for the final selection there was Rubinstein's Sonata for pianoforte and violoncello in D major (Op. 18), ably interpreted by Mrs. Owen Lewis and Mr. Paul Ludwig.

The Royal Engineers' String Band, following the example of the Royal Artillery Band, gave a Concert in Queen's Hall, on the 1st ult., under the conductorship of Herr Sommer. The programme was of a less ambitious character than is customarily presented by Cavaliere Zavertal and his efficient force; but three compositions called forth the highest powers of the executants, who, on the whole, were equal to the occasion. Mendelssohn's impetuous "Ruy Blas" Overture was played with spirit, a fair amount of delicacy marked the rendering of the Prelude to "Lohengrin," and there was no lack of care in the performance of Grieg's "Sigurd Jorsalfar" Suite. The ballet music from Goldmark's "Die Königin von Saba," Gounod's "Saltarello," and Wagner's "Träume" were also given with the regard for expression upon which so much of the effect of these pieces depends.

At St. Anne's Church, Soho, on Ascension Day, Bach's cantata "God goeth up" was sung at the eight o'clock Evensong, with orchestral accompaniment. Bach's Church cantatas are too rarely heard in our churches, and, to the best of our belief, this most interesting work has never before been given in London. The soloists were Master Bertie Miller (soprano), Master Tuck (alto), Mr. James Horncastle (tenor), and Mr. Thomas Sweeney (bass). The fine opening chorus, "God goeth up with shouting," was admirably sung—as was, indeed, all the first part of the work. In the second part the extremely difficult trumpet *obbligati* were not quite satisfactory, but the work—which makes great demands both on the band and the singers—would be heard to far greater advantage if given a second time. Mr. D. J. Caldwell was at the organ and Mr. E. H. Thorne conducted.

Miss Nora Boyle, who gave a Concert on the 9th ult., at the Queen's (Small) Hall, is a young violinist, who, although scarcely out of the advanced student stage, has acquired a technical command of her instrument which indicates considerable natural aptitude. Power of expression and the higher attributes which go to make up the artistic executant Miss Boyle has yet to gain, but having acquired so much, further study and judicious training should enable her to surmount the greater difficulties of her art. Miss Boyle's most successful effort was in Vieuxtemps's "Fantasia Appassionata," but much merit was attached to the renderings of Mendelssohn's Concerto in E minor and Saint-Saëns's "Introduction and Rondo Capriccioso." Some pianoforte solos were contributed by Mr. Sydney Hann and recitations were given by Mr. H. Legerton.

The well-known Monte Carlo Orchestra, directed by M. Léon Jehin, gave the first of a series of daily performances at the Imperial Institute on the 9th ult., when the Prince of Wales and other members of the Royal family were present. The works played were not of a kind to test the highest qualities either of conductor or orchestra, but they were sufficiently good to enable both to exhibit conspicuous merits. The players are obviously capable artists, and, being accustomed to play together constantly under the same chief, their *ensemble* is naturally excellent. They play with plenty of *entrain* and (as far as open-air conditions permit judgment) with sufficient delicacy. Their *répertoire* is large and varied and includes many works not known in this country. The Monte Carlo Orchestra will play at the Institute until the 24th inst.

Mr. and Mrs. Livesey Carrott's annual Concert in the Queen's (Small) Hall, on the 11th ult., brought the first performance of "Martha," a sacred cantata for ladies' voices. A vein of devotional feeling runs through Mr. Carrott's new work, and the effect of the whole is less monotonous than is often the case when no male voices are engaged in a composition consisting of over a dozen numbers. Both taste and skill are apparent throughout, and a fairly imposing climax is reached with a soprano solo and chorus, "O magnify the Lord." The three solo parts were adequately rendered by Miss Hilda Wilson (as a *Narrator*), Miss Alice Simons (*Mary*), and Mrs. Livesey Carrott (*Martha*), and the chorus was commendable. Mr. Carrott conducted. To the miscellaneous second part Mr. Joseph Norman contributed violoncello solos.

The following Concerts, by reason of their excellence, merit record:—Miss Eva Young, who gave her first Concert on the 8th ult., is a pianist of considerable promise, her playing on that occasion indicating conscientious study and an artistic temperament.—Messrs. Colson and Hill, who respectively affect the violin and violoncello, gave proofs of their abilities, on the 12th ult., at the Steinway Hall. They were assisted by Miss Rosa Leo, Miss Maggie Davies, Madame Himing, and Mr. Charles Copland. Miss Bonavia was the pianist.—Mr. Gordon Tanner, assisted by Mr. Siegfried, a Polish pianist, was heard in an interesting programme on the 21st ult., at St. James's Hall; and the same evening, at the Queen's (Small) Hall, Miss Isabel Hirschfeld proved herself worthy of artistic esteem as a pianist.

The following Competitions have taken place at the Royal Academy of Music recently: The Charles Mortimer Prize for composition was awarded, on April 28, to William H. Reed (Frome, Somerset). J. C. Holbrook and Elsie E. Horne were commended. On April 29, the Parepa-Rosa Scholarship was awarded to Emily Gertrude Drinkwater (Cardiff), and the examiners highly commended Liliano Isabel Newbiggin, Jessie Georgina Stewart, and Gertrude Annie Snow. The Sterndale Bennett Scholarship was awarded, on the same day, to Joseph Charles Holbrook (London), and the examiners highly commended H. W. Withers and C. H. W. Hickin. The Prize offered by the Magpie Madrigal Society for the composition of a madrigal has been awarded to Harriett Claiborne Dixon (Bradford).

Mr. Henry R. A. Robinson's annual Concert took place on April 28, at the Blackheath New Concert Hall. The artists engaged were Madame Isabel George, Miss Mary Morgan, Mr. Faithful Pearce, Mr. John Peachey, Mdlle. Adelina Dinelli (violin), Mr. Clement Hann (violoncello), and Mr. Henry R. A. Robinson (pianoforte). The Concert-giver gave an admirable performance of Schumann's Sonata in G minor (Op. 22) and a brilliant rendering

of Weber's "Rondo Brillant." The programme also included the Air and Variations from Beethoven's "Kreutzer" Sonata, played by Mr. Robinson and Mdlle. Dinelli, and the *Andante* and *Finale* from Mendelssohn's Sonata for pianoforte and violoncello, played by Mr. Robinson and Mr. Clement Hann.

AN Industrial Exhibition, on a magnificent scale, was opened on the 1st ult., at Berlin, in the presence of the Emperor, and musically graced by the festal strains of Wagner's "Kaisermarsch" and of Beethoven's Hymn "Die Himmel rühmen," sung by the Liedertafel. The section representing musical instruments and their constituent parts is particularly interesting and exhaustive, giving a fairly complete picture of the progress made in the various branches of the industry. The Exhibition, which will continue during the summer, is replete with special attractions of a less technical order, amongst the orchestras performing in the spacious grounds being that of the Khedive, numbering sixty musicians, under the direction of Major Faltis Bey.

THE Lincoln and Peterborough Festival will be held in Lincoln Cathedral on the 17th inst. At the afternoon service Mendelssohn's "Elijah" will be performed, and at the evening service Rossini's "Stabat Mater" and Haydn's "Creation," Parts 1 and 2. The principal soloists will be Miss Anna Williams, Miss Lucie Johnstone, Mr. Ben Davies, and Mr. Watkin Mills. The orchestra will be under the leadership of Mr. Alfred Burnett, and the chorus of 500 singers will comprise the Lincoln and Peterborough Cathedral choirs, with contingents from Lincoln, Boston, Gainsborough, Grantham, Louth, Nottingham, and Sleaford. Dr. Haydn Keeton will preside at an organ erected for the occasion, and the conductor will be Dr. George J. Bennett.

THE Handel Society presented an excellent programme, on the 13th ult., at St. James's Hall. It contained Purcell's fine anthem "Praise the Lord, O Jerusalem"; Dr. Parry's vigorous setting of Shirley's funeral ode, "The glories of our Blood and State"; Mr. Somervell's "Forsaken Merman," the solo in which was rendered with artistic feeling by Mr. Francis Harford; Brahms's "Ave Maria" for women's voices (Op. 12); and Mendelssohn's setting of the 114th Psalm. The choir sang with intelligence, if not always with the precision and finish that were desirable, and Mr. E. J. Croager rendered valuable assistance at the organ. Mr. J. S. Liddle conducted.

MRS. COUPER CRIPPS'S Vocal Recital at Steinway Hall, on the 15th ult., introduced specimens of various styles. A good voice, telling method, and command of feeling were advantageously manifested by Mrs. Cripps in several contributions; but she did nothing better than the air from "Jephtha," "Scenes of horror, scenes of woe," in which evidence of dramatic power, no less than conscientious adherence to the text and high intelligence, was forthcoming. Other songs were furnished by Miss Emma Allitsen, Mr. Lawrence Kellie, and Mr. John Morley. The Sylvan Part-Singers distinguished themselves in Horsley's "By Celia's arbour."

AT Trinity College, London, the following Scholarships and Exhibitions will be competed for next month: The Henry Smart Organ Scholarship, Queen Victoria Composition Scholarship, one Pianoforte Scholarship, and one Vocal Scholarship, all tenable for three years; the Benedict Pianoforte Exhibition, Sims Reeves Vocal Exhibition, and one Exhibition in each of the subjects of Organ, Violin, Viola, Violoncello, and Double-Bass, all tenable for one year. These Scholarships and Exhibitions are open to all-comers under the regulations, and to-day is the last day on which the names of candidates will be received.

MISS FLORENCE HAWKINS'S Concert at Steinway Hall, on the 8th ult., included excellent performances on the violin and pianoforte by Miss Gertrude Collins and Miss Ada Calkin respectively. The hackneyed "Shadow Song" from "Dinorah" was creditably rendered by Miss Mabel Calkin, and Miss Florence Hawkins displayed some taste in songs by Bemberg, F. E. Bache, and Noel Johnson. The chief vocal honours were gained by Mr. Edwin Wareham, who gave with admirable effect Chaminade's "Viatique" and Oscar Meyer's "Du bist wie eine Blume" and "To the woods."

MADAME HELENE GRANDEDIERE, who was introduced to a London audience, on the 13th ult., at a Concert given at the Queen's (Small) Hall by her teacher, Madame Harrie Middleton, possesses a light soprano voice of pleasing quality, which, judging by her singing on this occasion of Mendelssohn's scena "Infelice" and "Io son Titania," has been excellently trained. Songs from Miss Adah Sivad, Miss Neil Fraser, and Mr. George Erskine, and pianoforte and violoncello pieces, respectively played by Mr. Algernon Ashton and Herr Gallrein, made up an agreeable evening.

THE Strolling Players' Amateur Orchestral Society concluded its season with what must be regarded as a successful performance, at Queen's Hall, on the 7th ult., when the scheme, admirably conducted by Mr. Norfolk Megone, included Beethoven's Symphony in B flat (No. 4), which was rendered with all the brightness which this cheerful work demands; Smetana's Overture to his picturesque opera "Die Verkaufte Braute," and a Suite by Mr. E. Matt, a member of the orchestra. Miss Marie Titiens, Mr. Novara, and Mr. Marini gave vocal selections.

THE annual Meeting of the Tonic Sol-fa College was held, on the 18th ult., at the Queen's Hall, Archdeacon Sinclair presiding. Mr. Robert Griffiths, the secretary, said the annual returns of the English and Scotch Education Departments showed an increase of Tonic Sol-fa children in the elementary schools of the three kingdoms of 222,344 for the year ending September, 1895. During the evening choruses and part-songs were rendered by two adult and one children's choirs, the latter singing at sight an anthem composed for the occasion by Mr. Proudman.

MISS LUCIE HILLIER and Miss Helen Buckley, assisted by M. Emile Sauret, gave an excellent Concert, on the 11th ult., at Steinway Hall. Miss Hillier and M. Sauret's renderings of Emile Bernard's Suite for pianoforte and violin (Op. 34) and Emil Sjögren's second Sonata in E minor (Op. 24) for the same instruments were fully appreciated by a numerous audience, and Miss Buckley's tasteful and finished singing of an attractive selection of songs was a feature of the evening.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on the 5th ult., in Christ Church, Watney Street, St. George's-in-the-East. The soloists were Miss A. Wilmot-Briggs, Miss Erminie Tatham, Mr. Wilfrid Pepper, and Mr. Edgar Archer; and, on the 13th ult., the Choir gave a performance of "St. Paul" in All Hallows, Bromley-by-Bow. The solo parts were sung by Miss Cecilia Gray, Madame Lily Howard, Mr. Ager Grover, and Mr. William Irvine. Dr. E. H. Turpin accompanied on the organ.

THE programme of the Royal Amateur Orchestral Society, on the 13th ult., contained three interesting new movements by Dr. Creser, respectively entitled "The Greeting," "Conviviality," and "Merry Drollery," the themes of which are based upon folk-tunes. Other notable performances were those of Beethoven's "Pastoral" Symphony and Massenet's "Phèdre" Overture. Mrs. Katharine Fisk and Mr. J. A. Bovett were the vocalists, and Mr. Isidor Cohn played Weber's "Concertstück." Mr. George Mount conducted.

SIGNOR SIMONETTI gave an Orchestral Concert at St. James's Hall on the 12th ult., when this refined and artistic violinist was heard in Brahms's Concerto in D (Op. 77) and Mendelssohn's work of like form. Some violin solos by Tschaïkowsky and Wieniawski were also played with facility and appropriate expression. The orchestra, conducted by Mr. F. H. Cowen, gave effective renderings of Wagner's "Siegfried Idyll," Méhul's Overture to "Le Jeune Henri," and Beethoven's "Prometheus" Overture.

MISS ALLITSEN'S Concert, which chiefly consisted of her vocal compositions, attracted a large audience to St. James's Hall on the 4th ult. An excellent selection of this clever lady's lyrics was effectively sung, the artists engaged being Miss Macintyre, Miss Palliser, Miss Ada Crossley, and Messrs. Hirwen Jones, Edwin Wareham,

Hayden Coffin, and Thorndike. Pianoforte and violin solos were respectively contributed by Miss Fanny Davies and M. Nachèz, and Mr. F. Upton recited.

A MEMORIAL tablet of beautiful design and workmanship, in memory of the late Mr. C. W. Lavington, late organist of Wells Cathedral, has been placed on the West wall of the South transept. The tablet bears the following inscription, surmounted by a St. Andrew's cross in gold: "Placed by the Dean and Chapter to the memory of Charles Williams Lavington, for fifty-three years Organist of this Cathedral, in life and office serving to the glory of God. Born, Feb. 20, 1819; died, Oct. 27, 1895."

THE seventieth birthday of Herr Carl Bechstein, the head and founder of the famous pianoforte manufactory, is to be specially celebrated to-day at Berlin. Herr Bechstein, who gained his practical experience at different factories in Berlin, Paris, and London, established the business in 1856, his instruments soon obtaining a world-wide reputation. Three of his sons are assisting in the management of the firm, which now turns out some 3,500 instruments annually.

THE first of three Vocal Recitals was given at Steinway Hall on the 21st ult., by Mr. Forrest Scott, a promising young baritone, who has studied with Signor Manuel Garcia. He was assisted in the performance of an artistically selected programme by Miss Appleby, Mr. Julian Pascal, and Mr. Charles Fry, who recited with excellent effect "The Raven," to the accompaniment of Mr. Stanley Hawley's music, played by the composer, who also officiated as accompanist to the songs.

MISS FLORENCE SHEE gave her annual Concert at the Queen's (Small) Hall on the 4th ult., when her expressive singing of songs by Somervell, Goring Thomas, Bizet, and Pergolesi testified to her artistic abilities. Other vocalists, whose efforts were equally appreciated by a numerous audience, were Miss Florence Oliver and Mr. Bispham. The programme also contained some pianoforte and violoncello solos, which were effectively rendered by Mr. Carl Weber and M. Hollman.

MISS HOLLAND'S estimable choir fully sustained its reputation on the 14th ult., at the St. Martin's Town Hall, when performances were given of Mr. Arthur Somervell's "Power of Sound," a setting by Miss Holland of some lines by Sir Alfred C. Lyall, entitled "After the Skirmish," and Mr. A. M. Goodhart's choral ballad "Sir Andrew Barton." The solos in Mr. Somervell's work were admirably sung by Mrs. Rice Holmes and Mr. Lynam Knight.

ON the 7th ult. Mendelssohn's "St. Paul" was given at St. Mary's, Newington, under the direction of Dr. Jacob Bradford, Mr. W. Rayment Kirby presiding at the organ and Mr. Percy J. Bradford at the pianoforte. The solos were entrusted to Master Frederick Beament, Messrs. P. J. Bradford, Sadleur Brown, and A. G. Cunningham. The chorus numbered one hundred and consisted of members of the Newington Choral Society and of St. Mary's choir.

THE Psalmody Class of Union Chapel, Islington, brought its season to a close on April 29, by giving an excellent performance of "Rebekah," by the late Sir Joseph Barnby, and the "Good Shepherd," by Mr. J. F. Barnett. The soloists were Miss Florence Monk, Miss Rose Dafforne, Mr. Iver McKay, and Mr. J. A. Macfarlane. Mr. R. Williamson conducted, and Mr. Fountain Meen accompanied both works upon the organ.

THE programme of Miss Louise Nanney and Mr. Arthur Barlow's Concert, which took place on the 11th ult., at Steinway Hall, acquired distinction by the inclusion of Schütt's brilliant Suite (Op. 46) for violin and pianoforte, which was admirably played by Miss Nanney and Mr. Stanley Hawley. The singing of Madame Clara Samuell and Mr. Barlow went to make up an enjoyable afternoon.

MR. BRUCE STEANE'S sacred cantata "The Ascension" was performed at St. Philip's Church, Battersea, on Ascension Day, and repeated the following Sunday, under the conductorship of the composer. Mr. Sidney Preston ably presided at the organ, and the solos were well rendered by Messrs. Ward, Haldane, and Squires, and Masters Williams and Winterflood.

MISS ALICE ROSELLI gave her annual Concert at Chelsea Town Hall, on the 6th ult., when she was assisted by Madame Agnes Larkcom, Madame Lena Law, Madame Enriquez, Mr. Henry Beaumont, Mr. J. A. Bovett, and Mr. Santley; also Miss Cecile Elieson (violin) and Mr. Julian Pascal (pianoforte). Miss Bessie Waugh was the accompanist.

THE annual Concert given by the Choir of the Chapel Royal took place at Bridgewater House on the 21st ult. A number of old English glees and madrigals were performed, and the programme included a song entitled "The Mother's vision" and an "Old English Suite," both by Dr. Creser, the organist and composer of the Chapels Royal.

MISS HARDING gave an attractive miscellaneous Concert, on the 13th ult., at the Steinway Hall. The Concert-giver sang an excellent selection of songs in a refined and sympathetic manner, and received admirable assistance from Mrs. Emslie-Cran, Mr. Theodore Byard, Mr. J. Robertson, and M. Nachèz.

THE Merchant Taylors' School Choral Society gave its twenty-first annual Concert in the large hall of the school, Charterhouse Square, on the 5th ult. The programme included Anderton's "The Norman Baron" and Fox's "Jackdaw of Rheims." Mr. Edmund Rogers conducted.

THE twenty-eighth of the monthly series of free Organ Recitals at the Dutch Church, Austin Friars, was given, on the 21st ult., by Mr. Rudolph Loman. The programme included pieces by Handel, Mozart, Bach, Guilmant, and Mendelssohn.

DR. LEMARE was presented, on the 15th ult., with a purse of gold, subscribed by members of the choir and orchestra of the Bournemouth Festival, in appreciation of his services in connection with that occasion.

AN interesting Lecture, entitled "Music and Mind," was delivered before the members and friends of the Guild of Church Musicians, on the 7th ult., by Mr. George A. Stanton.

OBITUARY.

IN WILLEM FREDERIC GERARD NICOLAÏ, the director of the Royal Conservatorium at The Hague, whose death occurred on April 25, Holland has lost one of her foremost and most widely-known musicians and highly meritorious teachers. He was born November 20, 1829, at Leyden, and studied at the music school of his native town and afterwards at the Leipzig Conservatorium, where he was a pupil of David and Moscheles. Returning to Holland in 1853, he became organist of the French Protestant Church in The Hague, and was appointed to a professorship at the Royal Conservatorium, and, on the death of Lubeck, in 1865, succeeded to the directorship of that State-subventioned institution, a position which he occupied until his death. He was also one of the founders and president of the "Nederlandsche Toonkunstenaars Vereeniging" and director of the "Toekomst," a society providing pensions for aged musicians, founded and endowed by Jenny Lind. The periodical Concerts in connection with the latter, conducted by Nicolaï, were amongst the first to introduce the works of Wagner and Berlioz in Holland. As a composer of *Lieder* the deceased takes high rank, many of them having achieved great popularity throughout the Netherlands, Germany, and elsewhere. His oratorio "Bonifacius" was repeatedly performed in Belgium and Germany; he was also the composer of a setting of Schiller's "Lay of the Bell"; of a cantata, "The Swedish Nightingale," dedicated to the memory of Jenny Lind; of a Symphony, and other orchestral works. For the last twenty-five years he had been the editor of the excellent musical periodical *Cecilia*.

The tenor VILLARET, for twenty years one of the most brilliant and popular singers at the Paris Opéra, died on April 27, at Suresnes, having all but completed his sixty-sixth year. He was originally employed as a workman at a brewery in Avignon, when his fine voice attracted the attention of Royer, then director of the opera, who forthwith engaged him at a commencing salary of 5,000 francs.

After only a few months' study under Delsarte, the former *ouvrier* was able to make his *début* in March, 1863, as *Guillaume Tell* in Rossini's opera, with enormous success, due not to the charm of his voice alone, but also to his intelligent appreciation of the part. From that time onward he became an established favourite at the Opera, successfully assuming one leading part after another, his acting improving with his singing—but, curiously enough, he never "created" a *rôle*. After twenty years' loyal service to the Institution which had raised him to the prominent and remunerative position he occupied, he retired in October, 1882, while yet in the zenith of his popularity and powers, and has since lived quietly at Suresnes.

Another once highly popular French operatic singer, who also appeared on several occasions in London, the tenor MICHOT, died on April 23, at Paris, at the age of sixty-six. A native of Lyons, he commenced his career by singing at second-rate theatres in the provinces, and eventually coming to the capital was obliged to accept employment at a *café concert*, where he was "discovered" by Adolphe Adam, who took him in hand. He was engaged at the Théâtre Lyrique, where he made his *début* in 1856 with great success in Gretry's "Richard Cœur de Lion," subsequently assuming many other parts, his splendid and sympathetic voice chiefly arousing the enthusiasm of his audience, while he had but little training and an unimposing stage presence. It was on the latter account that Gounod hesitated before entrusting him with the part of *Roméo* in the original performance of "Roméo et Juliette" in 1867, at the Théâtre Lyrique, when, however, he fully justified the composer's choice. Michot, who was also for some years engaged at the Grand Opéra, sided with the Commune in 1871, suffered imprisonment for a time, and his appearance subsequently at the Opera of his native Lyons being made the occasion of noisy political demonstrations, he retired from the lyrical stage, and for some years past resided at Chatou, having become totally blind.

The death is announced, on April 30, at Bergamo, of the distinguished Italian composer, ANTONIO CAGNONI. He was born at Godiasco in 1828, and studied at the Milan Conservatorio. At the age of nineteen he wrote the *opera buffa* in two acts, "Don Bucefalo," which became enormously popular and maintained itself in the repertory of Italian theatres for over twenty-five years. It remained his principal success, though followed by a large number of other works of a similar order, including "Michele Perrin," "Cappricio di donna," and "Papá Martin." The last-named was successfully produced in an English adaptation, by the late Carl Rosa, at the Lyceum, in 1875, with Madame Rose Hersee and Mr. Santley in the principal parts. An opera seria, "Ré Lear," written by the deceased, was never brought out. Some eighteen years since, Cagnoni accepted the musical conductorship of the Cathedral in Novara, and devoted himself exclusively to the composition of sacred music.

Dr. FRANZ GRANDAUR, who recently died at Munich, at the age of seventy-four, had been long associated, in a literary and artistic capacity, with the Royal Theatre of the Bavarian capital. He was stage manager for eighteen years, from 1869, and the able author of a German version of the librettos of Isouard's, Gounod's, and other French composers' operas, and of the revised German version of Mozart's "Don Giovanni," in use at the Munich Opera. He was also the author of the highly interesting and exhaustive work, "Chronik des Münchener Hoftheaters."

FRANZ GASSI, formerly the principal tenor at the Royal Opera, Budapesth, died on April 23, at the age of forty-five. He belonged to a wealthy Hungarian family, but had conceived a passion for the operatic stage, and, gifted with a very fine voice and splendid physique, he attracted the attention of Hans Richter, who, in 1875, introduced him to Wagner, at Bayreuth. The latter, designing him for the part of *Siegfried* at the impending Festspiele, personally superintended his studies for a time, but eventually changed his mind. Gassi thereupon accepted an engagement at the Budapesth Opera, where his career was highly successful until failing health compelled him to abandon it.

PAOLO ROTONDO, a distinguished musical amateur, highly esteemed in musical circles of Naples, died in that town last month, aged sixty-eight. He was an able violinist, and his quartet parties constituted a brilliant feature in Neapolitan society for the last forty years, being frequented by eminent musicians of the day, who frequently took part in the performances. He was a personal friend of Mercadante, Bottesini, and other celebrities, and a liberal patron of struggling talent. He leaves a most valuable musical library and one of the richest private collections of musical instruments and works of art. The funeral of the deceased was attended by all the most noted artists—musicians, painters, and sculptors—in the town.

A promising young musician, ERNESTO MAIANI, died at Bologna on the 7th ult. A pupil of the Liceo Musicale of Bologna, he gained a prize in one of the competitions opened by Signor Sonzogno, with a one-act opera, "Cavaliero d'amore," produced some three years ago at Milan with some success. He was also the composer of some pianoforte pieces and had but recently completed a new operatic work, entitled "La Peri," with a libretto by Professor Albini. The deceased was an ardent follower of Wagnerian doctrines.

We have to record the death, on April 26, after a three days' illness, of ANATOLKA VON HILLER, the widow of Ferdinand von Hiller, the eminent composer, held in such great personal esteem in England during his lifetime. Frau von Hiller was, in her earlier days, as Mdlle. Hogé, a much admired vocalist, and it was for her that Hiller wrote the well-known pieces for soprano and male quartet. She was married to the composer in 1841, in Italy, and on the death of her husband, in 1885, was granted a pension of three thousand marks a year by the municipality of Cologne. She was in her seventy-seventh year. Her daughter is the wife of the esteemed pianist, Professor Kwast, of Frankfort-on-Main.

On the 21st ult., HENRY HERSEE, aged seventy-seven, musical and dramatic critic on several papers and author of the English librettos of many operas, including "Carmen," "Aïda," "Merry Wives of Windsor," &c. He also wrote an original libretto for Mr. Cowen's first opera, "Pauline," founded on the "Lady of Lyons."

We have also to record the following deaths :—

On April 11, at Milan, STEFANO INTERDONATO, advocate, author of a number of operatic librettos, aged fifty-two.

On April 12, at Zurich, ARNOLD LANG, editor of the *Schweizer Sängerzeitung*, zealous promoter of singing in elementary schools, composer of popular "Singspiele," aged fifty-eight.

On April 15, at Utrecht, A. W. P. HANAU, for many years choral director, conductor of the choir of the Church of Saint Dominique, aged sixty-three.

Recently, at Zara (Dalmatia), Count NICOLO DE STERMICH DE VALCROCIATA, distinguished amateur, composer of the operas "Desiderio" and "La madre slava," the latter produced at Trieste in 1865.

Recently, at Brussels, AUGUSTE CHARLES, excellent flautist, professor at the Conservatoire, aged sixty-three.

On April 19, at St. Gall, EDUARD STEHLE, organist, professor at the Musical Academy, Winterthur, son of Cathedral Capellmeister E. F. Stehle, aged twenty-seven.

On April 20, at Naples, LUIGI GAVAUDAN, pianoforte teacher, composer of a Symphony, his only work, aged seventy-three.

On April 21, at Naples, MICHELE PELUSO, for many years first flautist at the Teatro Bellini, professor at the Conservatorio, aged eighty.

On April 21, at Vienna, EDUARD PREUSS, professor of music, aged fifty-four.

Recently, at Antwerp, PIET HOUBEN, violinist, professor at the Musical Academy.

On the 2nd ult., at Leipzig, JULIUS STURM, the well-known German poet, whose lyrics have met with innumerable musical settings, aged eighty.

On the 7th ult., at Posen, JULIUS TAUWITZ, director of music, able composer, aged seventy.

On the 8th ult., at Markneukirchen, ANTON GÜTTER, violin maker, aged forty.

Recently, at New York, GIOVANNI AMBROGIO, the ballet-master of the Frankfort Stadt-Theater, and afterwards of the Metropolitan Opera House, New York.

On May 10, at Giessen, GUSTAV ADOLPH FELCHNER, Musical Director of the University, aged sixty-four.

CORRESPONDENCE.

"SOME NEW CHROMATIC HARMONIES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The man who is able to make an addition "to the present resources of the composer" may well claim a niche in the temple of fame; but I fear Mr. Dunton's letter does not prove him to be such. The mediant triad major is nearly as old as the hills, and the mediant seventh is to be found in Wagner. The chromatic seventh on the super-dominant is employed by Mozart, and is at least as old as Purcell. The major triad on the leading note is by no means "at present unrecognised"; at all events, it was recognised by Schubert. The *notation* of these chords is a matter of dispute; but of their more or less frequent employment there can be no question.

I do not think Mr. Dunton will succeed in persuading musicians to abandon the notation of the two augmented sixths, seeing that these do not in the least *sound* like minor sevenths. But if he wishes for examples of the minor seventh on the subdominant and the minor subtonic ("minor third" in the last paragraph of his letter must be a misprint for the latter) he may find both in Grieg. The seventh on the minor subtonic also occurs in the first recitative of Beethoven's "Mount of Olives."—Your faithful Servant,

ARTHUR T. FROGGATT.

Grosvenor House, Dudley,
May 8, 1896.

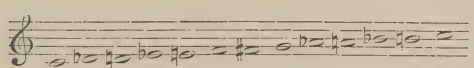
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Nowadays an, unfortunately, increasing number of people seem to be under the impression that Handel did not know how to write, so it is perhaps not to be wondered at if one hears that the late Sir George Macfarren's writings on harmony are "old-fashioned," "out of date," &c.

In your May issue Mr. W. F. Dunton gives examples of "Some New Chromatic Harmonies," which he says cannot be accounted for by Macfarren. From this remark, however, I beg to differ.

Mr. Dunton bases his remarks on the supposition that his examples are each in one key only, while I contend that each necessitates a modulation, or, rather, transition. Viewed by this light the unaccountable chords become merely dominant sevenths and ninths.

To make my meaning clear, let us look at the chromatic scale of C:



This shows us that G♯ is foreign to the key of C, and therefore Ex. 1 modulates, and so on, with the rest.

I therefore hold that instead of being "new chromatic chords," they are only "old diatonic ones"; Exs. 1, 2, and 6, being in A; 3, in B; 4, in E; and 5, in G.

GERALD W. CRAWFORD.

May 11, 1896.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The "New Chromatic Harmonies" you publish in THE MUSICAL TIMES this month are no doubt interesting to a certain extent, as showing an enterprising spirit in the writer; but that they are all new, or "add to the resources of the composer," is questionable.

The composer, who is "born and not made," does not wait for chords like a bricklayer at a wall waiting for bricks; if a new chord be required he makes it himself on the spot. Such was Wagner, and such have been and are many others whose utterances are not in word only, but in power, and who therefore cannot be disregarded.

As to any particular chords being "unrecognised," this is merely the fault of the system which does not recognise them, for the best system of theory is that which can classify everything, leaving that which is bad to condemn itself.

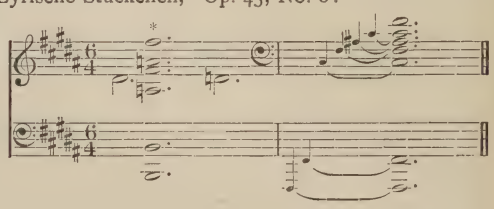
Some of the harmonies on page 338 seem to suggest another key much too definitely for good chromatic harmony, which is probably the reason that they have not recommended themselves sufficiently to be used before—*i.e.*, those that *are* new. That in No. 3 I call to mind as occurring in Gounod's "Faust," in the duet towards the close of Act 3:—



where I think it sounds better than with the hidden octaves

Your correspondent implies that he has accounted for chords of the seventh on each degree of the chromatic scale except the fourth and minor third, but makes no mention of one on the minor seventh.

An instance of one on the fourth may be seen in Grieg's "Lyrische Stückchen," Op. 43, No. 6:—



Yours truly,

H. J. WRIGHTSON.

206, Manningham Lane, Bradford,
May 8, 1896.

A LETTER OF BEETHOVEN'S.

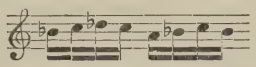
THE attention of readers of "A Letter of Beethoven's," which appeared in our last issue, is called to the following corrections overlooked in the revision of the proofs:

69th bar:



the semiquavers are in the second half of the bar:

334th bar:



the seventh semiquaver is C. And in the final quotation, p. 308:



the last group, preceding the trilled note, should be demi-semiquavers.

ORGAN APPOINTMENTS.—Mr. J. W. Jones, Organist and Choirmaster to St. Columba's Church, Nairn.—Mr. James Lyon, Organist and Choirmaster to St. Mark's, Surbiton.—Mr. Frank Dibb, Organist and Choirmaster to Wallasey Parish Church, Cheshire.—Mr. W. D. Pritchard, Organist and Choirmaster to Holy Trinity Church, Esclusham, Wrexham.—Mr. J. Mallitt Jones, Organist and Director of St. Mary's, Mortimer, Berks.

CHOIR APPOINTMENT.—Mr. W. Nash Cook (solo tenor), to St. Botolph's, Bishopsgate.

TO CORRESPONDENTS.

**** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashburne, Derbyshire.—The Orchestral Society gave the second Concert of the season on the 7th ult., when music for the harp with orchestra formed the specialty, and the appearance of Mr. John Thomas drew a large audience. The principal work presented was Nicolai von Wilm's Concertstück for harp, which received an admirable interpretation at the hands of the great harpist. Other works, in which he was associated with the band, were Mendelssohn's Overture to "Athalie," Gounod's "Marche Solennelle," and Suppé's tuneful "Poet and Peasant." The programme also included two movements from Mendelssohn's D minor Pianoforte Concerto, the solo part of which was well played by Miss Mabel Tutt. Mr. John Peck was first violinist and played, with the composer, Mr. John Thomas, a "Romance" and "Rondo piacevole" for violin and harp. Miss H. M. Stevenson was the vocalist. Mr. Tutt conducted.

Berkhamsted. — On April 23 the Church Choral Society gave a performance in the Parish Church of Brahms's "Song of Destiny" and Mendelssohn's "Hymn of Praise." The solos were sung by Miss Maude Ballard, Miss Riding, and Mr. W. Fell. A small band from London was engaged for the occasion. Mr. London presided at the organ with great ability, and the Rev. C. J. Langley conducted.

Cardiff.—On the 23rd ult. Mr. T. Davies gave a very successful Concert at the Park Hall. Dr. C. Vincent's operetta "Persian Princess," with orchestral accompaniment, was performed, preceded by a miscellaneous part comprising Schumann's Novelletten in F, well played by Miss Jenks; Cowen's "My heart's beloved"; Strelezki's "When twilight"; Duo for violoncello and pianoforte (Goltermann), given by Mr. E. Horne-Popham and Mr. Handley-Davies, the latter gentleman concluding the first part of the programme with an exceptionally fine rendering of Leonard's "Fantasie Militaire" for violin. Miss S. Davies took the title-*rôle* in the operetta, and sang with taste and expression. Mr. Handley-Davies led the orchestra, and Mr. T. Davies conducted.

Chard.—On the 7th ult. the Harmonic Society gave the concluding Concert of its recent season. The chief works were Stanford's "Revenge" and Mendelssohn's "Hear my Prayer." Miss M. Harris was the soprano soloist, Mr. R. Crawford, principal violin, and Mr. J. Edis Tidman conducted.

Dover.—An effective performance of Cowen's cantata "The Rose Maiden" was given on the 6th ult., by the Choral Union, in the Town Hall. The principal soloists were Miss B. Gough, Miss K. Allen, Miss K. Trueman, and Miss H. Wilson. The second part of the evening included a performance of two movements from a Sonata in D minor for violin, violoncello, and pianoforte, by the able conductor of the Society, Mr. H. J. Taylor, by whom, with the assistance of Mr. E. W. Barclay and Colonel Weckham, the numbers were effectively played.

Dudley.—The second Concert of the Choral Society was given in the Public Hall on April 29, under the conductorship of Dr. Froggatt. The programme included Beethoven's "Mount of Olives," three movements from Schubert's Octet for strings and wind, and Gade's "Spring's Message." The soloists were Miss A. Wathen, Mr. E. Kemp, and Mr. W. H. Smith.

Exeter.—Under the able conductorship of Mr. R. B. Moore, the Orchestral Society, on the 7th ult., gave a successful Concert in the Royal Public Rooms. The programme included Auber's Overture "Cheval de Bronze," Grieg's Concerto in A minor (the pianoforte part of which was played by Dr. Edwards), Beethoven's Second Symphony in D, and the *Allegretto* from Dvorák's Symphony in G. The vocalist was Miss K. T. Davy, whose singing was greatly appreciated. Mr. C. E. Bell was principal of the orchestra.

Fenny Stratford.—Two performances of Mendelssohn's "St. Paul" were given in the Town Hall, on the 6th and 7th ult., by the Musical Society. The solos were taken by Miss Downs, Mrs. Bailey, Mr. Hamlyn Crimp, and Mr. Sam Heath. Mr. Henley was leader of the band. Captain Levi conducted.

Handsworth.—The last Concert of the second series of the St. James's Choral Society's performances was held in the Public Buildings, Soho Road, on the 5th ult. The first part of the programme consisted of Gade's "Erl-King's Daughter," the solos in which were sung by Miss A. Wathen, Miss Madge Robottom, and Mr. Gervas Cooper. Miss Cleobury ably officiated as accompanist and Mr. Richard Richards conducted. The miscellaneous second part included an effective rendering of Beethoven's "Moonlight" Sonata, by Miss Cleobury, and the part-songs "Moonlight" (Faning) and "The Chough and Crow" (Bishop).

Herne Bay. — A meritorious performance of "The Messiah" was given on the 7th ult., in the Town Hall, by the Musical Society, under the conductorship of Mr. Mobbs. The solo vocalists were Miss H. Newcombe, Madame Wyatt, Mr. Pearson, and Mr. B. Dewhurst. Mr. E. Cocks was the principal of a small orchestra, and Mr. C. Scott presided at the organ.

Hillingdon.—A Concert was given on the 6th ult. by the Choral Society, under the direction of Mr. Louis A. Hamand, when the principal feature of the programme was Romberg's "Lay of the Bell." The soloists were Miss Ethel Hubi-Newcombe, Mrs. W. L. Eves, Mr. W. H. Evans, and Mr. G. A. Monk; Mr. Howard Button was at the pianoforte.

Loughton.—Two very successful performances of the "Sorcerer" (Gilbert and Sullivan), by the Loughton Operatic Society, attracted crowded audiences to the Public Hall on April 29 and 30. The principals were very efficient, and the band of strings and chorus were especially good. Mr. H. Norton (pianoforte) and Mr. Mowbray P. Balme (organ) accompanied. Mr. Ralph Thompson was the stage manager and Mr. Henry Riding conducted.

Newport, Mon.—The Philharmonic Society gave a performance of Sullivan's "Golden Legend" on April 23, in the Tredegar Hall. The soloists were Mr. T. Morgan (in the absence of Mr. Herbert Grover), Mr. David Bispham, Miss Florence Hoskins, Madame Medora Henson, Miss Hingston, and Mr. Hitchcock. —— The Gwent Ladies' Choir, conducted by Mrs. Alfred Morris, gave an excellent Concert, on the 7th ult., at the Town Hall Assembly Room. The part-songs included "God in Nature" (Schubert), "You stole my love" (Macfarren), "O, a joyous life" (Roeckel), and "The Ash Grove," as arranged by Mr. Emlyn Evans. The vocal solos were sung by Miss Day, Miss K. James, Miss N. Richards, Miss L. Tuplin, Miss A. Morday, and Mrs. J. P. Lewis. Miss A. Clayton played the *Finale* from Bach's "Italian" Concerto and Miss G. Rogers was a sympathetic accompanist.

Oundle.—A very successful Concert was given by the Choral Society on the 15th ult. Mendelssohn's "Hymn of Praise" was given, followed by a miscellaneous programme. Madame Emily Squire and Mr. Braxton Smith were the solo vocalists, and Mr. Clement M. Spurling conducted.

Radstock. — The desire of the residents of North Somerset to have a good choral society would seem to be likely of realisation. On the 4th ult. the new Radstock and District Choral Society, the first rehearsal of which was held on January 8 last, gave its first performance in the Board School, under the conductorship of Mr. H. T. Sims, and, judging by the admirable manner in which the choruses of Sullivan's oratorio "The Prodigal Son" were sung, there is every prospect of this Society doing good work in the cause of a wider appreciation of music in this neighbourhood. The vocal solo parts were sung by Miss C. Spackman, Mrs. Richter, Mr. Wetten, and Mr. C. E. Poole, and the choruses rendered by about eighty vocalists. In the second part of the programme a pianoforte duet was excellently played by Messrs. Sims and Peake, and Mr. J. W. Duys contributed the slow movement from Mendelssohn's Violin Concerto.

Reading.—Sullivan's "Martyr of Antioch" was the chief work in the programme of the Philharmonic Society's Concert, which took place on the 5th ult., at the Town Hall. Miss E. Palliser, Miss C. Curnow, Mr. B. Smith, and Mr. D. Price formed a most capable quartet, and the choruses were excellently sung. The second part of the programme consisted of Harford Lloyd's cantata "Hero and Leander," in which the solos were most effectively sung by Miss Palliser and Mr. Price. Mr. A. F. Rippon headed the orchestra, and Mr. J. C. B. Tirbutt presided with skill at the organ.

Rhyl.—The Orchestral Society, under the able conductorship of Mr. Horace Haselden, gave an excellent Concert on April 27, in the Grand Pavilion. The principal vocalists were Miss J. Jones and Mr. T. A. Jones. The programme consisted of Haydn's Symphony in G, Suppé's Overture "La Pique Dame," Gavotte (Rimmer), and a very pleasing Romance by Mr. Haselden. Miss M. Lloyd-Price was solo violin, and Mr. A. E. Jones presided at the pianoforte.

Ruthin.—The United Choral Society, under the conductorship of Mr. R. Harris Jones, gave a Concert in the Town Hall on the 14th ult. The first part of the programme was miscellaneous and comprised several songs by Mrs. and Miss Cornwallis West, Mr. G. H. Denton, Mr. D. J. Williams, Messrs. T. C. Jones, H. Vaughan Davies, J. Edwards, R. Jones, and part-songs by the choir. The second part consisted of Jenkins's cantata "A Psalm of Life," which was well rendered by the choir of eighty voices. The accompanists were Miss Owen (pianoforte) and Mr. A. E. Jones (harmonium).

St. George's, Shropshire.—The Choral Union gave its Second Concert in the workmen's large dining-room of the Lilleshall Ironworks Company, on the 11th ult., when Sullivan's dramatic cantata "On Shore and Sea" was performed by a chorus and orchestra of 100 executants. The soloists were Miss Honeybone and Mr. Kemp, and the chorus-singing showed marked improvement on previous efforts. In the second part, violin, violoncello, and clarinet pieces were respectively played by Mr. F. Ward, Mr. J. Owen, and Mr. T. E. Pountney. Mr. Smart was the conductor.

Shettleston.—On the 1st ult. a very successful performance of Machardy's operetta "The Fairy Mother" was given by the members of the Shettleston and Tollcross Choral Union, in Hill Street Hall. The composer conducted, and the characters were taken by Miss Howieson, Miss N. G. Wilson, Miss J. Watson, and Miss Goodwin.

West Bromwich.—Three first-class performances of Messrs. Gilbert and Sullivan's comic opera "H.M.S. Pinafore" were given (by permission of Mr. R. D'Oyly Carte) on the 11th, 12th, and 13th ult., by the members of the Amateur Operatic Society. Miss Yeomans as *Josephine*, Mrs. Reece as *Little Buttercup*, and Mr. H. Duckworth as *Ralph* deserve special praise. Messrs. F. W. Stamps and C. Wilkes presided at the organ and pianoforte. Mr. J. Randell Cooke conducted.

Worcester.—Barnett's cantata "The Ancient Mariner" was meritoriously sung by the Musical Society on April 28, under the conductorship of Mr. W. M. Dyson. The soloists were Miss L. Taylor, Mr. J. E. Millward, Mr. J. W. Ineson, and Mr. H. Large.

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DAILY TELEGRAPH.

I recognise it, without the smallest hesitation, as one of the most important and valuable among recent contributions to musical literature. . . . The best informed of professional musicians may learn a great deal about the master-works of Beethoven from Sir George Grove, whose wide reading and acute perceptiveness have enabled him to marshal an astonishing array of facts, and whose intimate acquaintance with the spirit of the master has qualified him to throw light upon pages which, to many, are still obscure. . . . I must be satisfied with the remarks already made, earnestly recommending all who recognise Beethoven's greatness as shown in his immortal Symphonies to obtain Sir George Grove's volume, and walk in the luminous paths through which he is ready to conduct all who trust his guidance.

MORNING POST.

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GLOBE.

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SUNDAY TIMES.

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THE PEOPLE.

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DAILY TELEGRAPH.

Mr. F. G. Edwards's "History of Mendelssohn's Oratorio 'Elijah'" comes with admirable propriety in the jubilee year of that great work. . . . Mr. Edwards's book contains, of course, much that is familiar to students of Mendelssohn, and even to the casual readers of musical biography, but the author is able to set forth no little which fairly claims attention as new. There are, for example, various letters from the composer not heretofore made public, and full of interest for those to whom the details of a great work are attractive. Herein lies the chief value of the book.

DAILY NEWS.

Those who wish to read a full and authentic account of the conception and production of this oratorio cannot do better than consult Mr. F. G. Edwards's "History of Mendelssohn's 'Elijah,'" which has just been published by Messrs. Novello. Much of the matter dealt with is, of course, already known, but Mr. Edwards has unearthed several new facts and a good deal of hitherto unpublished correspondence.

THE MORNING.

An interesting addition to musical literature has just been made in the shape of "The History of Mendelssohn's Oratorio 'Elijah,'" written by F. G. Edwards, and published by Novello, Ewer and Co. The work is largely made up of letters from and to Mendelssohn. . . . The earlier letters are particularly interesting, showing as they do the extraordinary pains taken by the composer to make the "Elijah" as perfect as possible.

THE QUEEN.

A very interesting History of that popular oratorio. The volume is issued in a cheap form, and consists of some hundred and forty pages. . . . Many of Mendelssohn's letters printed in the book are now made public for the first time, and Sir George Grove has written a brief introduction to the volume.

THE SCOTSMAN.

Mr. Edwards's story of the famous oratorio is well told, and its value is enhanced by the fact that many of the letters, as well as a new portrait and a *fac-simile* of a page of the correspondence with Bartholomew, now appear for the first time, and help to freshen the narrative of facts and dates.

BRISTOL TIMES AND MIRROR.

A more appropriate volume than this acceptable and opportune work could hardly be published at the present juncture. . . . Mr. Edwards, who is at all times a painstaking and trustworthy writer, has evidently discharged his task on the present occasion with zeal as well as care, and the result of his labours will be treasured by musicians as a valuable memento of the fiftieth anniversary of the production of "Elijah" in the capital of the Midlands. Those who have already read a good deal concerning Mendelssohn and his works will, in the volume under notice, find much that is new and of absorbing interest. . . . The book is made all the more valuable by a well and carefully-prepared index.

BIRMINGHAM NEWS.

It ought to find its way into the hands of all music-lovers, forming, as it does, one of the richest additions of recent years to musical literature. The value of the book is materially enhanced by the reproduction of the *fac-simile* of a letter written by Mendelssohn to Wm. Bartholomew, the English translator of "Elijah," from the original in the possession of Mr. F. G. Edwards.

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When birds were singing cheerily there came across my way,
As if from out the sky above an angel chanced to fall,
A little Irish colleen in an ould plaid shawl.
She tripped along right joyously, a basket on her arm;
And oh! her face, and oh! her grace the soul of saint would charm,
Her brown hair rippled o'er her brow, but greatest charm of all
Was her modest blue eyes beaming 'neath her ould plaid shawl.

I courteously saluted her, "God save you, Miss," says I,
"God save you kindly, Sir," says she, and shyly passed me by.
Off went my heart along with her, a captive in her thrall,
Imprisoned in the corner of her ould plaid shawl.
Enchanted with her beauty rare, I gazed in pure delight,
Till round an angle of the road she vanished from my sight,
But ever since I sighing say, as I that scene recall—
"The grace of God about you and your ould plaid shawl."

Oh, some men sigh for riches and some men live for fame,
And some on history's pages hope to win a glorious name;
My aims are not ambitious and my wishes are but small,
You might wrap them all together in an ould plaid shawl.
I'll seek her all through Galway, and I'll seek her all through Clare,
I'll search for tale or tidings of my trav'ler everywhere,
For peace of mind I'll never find until my own I call
That little Irish colleen in her ould plaid shawl.

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THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

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Article 10 of this Decree says:—"Every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated is forbidden."

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While correcting the omissions which have been made in the text, I have altered the music as little as possible; but in no instance has the Composer's harmony been interfered with.

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The Associate Examinations will take place on July 20 (21, Paper Work day), 22, 23, 24; Diploma Distribution, 25.
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1896.

SIR F. A. GORE OUSELEY.*

PERHAPS there may be some who think that the life of the late Oxford Professor of Music must have been too uneventful and barren of incident to call for a lengthy biography. But Mr. Joyce has proved himself an admirable biographer; he has told the simple story of Ouseley's career in a manner which makes it certainly delightful reading. He has special qualifications for the task; his grandfather was tutor to Ouseley when a lad of fifteen, his father (Mr. Wayland Joyce, rector of Burford) was one of Ouseley's most intimate friends and advisers, and it is probable that Ouseley's choice of Tenbury as a site for his college was due to a wish to be near to one whom he valued so much. When the author of this biography succeeded his father as rector of Burford, which is within an easy drive of St. Michael's College, he inherited much valuable correspondence, notes, sketches, and other subject-matter, and he could, of course, be constantly in communication with those residents at St. Michael's who loved their Warden so well.

All that Mr. Joyce himself has done is so well done that we almost regret that he introduced appendices by other hands. All musicians are aware that Ouseley was a very remarkable child, and numerous stories have long been current as to his extraordinarily keen ear and musical sensibility. But in the account given by his sister, Miss Ouseley, of his childhood, several things are unintelligible as related by her; for instance, when five years old he was modulating from C minor to D flat minor, and in a report of the conversation with his sister she is said to have asked, "Why did you first strike the chord of C minor before you went to A sharp?" He replied: "Because I thought it sounded so pretty." We confess to be fairly beaten by this "going to A sharp" (p. 20). A little farther on Miss Ouseley writes that the child had been playing *the cadence of D*, and after repeating it two or three times he dwelt upon the following chord of the *added sixth*, bass G, with B flat, E and G in the treble stave above; but this is not a chord of the added sixth at all. On the same page she relates that "when asked to go from B sharp to C flat, he immediately remarked that they were the same note"; this fact is new to us; the child then innocently gave as a reason for their being one note that there was "no black note between them on the pianoforte"—this would, of course, make E and F and B and C the same note! Yet these cases are given to show that the child's replies were always "direct to the point." It seems also to us that very undue astonishment and praise are lavished on a simple repetition of C three times, followed by B! But setting aside an ample margin for the exuberant admiration young Ouseley received from his relations and their friends, it is impossible not to see that he had real genius; and when we compare the rich promise of his youth with the achievements of his mature age we are driven to the conclusion that something must have stood in the way as a bar between him and the high pinnacle of fame as a composer and executant which seemed to await him. Mr. Joyce's second chapter explains the mystery: instead of throwing himself into the musical world and securing the very best training it could possibly give him, Ouseley determined to go up to Oxford in the ordinary way, and then take Holy Orders. His mind had now of course to concentrate itself on the necessary classics and mathematics, and, in our humble opinion, he never recovered the loss of strict musical study at this critical period of his life. After due preparation he went to Oxford, where his musical gifts were fully appreciated. Many good stories of his pranks, when a high-spirited undergraduate, are to be found in Mr. Joyce's pages; we will not spoil his readers' pleasure by quoting them here. Ouseley's career as an undergraduate was not marked by anything very extraordinary, and having taken his B.A. degree he lived for two or three years in London, and then was ordained deacon, being licensed to a curacy at the Church of St. Barnabas, Pimlico, soon to be desecrated by the notorious anti-Puseyite riots. It is probable that at this church he conceived that strong dislike to Gregorian music which he retained for the rest of his life. He also felt some repugnance at the ritualistic practices then carried out in St. Barnabas. He was never afterwards a "ritualist" in the present acceptation of the term, although he thought nothing could be too beautiful for the services of the church. He remained to the day of his death what is now called an old-fashioned high-churchman.

In looking back upon the ten years which passed between Ouseley's determination to take orders and his entrance into church work as a pastor, every musician must naturally be tempted to look upon them as lost time, because unfruitful musically. We all know that from fifteen to twenty-five years of age the musician who desires to excel must practically be a slave to the technique of his art. Yet, on the other hand, when reading Mr. Joyce's most sensible remarks on this subject, we are constrained to admit that the path of life which Ouseley then

* "The Life of Rev. Sir F. A. G. Ouseley, Bart., M.A., Mus. D., &c." By F. W. Joyce, M.A., Rector of Burford. With portraits and illustrations. Methuen, 36, Essex Street.

laid out for himself was, in its way, most valuable and important—it certainly was then most uncommon, if not actually unique. The example he was about to set, as a graduate both in arts and music, as a baronet who esteemed it an honour to be a professor of music, as a church dignitary who could hold his own in a theological argument and then compose music for the next choral festival, was one deeply needed by the nation fifty years ago. Mr. Joyce states that when Ouseley took his Mus. Bac. degree, "some of the authorities in the University remonstrated with him. Not only did they point out that it was unfitting to take a lower after a higher degree, a Mus. Bac. (in 1850) after an M.A. (in 1849); but they seem to have urged that a man in his rank and position should scorn to take any musical degree at all" (p. 85). But in this respect Ouseley had not only to contend with contempt for musicians as a class, but also with the surviving tradition in the University of a strict order of precedence in degrees, that of Doctor of Divinity taking the highest rank, Doctors of Law and Medicine following next, then came Masters of Arts, below them Doctors of Music, then Bachelors of Arts, and, finally, Bachelors of Music. So firmly established was this etiquette, and so rigidly was it observed by our ancestors, that in one college, which shall be nameless, the Doctors of Divinity not only received higher stipends as Fellows, but, on proceeding into the Common Room after dinner, they sat at a separate table on a slightly raised platform, from which exalted position they smoked churchwarden pipes and sipped strong ale with greater self-respect than graduates in *lower faculties!* An old and well worn story may be repeated as illustrating this *caste* among graduates. When the Rev. Dr. Dodd was convicted of forgery, an M.A. remarked in his Common Room that it was a disgrace to an English University that one of its Doctors should be hanged; but a venerable D.D. interrupted him by saying, "Egad, Sir! it might have been worse; for you must remember, Sir, *he was only a Doctor in Civil Law!*" In setting his face against such absurd but at that time very real distinctions, Ouseley inaugurated a new phase in the life of English music, for which musicians, and the country generally, cannot be too grateful.

Henceforward it was no longer to be a discredit to a well-bred and well-educated man to become a *bonâ fide* musician, or to receive fees and a stipend *as such*. The musical profession generally did not at all endorse Ouseley's appointment as Professor to the University of Oxford, which took place in 1855, he being then just thirty years old, and having been in Deacon's orders nearly six years; he was, it was said, a *mere amateur*, though no doubt to some extent gifted and accomplished. This antipathy of the musical profession, forty years ago, to the entrance of "fine gentlemen" into its ranks is lightly and delicately handled by Mr. Joyce; but it was very widespread, and doubtless was one reason why Ouseley did not receive that encouragement in the musical world which might very likely have drawn out his powers and have urged him to make greater efforts and aim at a higher standard as a composer. Some twenty years ago a well-known musician, since deceased, used in his weaker moments to boast that he was the only *gentleman* in the profession; in saying this he had not the least intention of casting a slur on Ouseley's escutcheon, he merely ignored him as being a "rank outsider." But let it be freely acknowledged that to Ouseley, though placed in the exceedingly difficult position of being in one sense a professional musician, while at the same time he was a good country parson and Cathedral dignitary, we largely owe the improved intellectual and social position of musicians. He felt that some test of general education would be necessary if musical graduates were to be duly respected in their own Universities, and he followed Dublin and Cambridge in the imposition of a literary examination, either Responsions, or Higher Locals, or School Delegates'. The choice thus given to candidates did not altogether turn out beneficially; it was found that by a little dexterity candidates could reach the musical examinations without a knowledge of any language but English; therefore for the last few years a special *preliminary examination for students in music* in any two of five given languages has been made compulsory with the best results. There has been no symptom of a falling off in the class of candidates, as prophesied by some of our newspapers; quite the reverse; and Ouseley's example of taking a *lower* degree after a *higher* has become remarkably common: not a year passes without several men being presented for their Mus. Bac. degree attired in the gown and hood of M.A. This is the more remarkable if it be remembered that for several years the late and the present Professor in Oxford were the *only* living graduates in arts *and* music, by examination. Perhaps the upward social tendency of the musical profession has now reached its proper limit; it would, perhaps, be an ideal state of things "if every gentleman were a musician and every musician a gentleman"; but we hope there is no truth in the story that a fashionable conductor lately expressed a doubt whether he ought to conduct the "Sinfonia Eroica," on the ground that Beethoven was not a gentleman! There need be no fear on this point, for wherever genius or talent is found it will always be assisted and helped up into its proper social sphere; not, perhaps, because society duly views a man of genius as a Prince among minds, but because society is exceedingly selfish, and is always ready to reward liberally and treat kindly any sort of animal which conduces to its pleasure.

The abilities and, perhaps, too, the physical strength of Ouseley were much taxed by his two-fold existence. Whilst doing his best for his University as a musician, he was pouring out liberally his private means on behalf of the college and church which he was building and founding. He had selected a most picturesque site, and on it he raised one of the most beautiful churches (for its size) to be found in England; nor is the college itself less remarkable for the elegance of its architecture. After his death, when his friends were subscribing and raising funds to add to the slender endowment he was only able to bestow on it, the question was often asked—What is the good of St. Michael's College? The very wording of this question witnesses to the utilitarianism of our age. We do not at all wish it to be thought that in our opinion the college is of no use; we do sincerely sympathise with its founder in his desire to raise "a thing of beauty" as an offering to God, not for the admiration of men, and to gather within its walls efficient musicians to carry on a daily full choral service, not for the pleasure of a large congregation (the church was often empty), but as offering and devoting his and their special gifts to God's glory. Yet it cannot be denied that it was a fatal mistake of Bishop Wilberforce to discourage Ouseley from building his church and college near Oxford (p. 83), where its influence would have been more widespread, and where unquestionably it would have received liberal pecuniary support. The Bishop's action is the more unaccountable and inconsistent if it is true that he was afraid, or unwilling, to have in his diocese an ex-curate of St. Barnabas, Pimlico.

The present isolated block of buildings near Tenbury gives a visitor the impression of a sort of cross between a monastery and a music school. This is, no doubt, exactly what Ouseley intended St. Michael's to be. He more than once said that he did not want it to be a large popular boys' school. On the other hand, its remote position cannot have a good effect on the musical education of the chorister-boys within its walls. They are too far off from any great centre of art-energy; where can they hear Beethoven's, Schubert's, or Schumann's symphonies? or the finest operas? or the choicest chamber music? Gibbons, Blow, Purcell, Wise, Boyce, Hayes, and others may be very satisfactory in their way; but a constant, almost daily reiteration of such composers' music cannot tend to expand young musical faculties.

Sir Frederick Ouseley devoted all he possessed in lands and money to the service of the Church of England, but the Church seemed to be very reluctant to bestow any one of its pecuniarily valuable offices on *him;* it was not till he had reached the age of sixty-one that he received an appointment with a stipend—namely, a Canonry in Hereford Cathedral; but as he had practically to rebuild the house attached to his office, it is doubtful whether he profited by it at all. Two years after this first substantial recognition of his worth and generosity he died suddenly of heart disease; he had suffered from it for several years.

The story of his last days and hours is told by his biographer with a touching simplicity; and here we wish we could bring our review to a close, for all that Mr. Joyce has said of Ouseley is so true and so well said that it needed no addition. But two chapters are appended on Ouseley "as a musician," from the pen of the gifted and amiable organist of Hereford Cathedral, himself an old St. Michael's chorister. He describes with truth the unsatisfactory condition of church music in Ouseley's earlier days, but we confess to being considerably puzzled by the statement that "the older music created by the English mind at its sanest moment was purely ideal." Perhaps Tye, Tallis, Bird, and Gibbons are alluded to; but is the English mind less sane than it was in their time? And is their music "purely ideal"? What is purely ideal music? And is not Mr. Sinclair allowing his affection and enthusiasm for his late friend to run away with his better judgment when he writes: "He was always a master of form, deeply learned in all the various modes adopted by the great composers." Ouseley was always regular in his periods and phrases, but as far as we remember he only turned out about half-a-dozen movements in binary form, and the book which he published on "Form" certainly does not testify to any "deep learning" on the subject. In speaking of Ouseley's Services and Anthems, Mr. Sinclair says: "Many are of a most elaborate nature, containing magnificent instances of contrapuntal writing which are only to be compared with the finest examples of the Madrigalian period"; this is rather a high-flown panegyric! The volume of Services and Anthems he published when twenty-eight years of age (1853) is full of blunders in harmony and faults in counterpoint of the most elementary kind. In later years he certainly improved greatly, a comparison of the 1853 volume with his contributions to the "Collection"—the first volume of which was published eight years later (1861), and the second five years later still (1866)—shows the change in the character of his technique to be very marked. But even then some of his best anthems are over-weighted with a ponderous fugue generally built on a well-worn if not commonplace subject. "No man had a higher ideal in music for the church than he had," says Mr. Sinclair, and he adds farther on that Ouseley "sought a style which should at once be lofty, devotional, passionless, and ethereal." No doubt "magnificent specimens of contrapuntal writing," and of fugal writing too, may be "lofty and passionless"; but is a stretto by inversion, or an answer by augmentation,

or double counterpoint at the tenth, so very "devotional and ethereal"? We are seriously afraid that if we had to choose between a daily use of Ouseley's "ideal" music and what Mr. Sinclair terms "the flimsy church music of to-day," we should unhesitatingly pledge our allegiance to the "flimsy music of to-day" as exemplified by Garrett, Stanford, C. H. Lloyd, Martin, Gadsby, Prout, and others. Sullivan has become a confirmed writer of comic operas, but have there ever been two anthems more "devotional and ethereal" than "I will mention the lovingkindness of the Lord" and "Who is like unto Thee"? We evidently do not place before us the same ideal as Mr. Sinclair, so we will say no more: Ouseley's fame will not be enhanced by his too enthusiastic criticisms. But Mr. Sinclair is himself doing a good work; he is the right man in the right place at Hereford Cathedral; for, notwithstanding his admiration for his late friend, he welcomes new contributions to Church music, and they receive from the choir he directs, and from his masterly accompaniments on the organ, a rendering which is at once as "devotional and ethereal" as could be desired by those intimate friends of Ouseley to whom this admirable and well-written biography recalls vividly and affectingly the figure, manner, and very talk of one whose life was a model of simplicity, generosity, and self-devotion.

FROM MY STUDY.

The card, with autograph inscription, now reproduced, was addressed by Madame Christine Nilsson to a critic who had written approvingly of her representation of the character mentioned I scarcely need state that the Swedish artist's *Marguerite* was, at one time, the most refined and, generally, the most successful in her repertory. It sadly deteriorated during the later part of her career.

The second reproduction is of interest just now because the original shows the handwriting of Clara Schumann. Madame Schumann sometimes played selections from the Sonatas of Scarlatti at the Popular Concerts, and it was her custom to indicate her choice by quoting the opening bar, or bars, of each for the benefit of the programme annotator.

On further examination of the MSS. kindly presented to me by Miss Sabilla Novello, I find that, at one time, her distinguished father intended writing a biography of Mozart, and took active steps to carry out his purpose, which, however, he ultimately abandoned. While moving in the matter, Vincent Novello naturally sought to obtain materials from Attwood, the great master's pupil; but his request for information met with an unsatisfactory reply. Like the knife-grinder, Attwood had no story to tell. Here is a copy of his letter, written at "Norwood, Surrey," and dated May 19, 1828:

"My dear Sir: I shall be most happy to give you all the information in my power, but doubt much my ability to answer your expectations on so interesting a subject. It is now forty-two years since I took my farewell of my much revered master, and, not having calculated upon writing his life, I confess I cannot (at least immediately) recall to my mind the particulars you require. When the hurry of the season is over, I hope to have the pleasure of meeting you, when, probably, more may be elicited than I can at present anticipate. Wishing you every success in your meritorious undertaking, I remain, my dear Sir, Yours very truly, Thos. Attwood."

On the same subject, Novello communicated with Thomas Adams, and received the following response, headed "Camberwell, November 6" (year omitted):

"My dear Sir: I know not what satisfactory apology can be offered for my tardiness in replying to your very gratifying letter. Negligence I cannot plead; for, like many more persons, I have daily remembered what ought to be done, though I have omitted to perform it. May I hope that this candid avowal of my fault will induce you to overlook it, and to believe that, though my acknowledgement of the elegant compliment you have paid me in the dedication is much too late, I have still duly appreciated your politeness.

"Accept my congratulations on your having entered on a task at once so useful and so delightful as that of drawing up a complete biography of Mozart. Its utility will be felt by every musical student who aspires to excellence. The splendid example will awaken his enthusiasm, and call forth all his powers. Its delight will be experienced by yourself. I can readily imagine the ardour with which you will engage in your work, and the pleasure you will experience in tracing every circumstance connected with the pursuits and habits of him who has been as justly as beautifully designated 'The Shakespeare of music.'

"Though it is not very probable that I can produce any addition to such very extensive sources of information as you already possess, I will not, believe me, neglect your request. It would give me abundant pleasure to be instrumental in bringing before the public any fresh information, however trivial, on a subject so dear to every true musician.

"My admiration of Mozart and Haydn is unbounded. When satiated with the productions of other writers, I can always turn to their pages with the same delight as if they were perfectly new to me. There is a freshness about their compositions which we vainly seek elsewhere, and which arises from their most astonishing fertility of imagination. They were certainly the two most variously gifted musicians the world ever saw. But I must not

trust myself on a subject where I am such an enthusiast. If I once set heartily about the work of eulogy, I shall not know when to leave off, which my paper now lets me know it is high time to do. Believe me, my dear Sir, your much obliged, Thomas Adams."

I now reproduce two letters akin in subject to those preceding. But it should first be pointed out, on the authority of Mrs. Cowden Clarke's interesting "Life and Labours of Vincent Novello," that, in 1829, Mr. and Mrs. Novello paid a visit to Salzburg, where Mozart's sister, Madame Sonnenberg, was then living "in poor health and poorer means." A subscription had been made in London for this lady's relief, and it was for the purpose of handing to her the amount collected that the Novellos went to the picturesque city. Only a few months after the discharge of this pious mission, news reached London that Madame Sonnenberg had passed quietly away. The following is a translation of a letter in which Madame Nissen, Mozart's widow, communicated the sad information to Mr. S. A. Stumpff, a friend of hers resident in London. The translation was made by Mr. Stumpff himself, and sent to Vincent Novello with a foot-note as below: "With S. A. Stumpff's most respectful compliments to Mr. and Mrs. Novello, and hopes they will excuse the above attempt, which was done under much interruption and in the greatest hurry. December 2, 1829. Great Portland Street."

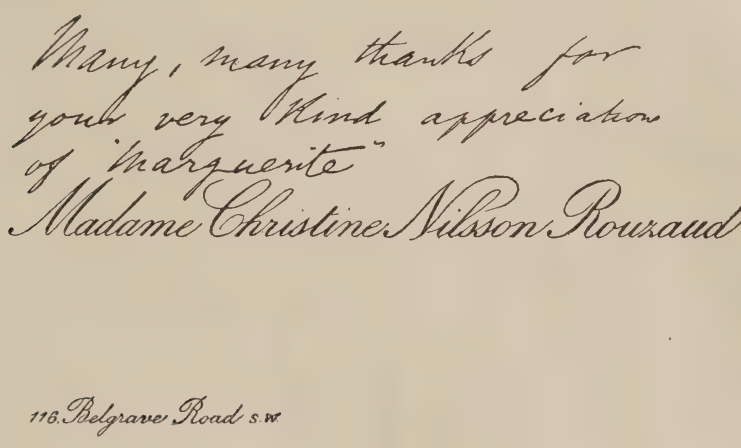
Madame Nissen's letter is dated Salzburg, October 31, 1829:

"Most esteemed Sir: This day, the 31st October, being the Name-Day (Saint's-Day) of my never-to-be-forgotten Mozart, my dear sister-in-law, and only sister of Mozart, has been buried. I cannot sufficiently express how much I have been affected by the last charge I received from her, only two days before her death, who, with so much feeling of gratitude, desired me to inform you, my dear friend, of her deliverance from all her cares and troubles as soon as possible, and to express to you her most sincere thanks for the generous present you sent her through her friend, Mr. Novello. She likewise expressed herself thus: 'Oh, if I could but perform it myself, and tell my noble friend, Stumpff, that his generosity had saved me from the necessity of contracting debts, and enabled me to die in peace! Pray beg likewise of him that he will thank all those gentlemen who, at his instigation, have kindly contributed to such an act of benevolence.' Such were her last words, which I write down with a heart full of emotions and with tears in my eyes. I beg you will impart the melancholy intelligence to Mr. Novello and his worthy lady.

"And now a few words concerning my humble self. Your valued friend, Mr. Novello, and his amiable lady, for whom I entertain great affection, promised me during their stay here, *more than once*, to dispose in London, at the subscription price, of the 300 or 400 copies of the 'Life of Mozart,'* which lie with me without a prospect of sale; and that they would write about this business as soon as they should return to London, as well as about the lithographic prints which I offer to them at cost price, in order to get back my outlay. If I succeed in this, I shall be relieved; if not, Von Nissen (my late husband) and myself will have laboured in vain for Mozart's son these several years with anxious care and expense.

"Will you give my best respects to Mr. Novello, and consult with him as to what can be done under the above-stated circumstances?

"Your friend, Mr. Novello, likewise led me to entertain hopes that if I were to go to London myself and there perform some of Mozart's works he thought he could answer for £2,000. Are you, my worthy friend, also of that opinion? I confess that I am much inclined to believe it after



* The reference is, of course, to Madame Nissen's biography of her first husband.

what I have heard Mr. Novello say about the enthusiasm of the English for Mozart's genius. I beg to add, dear Sir, that the two Motets in my possession, which I spoke about to Mr. N., might be performed at my benefit concert in London, and might afterwards be published by subscription with the assistance of my friends. Farewell, and honour me soon with an answer, which I ardently expect. Pray give my best respects to Mr. Attwood, &c.—Constancia Nissen, late widow of Mozart."

Some correspondence appears to have passed between Vincent Novello and the bargaining widow prior to the date of the foregoing epistle. So much appears from the rough draft of a letter, addressed (in French) to Madame Nissen, under date February, 1830. I give an English translation:—

"My dear Madame: As you have had the goodness to promise me a letter containing particulars of Mozart's autographs, the Biography, &c., I have long been expecting to receive it according to your cordial intention. I assure you, Madame, that I was very jealous when I found that you had communicated with my friend, Mr. Stumpff, instead of myself; but as that good friend has told me all you said to him in your charming letter, I must needs be satisfied for the present, and hope that when next you write to London it will be my turn.

"As soon as I heard of the afflicting loss you had sustained by the death of Madame Sonnenberg, I made arrangements with certain professors for some mark of my regard for the memory of that most estimable lady, and caused the famous 'Requiem' of her illustrious brother to be performed. I know not whether this has been done in Vienna and Salzburg, &c., but I trust that the 'Requiem' will be given in all the great towns of Europe (and especially in those of Germany) by way of respectful homage to the memory of the much loved sister of the greatest musical genius that ever lived.

"I have not forgotten my promise to speak to the publishers here regarding your 'Life of Mozart,' but they think that the work, being in German, would not sell, since that language is so little cultivated in England. With regard to the letters and autographs, one of the publishers tells me that he would be pleased to buy a part of your collection, that he would give a guinea for each, and that, if the speculation turned out well, he would be tempted to take the remainder at the same rate.



"It is hardly needful to assure you, my dear Madame, that, if I were rich, I would purchase the entire collection for my own library, and, after my death, leave these precious documents to the British Museum, to be preserved with the veneration they merit. But, unhappily, it is out of my power to give myself such great happiness, and there only remains for me to communicate the result of my endeavours and inform you precisely what has been offered for these interesting manuscripts.

"As soon as your reply to the publisher's offer reaches me, be sure that I will do all that you desire for the promotion of your best interests. Your son (I ought rather to say my dear friend Amadeus, since he allows me to call him by a name so flattering for me) has also promised to send me the list and the price of the manuscripts written by his father's hand which he desires to sell. I have not yet had the pleasure of receiving his letter from Poland, but, if he will have the goodness to write me, I am ready to do all in my power to further his wishes. Perhaps you will tell him so from me when you have occasion to write, and ask that, when he sends me a letter, he will not enclose it in an envelope; the English post office being very particular and discourteous on that point. I shall be much obliged, Madame, if you will take the same precaution when you write to London.

"I have a higher idea of English musical taste and enthusiasm for Mozart than my friend, Mr. Stumpff; but as he fears that you would not be received by the English in a manner accordant with your unquestionable claims—or, perhaps, that you would not be recompensed for the fatigue, risk, and cost of so long a journey, I am afraid to encourage you to come and give concerts, with your son, in London, according to the plan we discussed together; for if, by chance, the result should not equal your wishes, I could never pardon myself for having given you bad advice.

"But should you not come to England, I am not without hope of seeing you at Salzburg, which is, in my opinion, the paradise of Germany. Never shall I forget the three happy days I spent with the widow and son of my idol, Mozart, and I trust to find some occasion for another short visit to 'liebe Deutschland,' and once more to enjoy your delightful society.

"Madame Novello continues in the enjoyment of excellent health, and joins me in the most cordial feeling for you and your estimable son, Amadeus. Impatiently awaiting the favour of a reply, believe me ever your much obliged and sincere and cordial friend, Vincenzo Novello."

The foregoing letters scarcely need comment, but it may be added that I have no information as to the further course of the correspondence.

From John Hackett's "Select and Remarkable Epitaphs" (1757), I take the following examples, as applying to music or musicians.

In York Minster:

Musicus et Logicus Wynal hic jacet ecce Johannes;
Organa namque loqui feceret ille quasi.

Hackett puts this into English clumsily:

Musician and Logician eke,
Wynal Lo! John lies here;
Who made the organs for to speak
Just e'en as if it were.

The following epitaph on "S. P.* a Child of Queen Elizabeth's Chapel," is attributed to Ben Jonson:

Weep with me, all you that read
This little Story,
And know for whom a Tear you shed,
Death's self is sorry.
'Twas a Child that did so thrive
In Age and Feature,
As Heav'n and Nature seemed to strive
Which own'd the Creature.
Yeeres he number'd scarce thirteen,
When Fates turn'd cruel.
Yet three full Zodiack's had he been
The Stage's Jewel.
And did act, what now we moane,
Old Men so duely,
As, sooth, the Parcæ thought him one,
He plaid so truly.
So, by Error, to his Fate
They all consented;
But viewing him since, alas, too late,
They have repented.
And have sought to give new Birthe,
In Bathes to steep him;
But, being so much too good for Earth,
Heav'n vows to keep him.

In York Minster is, or was, the subjoined inscription:

Here lyeth John Thorne, Musitian, most perfect in Art,
In Logyks Lore, who did excel all men who did set apart;
Whose Life and Conversation did all Men's Love alure,
And now doth reigne above the Skyes in Joys most firm and sure.
Who dyed 7 Decemb., A.D. 1573.

In Norwich Cathedral:

Here William Inglott, Organist, doth rest,
Whose Art in Music this Cathedral blest;
For Descant most, for Voluntary all,
He passed on Organ, Song, and Virginall.
He left this life at Age of Sixty-seven,
And now 'mongst Angels all sings St. in Heaven.
His Fame flies far, his Name shall never die,
See, Art and Age here crown his Memorie.
Non digitis, Inglotti, tuis terrestria tangis,
Tangis nunc digitis Organa celsa poli.
Anno Dom. 1621.

X.

NEW LIGHTS UPON OLD TUNES.

No. VI.

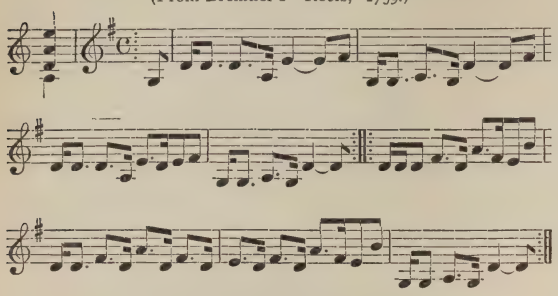
"Auld Lang Syne."

The authorship of the tune "Auld Lang Syne" has been frequently discussed, but too often from a patriotic rather than from an unbiassed point of view; Scotsmen to a man claiming it as purely Scottish, and Tynesiders as obstinately contending that Shield was its composer. To put the facts succinctly: The earliest likeness to the melody occurs in Playford's "Apollo's Banquet," under the title "Duke of Bucclugh's Tune"; but I must confess that the likeness by no means justifies the plea that it is the original of the air. In 1759 Robert Bremner published in his "Scots Reels

* Hackett suggests that "S. P." was most likely Sal. Pavy, who had a part in "Cynthia's Revels" and the "Poetaster."

and Country Dances," ob. 4°, at page 41, the following :*

"THE MILLER'S WEDDING—STRATHSPEY."
(From Bremner's "Reels," 1759.)



There are two other strains very similar in character and melody.

In the early part of 1780 this Strathspey again appeared in Alexander McGlashan's "Collection of Strathspey Reels" (Edin., ob. folio, see page 5). Here its name is changed to "The Miller's Daughter"; and again, in 1780, under the old title, "The Miller's Wedding," we find it in Angus Cummings's "Collection of Strathspeys and old Highland Reels" (Edin., 1780, ob. folio). It is in both editions of this work, the first bearing the printed date 1780. These three sets of the tune are virtually the same, and they bear *some* resemblance to the modern "Auld Lang Syne," for this latter is really a Strathspey vocalised, with something of the "snap" taken away. Both the Strathspeys and it are like "Comin' thro' the rye."

The opera "Rosina" was acted at Covent Garden in 1783, and at the end of the overture (presumably by W. Shield) is the passage quoted in last January's Musical Times. This, perhaps, more nearly has a likeness to our modern air; but it may be questioned whether Shield, who wanted to produce a Scotch bagpipe effect, did not put down from memory some air which he had heard or seen. "Rosina" did not pretend to be entirely original in its music, for the bulk of the tunes are old melodies, and acknowledged as such. There is, therefore, no reason why Shield should not do in the overture what he did in the body of the opera.

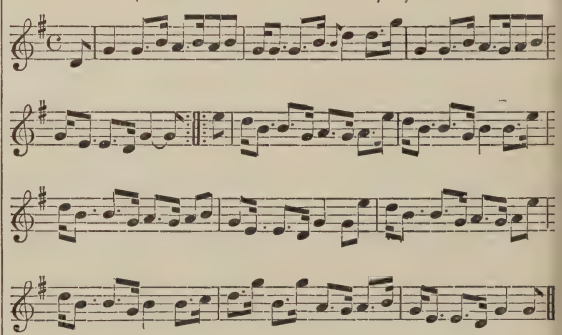
Indeed, as the theory, set up by writers who claim Shield as author of the air, rests entirely on the fact that there is a passage in the overture which much resembles "Auld Lang Syne," it would have been better had they more carefully analysed the rest of the piece; for besides the one in question, the overture contains three distinct airs with their several variations. The first is, apparently, the German folk-melody "Frühlingsempfindung," another terminates with the closing phrase of "Maggie Lauder," and the third seems to be the final air from the body of the opera, there entitled in the old copies "French Tune." I found all my statements on the original copies of the opera, for in this matter the modern editions are unreliable.

The old air most nearly like "Auld Lang Syne" is "O can ye labour lea, young man," and this was printed in Vol. IV. of Johnson's "Museum," the preface of which is dated August 13, 1792.

In reference to this song there is a note said to be written by Robert Burns (who, it is stated elsewhere, made additions to the song), in Cromek's "Select Scottish Songs," Vol. II., 1810, p. 40, which informs us that the song was popular in Nithsdale and Galloway. If this is correct it augurs well for the age of the tune, for it is highly improbable that a traditional song should be sung by the peasantry of this part of Scotland to a fragment of an opera fashionable only in England, and that fragment only from an overture.

And now allow me to direct attention to a rather earlier tune resembling "Auld Lang Syne."

"ROGER'S FAREWELL."
(From Aird's "Third Selection," 1788.



I think this is independent proof that a vocal version of the Strathspey was common in Scotland pretty nearly contemporary with "Rosina."

James Aird's "Selection of Scotch, English, and Foreign Airs," from which the above is taken, is a set of six small volumes for the flute or violin, published in Glasgow at different dates. In the "Glen collection of Scottish dance music" the third book is proved, from an advertisement, to have been issued in 1788, and I am indebted to this work for fixing the date of McGlashan's Collection, 1780. Bremner's date, 1759, is found by advertisement in the *Scots Magazine*, to be seen in the original magazine, and quoted by Chappell. The Strathspey is in the sixth number. In other matters I have not taken second-hand evidence, as the works from which I have quoted are in my own library.

Of the words of "Roger's Farewell" I know nothing; if they could be turned up, possibly some more light might be shed on the subject.

* It may be as well to draw attention to the fact that the lower notes, set down as G and A, must be played A and B. Scotch and other early fiddlers were, in certain cases, accustomed, for facility of playing, to tune their G string to A, putting the tuning at the head of the notation of the melody, which, as regards the notes on this string, were falsely put down. The tune we are dealing with is set properly in McGlashan's "Reels." It is generally imagined that Paganini was one of the earliest violinists who adopted the system; but the old Scotch Reel books abound with examples, and an instance occurs in the "Dancing Master," Vol. II., 1719.

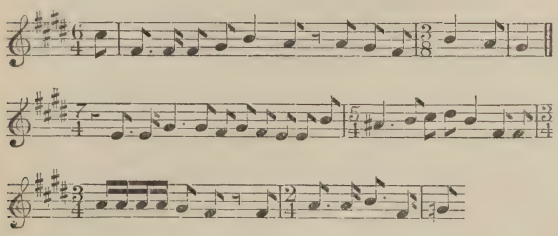
With regard to the words of "Auld Lang Syne," Robert Burns sent them to George Thomson, who was issuing a collection of Scottish songs, with the statement that they had never been in print or in manuscript, and that he had taken them down from the singing of an old man. The question of Burns's authorship has not been, probably will never be, definitely settled. Whatever share Burns had in the writing of the words, he intended them to be used with the old tune, and it was not until after his death we find the song and the air we now know united. This was in George Thomson's folio Collection, Vol. II., 1801, p. 68, with the remark: "From an old MS. in the editor's possession—air, 'Auld Lang Syne.'"

Regarding the old air for "Auld Lang Syne," it is as "For old lang *gine*, my joe," in the first and second editions of H. Playford's "Original Scotch Tunes," 1700 and 1701; also in "Musick for Allan Ramsay's collection of Scots Songs," *circa* 1725; in both editions of W. Thomson's "Orpheus Caledonius," 1725 and 1733, and in other places. It has recently appeared with excellent harmonies by Miss L. E. Broadwood, under the title "In Loyalty," with a selection from the old words which first appeared in James Watson's "Choice Collection of Comic and Serious Scots Poems, both Ancient and Modern, by several hands," originally printed at Edinburgh in 1706, though later editions are found.

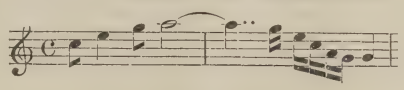
THE appointment of Mr. William Hayman Cummings as third Principal of the Guildhall School of Music seems to have given general satisfaction, and there are good reasons for this sentiment. Mr. Cummings has long and faithfully served his art in many of its most important departments. In common with so very many musicians who have attained eminence in their profession, he commenced his musical career as a choirboy, and at St. Paul's Cathedral, when Hawes was master of the choristers. Mr. F. G. Edwards, in his "History of the 'Elijah,'" recently published by Messrs. Novello, relates that at the first performance of the revised version of the oratorio by the Sacred Harmonic Society at Exeter Hall, April 16, 1847, "Mr. W. H. Cummings, then a chorister at the Temple Church, sang alto in the chorus. . . . He and some other boys were asked to help, as the alto part lay rather high for the men's voices. Master Cummings, as he was then, sat in the front row of the altos, and his enthusiastic singing attracted the notice of Mendelssohn, who asked the Temple chorister his name, which he wrote on one of his (Mendelssohn's) visiting cards and gave to the youthful singer." The earnestness which thus attracted such memorable notice may be regarded as the secret of the young singer's subsequent success. His voice changed to that of a tenor of sympathetic quality, which, combined with his innate musical temperament and excellent training, quickly secured for him a prominent position on the concert platform and at provincial Festivals. At Birmingham, in 1864, he took the place of Mario, and sang at sight that artist's part in Sullivan's "Kenilworth," with a success that elicited a noteworthy testimonial from the composer. From St. Paul's Cathedral he went to the Temple, where he studied the organ under Dr. Hopkins, subsequently being appointed organist at Waltham Abbey, where he remained until admitted to the choir of Westminster Abbey. At this period he was an active member of several glee and madrigal societies, for which he composed a goodly number of excellently written part-songs, glees, and madrigals. Mr. Cummings's connection with the Royal Academy of Music began in 1879, and the manner in which he has discharged the duties of Professor and Director on the Committee of Management at this Institution would alone justify his appointment to the Guildhall School. The ability with which Mr. Cummings has served the Sacred Harmonic Society, the Philharmonic Society, the Royal Society of Musicians, the Incorporated Society of Musicians, the Musical Association, and other bodies connected with his art, are as well known as his "Rudiments of Music," "Life of Purcell," the useful "Biographical Dictionary of Musicians," and his contributions to "Grove's" great dictionary. Mr. Cummings is, moreover, a happy and fluent speaker, and his election in 1884 as Fellow of the Society of Antiquaries testifies to his intimate knowledge of the history of music. It would indeed be difficult to find a man who has had more varied experience, or been more successful in so many particulars, and this rare combination of qualifications is the best possible assurance that the teaching staff and pupils of the Guildhall School will have a discreet and sympathetic Principal.

SIR G. GROVE, in his recently published work, "Beethoven and his Nine Symphonies," refers to the unusual length of the "Eroica"; the public, the critics, and even the composer himself seem to have felt that the average length of a Symphony had been exceeded. The laws of evolution will account for the increase in the average length of movements, and, indeed, of works; by differentiation, subject-matter had been expanded, and this alone led to more extended developments. Still the "Eroica" *was* exceptionally long. To trace the growth of movements from the early days of instrumental music would prove interesting, and anyone undertaking such a study might find his labours lightened by consulting an article entitled "Remarks on the distinctive Character and essential Qualities of good Musick," signed "Oxoniensis," which appeared in *The Gentleman's Magazine* of 1818 (Vol. LXXXVIII., Pt. i., p. 414, and Pt. ii., pp. 30 and 587). The writer is utterly dissatisfied "with the general style of our modern instrumental music." He seeks in vain for melody, "the happy bond of union which combines several parts, making them conspire to the eventual production of a beautifully consistent whole." But our critic complains chiefly of the inordinate length of movements as compared with those of the old classic masters. It was not, however, the "Eroica" which had specially excited his wrath. The reader, he says, "has only to glance over the first and second Grand Symphonies of Beethoven, and he will therein find *nine* several movements average ('horresco referens') no fewer than 319 bars." To us, in these latter days, the figure does not appear excessive; but "Oxoniensis" was comparing it with the average number of bars in the Concertos of Corelli, Geminiani, and Handel: they, the great masters of the past, were content with sixty-six. Whether "Oxoniensis" lived to hear and to count the bars in the "Choral" we know not; if so, he certainly would have expressed his feelings in language other than the mild Virgilian exclamation quoted above.

The habitual concert-goer can hardly have failed to notice during the last ten years a remarkable development which has taken place in the matter of what we call *time* in music. For obvious reasons a solo performer has always taken more liberties with the time of his (or her) music than a member of an *ensemble* group. We all know how Mendelssohn used to rave against the prolonged high notes and tasteless *rallentandos* of his vocalists, but in spite of all protests this abuse has increased and increased until now a vocalist or violinist who paid any regard at all to the relative duration of notes would be considered to possess neither taste nor expression. What is gained by scrambling through the quick notes and doubling the length of the long ones in Mendelssohn's Violin Concerto, or by singing the recitatives in "Softly sighs" thus :—



instead of as written, will always be a mystery to a musician, or person of sense, but it makes only too obvious the fact that a solo performer is often neither the one nor the other. The abuse in question has now invaded pianoforte playing, and instead of being satisfied with that elasticity in the sub-divisions of a bar which was Chopin's and Paganini's idea of *rubato*, the pianist of to-day is getting as unfeeling in his time as the vocalist. Will not the tasteless habit presently either render concerted music impossible or else invade this province also? Already the accompaniment of a Concerto is a feat which keeps the conductor's heart in his mouth; shall we not eventually get to performing, say, Beethoven's C minor Symphony like a Hungarian Czardas, or the "Leonora" Overture after this fashion—



On the 21st of this month there will be celebrated the hundredth anniversary of the death of the world's most popular song-writer, one of Britain's most remarkable men of genius, Scotland's patron Saint in the hierarchy of literature. Robert Burns was not, as the world considers it, a fortunate man; he was born a peasant and he died at the early age of thirty-seven, a liquor gauger in the Scottish Customs. He was not fortunate in one sense—but favoured above all mortals in another. Fletcher of Saltoun said, "he believed if a man were permitted to make all the ballads, he need not care who should make the laws of a nation," and in this sense, as Carlyle has put it, "we know not where to find one worthy of being second" to Robert Burns. The words of Shakespeare himself do not echo in more hearts to-day than do those of the simple Scotch peasant.

Rank is but the guinea's stamp,
The man's the gowd for a' that,

sang the poet, and was a man compact of the purest gold of genius. And how rich the legacy he left us! Who can estimate, for probate or any other purpose, the value of that noble bequest? Which of us is not to be found among the legatees? As the poet of "The Cotter's Saturday Night," "Tam O'Shanter," and many other pieces, Burns has a place among our familiars; but as a song-writer, with "Auld lang syne." "A man's a man for a' that," "John Anderson, my Jo," "Ye banks and braes," "To Mary in Heaven," and dozens of others, he is welcomed into every home where English is spoken throughout the world. Song after song he wrote to old Scottish tunes, until the airs are now really known to us but by means of the words to which he wedded them. As a song-writer Burns had no competitor when he died, on July 21, 1796, and in the hundred years that have since passed there has not arisen a singer who may even be compared with him. To name his songs is unnecessary, they are verily "familiar in our mouths as household words"; technically they are in point of quality comparable but to some of the lyrical outbursts of Elizabethan poets and one or two of their immediate successors. The songs of Burns, indeed, to revert to Carlyle's masterly essay, "do not *affect* to be set to music; but they actually and in themselves are music." Numerous centennial celebrations are to take place, and many a "nicht wi' Burns" will be spent this month wherever there is spoken the language which he so greatly enriched.

The first performance in England of Schumann's Pianoforte Concerto has been attributed to the Rev. J. R. Lunn, at a Concert of the Cambridge University Musical Society, April 1, 1862; and also to Fräulein Marie Wieck, Madame Schumann's half-sister, at the Crystal Palace in 1864. As a matter of fact, the Concerto was played by the composer's wife—*most* probably for the first time in this country—at the New Philharmonic Concert of May 14, 1856, during her first visit to England. This beautiful and favourite work of Schumann's was anything but appreciated by some of the critics of the day. One of the best known said: "We cannot fancy the Concerto adopted by any other performers in London." Another, that it "bristles throughout with the conceits and eccentricities which belong so disagreeably to the new school now struggling for existence in Germany, and of which Wagner and Schumann are the principal upholders and illustrators. It would be impossible to admire such oddities of thought and expression"; and the Concerto was "a mere mechanical manufacture, disfigured by caprices of detail." The leading musical critic called it a "laboured and ambitious work," in which "many of the *bravura* passages are, indeed, utterly extravagant," and, in regard to its first performance, spoke of "the praiseworthy efforts of the gifted lady [Madame Schumann] to make her husband's curious rhapsody pass for music." The same hand may be traced in the record of a Musical Union Concert in 1856, at which Madame Schumann played, and which concluded thus: "The rooms were densely crowded by a well-perfumed audience." Whatever may have been the perfumery propensities of the audiences of those days, it is certain that some of the critics had not a very keen scent for novelties containing such inherent and lasting beauties as Schumann's noble Pianoforte Concerto.

In the old churchyard at Bonn, where nearly forty years ago the mortal remains of her gifted husband were interred, those of Clara Schumann were laid at rest on Whitsunday, May 24. Although only those specially invited had been admitted within the precincts of the *friedhof*, the number of those who attended the ceremony was very large, including many notabilities in the German artistic world, and amongst these some specially associated with the

artistic career of the deceased lady: Johannes Brahms, Julius Stockhausen, Bernhard Scholz, Dr. Wüllner, and others. Many also—need it be said?—were the wreaths and other floral offerings sent by friends from far and near to introduce an element of brightness in a melancholy function, which here, at least, was not out of place. The ceremony was of the simplest, as befitted the occasion. In the small chapel, where the remains had been placed, a chorale was sung *a capella*, whereupon the officiating minister, Dr. Sell, professor of theology at the Bonn University, in a short address not unworthy of the occasion, specially dwelt upon the harmonious blending in the personality of the departed of the attributes of a great character and of a great artist; qualities which had, in a special degree, fitted her to be the helpmeet of a man and an artist like Schumann. At the conclusion of the address a procession was formed to the grave's side, and, amidst the solemn strains of a second chorale, the remains were gently lowered out of sight, and another inscription had to be added to the beautiful monument which long since the lovers of his music have caused to be erected over the grave of Robert Schumann.

According to the Greek philosopher, nothing on earth is sweeter than variety, and, within legitimate limits, no one can cavil at the application of this principle to the framing of a miscellaneous programme. Of late years recitations and dramatic duologues have become quite a familiar feature at afternoon Concerts, and we have even witnessed a skirt dance, sandwiched between two strictly musical numbers, performed on the platform of Steinway Hall. To the list of these alternatives there now remains to be added a wholly novel form of entertainment recently introduced with (so we are assured) great success at a metropolitan musical gathering—the blowing of smoke-rings. So far as we can gather, only one performer gave proof of his skill at the entertainment in question, but it is obvious that the beauty of the performance might be greatly enhanced by concerted action. A Smoke-Ring Quartet may be confidently expected ere long to enter into rivalry with the numerous vocal and instrumental quadrilaterals already in existence. Meantime it should be noticed that whistling is no longer in vogue. The reign of the *siffleuse—belle* or otherwise—has terminated for the time being. And the banjo has been somewhat ousted from its pride of place in select circles by the mandoline. It is really high time that some new and perfectly unnecessary instrument emerged above the fashionable horizon.

With reference to the article "The Baton in England," which appeared in our last issue, we have received a letter from Mr. A. T. Maling, of the "New English Dictionary" staff, which should receive the careful attention of our readers. Mr. Maling heads his communication, "Musical Contributors to the English Dictionary Wanted," and then proceeds:

> The writer of the interesting article in your last number, under the first of the above headings, concludes by observing that the "New English Dictionary's" earliest quotation for this sense of "Baton" is dated as late as 1867, and infers that the editor has not had many musical helpers. It is unfortunately the case that, in spite of all efforts, we have been unable in many instances to obtain the earliest occurrences of words connected with technical subjects—that of music among them. The fact does not do much credit to those acquainted with the literature of such subjects, who could have supplied the needed information if they would, by going through standard works and extracting quotations for the technical words. For the quotations, which form the staple of the Dictionary, we depend almost entirely on voluntary help of this kind. If any readers of The Musical Times should feel disposed to do their part in thus making the Dictionary as complete and accurate as possible in regard to musical terms, we should be very glad if they would undertake to do this. Will any such reader please communicate with Dr. Murray, Oxford, who will be pleased to furnish the needful instructions? I may point out that though the first quotation for this sense of baton is dated 1867, the next (from Grove's "Dictionary of Music") expressly mentions the date 1820 as probably the earliest when the baton was used in England.

Last month we referred to Dr. Callcott's oratorio of "Elijah." The Callcott collection of MSS. in the British Museum—which the Trustees purchased from the late Wm. Hutchings Callcott in 1867—consists of sixty volumes, of which thirty-six contain the materials collected by Dr. Callcott for a "Musical Dictionary," which, however, was never published. Amongst the musical MSS. are the composer's autographs of his well-known glees "Ye mariners of England" and "The Red Cross Knight," and the song "Friend of the brave." One of the commonplace books contains the account of "A Musical Graduates' Society," a *resumé* of which appeared in our issue of December, 1892.

In an oblong folio volume, similar to the "Elijah" score, is found the "Ode to Fancy," Callcott's exercise for his degree of Bachelor of Music at Oxford, and also an "Ode to the Humane Society." At the end of the book is a "Sinfonia in F," scored for strings, oboes, and horns, composed by Callcott when he was nineteen. A memorandum in the composer's writing states, "Boyce, basso," which must refer to Dr. Boyce's son, a double-bass player, and "Callcott, corno." If this should be Callcott himself—and there seems no reason to doubt it—the horn must be added to the clarinet and oboe as one of the instruments he could play. The Sinfonia was first performed at the "General Post Office, Lombard Street," where the chief office was then located, October 5, 1785. Concerts at the General Post Office would seem very strange to us now; but they were not unknown there long before Callcott's time. The ever-gossiping Pepys records in his "Diary," under date October 5, 1664: "Thence to the Musique-meeting at the Post Office, where I was once before." Perhaps one of the officials at the General Post Office, who is interested in music, could furnish us with some information in regard to these "musique-meetings" and concerts of the long ago.

Those who have been fancying recently that they have discovered chords "not down in the harmony books," might be reminded with advantage that a certain French theorist named Anatole Loquin published recently a work entitled "Harmony simplified," which consists chiefly of an exhaustive catalogue of what he calls "harmonic effects," these being all the possible combinations—harmonious or otherwise—of the twelve notes of the scale taken two, three, four—up to twelve together. M. Loquin is not content with this formidable list of 562 chords, but he also gives a complete list of nearly 6,000 harmonic successions—one dare not say resolutions—thus including not only every progression which has ever been or ever will be used by musicians, but many which could not find a place in music until human ears develop that cover to shut out external noises which biologists tell us we are slowly evolving. It is somewhat curious, too, at this time of day, to find theorists getting excited over the difference

between G sharp and A flat, when for nearly a whole century equal temperament has reigned supreme in the minds of composers.

The English Education Department has recently issued the report for 1895 on music in Training Colleges in England and Wales sent in by the Inspectors, Sir John Stainer and Mr. McNaught. The report, on the whole, is highly satisfactory. The enthusiasm and interest of many of the teachers is fully recognised. There are under Government inspection fifty-eight Colleges in England and Wales, in which some 2,800 students are trained to become schoolmasters and school-mistresses. They remain two years under instruction. Only the second year students are individually examined by the music inspectors. Owing to a change made in the time for ending the educational year, a shortened syllabus was offered, but Sir John Stainer reports:

That in a large number of cases the teachers of music declined to take advantage of the reduced requirements, and made special efforts to bring their students up to the normal standard of excellence in class as well as in individual work. Such zealous teachers will probably reap their reward in having preserved unbroken the musical traditions of their particular colleges; for it must not be forgotten that a high ideal of work, coupled with a corporate pride in past successes, form as powerful an incentive to musical study as to any other portion of a college training.

In the detailed reports there is much commendation, but occasional weaknesses are shown in six-eight time, hesitation in answering ear-tests, and uncertainty in the minor key sight-tests are remarked. The Isleworth students are praised for their performance of Mee's "Horatius," the Edge Hill (Liverpool) students for their singing of "King René's Daughter," the Gray's Inn Road students for "a charming rendering" of Tours's "Titania," the Warrington students for creditable performance of "The May Queen," the Whitelands students for an excellent rendering of Cowen's "Village Scenes," and the Newcastle students for their performance of "The Rose Maiden." The highest average marks in the examination were gained by Swansea (98·) and Oxford (96·). There can be no doubt that the work now done in Training Colleges exercises a considerable direct and indirect influence upon the progress of music in the country. The report is given in full in the *School Music Review* for July.

FACTS, RUMOURS, AND REMARKS.

A cutting from what appears to be a journalistic organ of the music halls has come to hand with a revelation of the inanity which seems to find favour among the patrons of these establishments. I read, for example, that a certain young lady appeared in a song with the following refrain:

Oh, Sally! you're the apple of my eye,
Oh, Sally! don't you be so shy,
Your ankle's so much neater
Than your mistress's, you know;
Sally answered, "Yes, sir,
The coachman told me so."

Being encored, this "artiste" follows on with a reply to Miss Lloyd's "Johnny Jones"—

Wouldn't you like to know,
Wouldn't you like to know,
I could tell you straight away,
But Johnny Jones is not a jay;
All through you I got in such a row,
So I don't tell little girls
All I know now.

Surely such concoctions sound the deepest depths of human silliness! What sort of people can they be who pay to hear them?

From the same paper I learn about the Gotham Comedy Quartet. Says the journal: "These four have well-trained voices, and in tonic sol-fa language of Messrs. Novello, viz.: S.T.A.B." An interpretation is invited, and also a guess at the meaning of the sentence following: "These four gentlemen, in grotesque costumes, first introduce a melody, 'Out upon the Spree,' introducing harmonies of the highest order, and the way the different melodies, for which not only the arranger must be highly commended, but also the exponents." Such writing as this may be the dire result of over-much acquaintance with music hall ditties, and we must pity rather than blame the unfortunate scribe.

The terrible word "rendition" does not so often appear in musical criticisms as was once the case, but we are now threatened with a successor even more frightful—"rendency." I see this in a Kentish paper with justifiable alarm, for an out-and-out bad example is much more likely to do mischief than a mild one. Such assaults upon the Queen's English should be punished as treasonable.

The Rev. Edward Curling, of Downham, Clitheroe, has been sampling Wagnerian libretti and does not like them. So much have they disgusted him, in fact, that he lifts up a warning voice in the *Church Times*, imploring music-loving clergy and laymen to touch not the unclean thing. Of the "Walküre" he remarks, "The principal scene is, I dare to say it, the most infamous ever put upon any stage in heathen or in Christian times. It consists of a glorification of incest, mingled with adultery, and the betrayal of the commonest rites of hospitality. *Siegmund* is running off with his host's wife. Before they go, he discovers that she is his sister. He is nothing daunted, but together they chant the edifying refrain, 'Sister and bride; bride and sister,' to a charming bit of melody, which only the more emphasises the situation, in that it occurs after some fifty pages of (to me) dreary and hysterical recitative. Yet the papers review the performance as though it were a respectable one, and Royalty, including our young Princesses, calmly goes to witness what, to the pagan mind of Sophocles, was an intolerable sin and shame, even if committed, as in "Œdipus Tyrannus," unknowingly." Mr. Curling might have added that Wagner deliberately adopted the conscious incest, and ignored the Scandinavian version of the legend, which represents the connection as taking place unwittingly. Special pleaders on the opposite side will, of course, assure Mr. Curling that Wagner's characters are mythical beings having nothing to do with the ethics of humanity. In that case they have nothing to tell humanity. An audience should be found for them as "far removed" as themselves.

Truth, usually so well informed, made a strange mistake with regard to the recent procedure of the Dean of Lincoln in changing, for festival purposes, certain passages of the hymn "Stabat Mater dolorosa," so as to bring them into harmony with the tenets of the English church. "Such proceedings," remarked the all-observant journal, "imply that the performance of a piece of sacred music is a religious function." To this the committee answered in a Lincolnshire paper: "Exactly so. . . . The oratorio festivals in our Cathedral have, from the first, been intended to be 'religious functions.' It would be very wrong that any performance of sacred music in a sacred building should have any other character. It was the earnest wish of Dean Butler,

at whose instance these festivals were first established here, that they should be looked on in the light of solemn religious services." That being the case, it is manifest that the mediæval hymn could not be used in its original form without offence against Church doctrine. Whether the "Stabat Mater" should have been placed in the programme at all is another question—one which, on my own part, I answer in the negative. There are plenty of sacred works available as they stand, and no adequate excuse for meddling with a masterpiece of religious poetry is possible. "Hands off."

In connection with the recent performance of Mendelssohn's Violin Concerto by the Philharmonic Society, I received some interesting notes from Mr. Edwards, author of the "History of 'Elijah.'" A reproduction here will certainly be acceptable:

"The first performance of Mendelssohn's Violin Concerto in England took place on December 23, 1845, at the Western Institution, 47, Leicester Square, in the room which is now the well-known sale-room of Messrs. Puttick and Simpson, and which was formerly the studio of Sir Joshua Reynolds. The performer was a Herr Kreutzer, 'Director of Music to the Grand Duke of Baden,' and the occasion was a musical lecture on 'Mendelssohn'—one of 'Evenings with the great composers'—given by the veteran, Mr. Henry J. Lincoln, formerly musical critic of the *Daily News*, who played the pianoforte accompaniment to the concerto. Mr. Lincoln remembers that an old gentleman, seated in the front row of the audience, persistently marked the rhythm of the last movement with his umbrella.

"The first performance of the Concerto in England, *with orchestra*, was at the Philharmonic Concert, Hanover Square Rooms, June 29 (printed '27th' in the programme), 1846, the 'Elijah' year, when the work was played by Sivori—'little, good-tempered, intelligent Camillo Sivori.' In this connection it may be interesting to quote from a letter (hitherto unpublished) written by William Bartholomew, the English translator of 'Elijah,' to Mendelssohn, dated 'July 9, 1846':—'Sivori played your splendid Violin Concerto very well indeed, and I assure you it was generally and highly admired. . . . I ought, in justice to Mr. Anderson [conductor of the Queen's private band] to inform you that he had a band rehearsal at the Palace [Buckingham Palace] *expressly* for Sivori to try your Concerto—Sivori, having only played it with the pianoforte, being fearful it might not be effective. I heard it then, and all present were charmed with it.'"

According to a letter in the *Isle of Wight Observer*, there is an old gentlemen still living who remarks to his friends: "If I want a thoroughly reliable opinion on the subject of music, I always get a copy of The Musical Times and read it all the other way round, and then I *know* I am right." Poor old gentleman! He must be very old indeed.

I am indebted to a correspondent for the following interesting note:—

The *Law Times* of May 23 in a reprint of an address by the Editor, Mr. F. O. Crump, Q.C., delivered at a Shakesperean night of "Our Club," entitled "A Lawyer's after-dinner study of Hamlet," which is by no means devoid of humour, contains a droll musical blunder. The learned lecturer, after drawing various excellent legal parallels, proceeds to say: "Then again it is curious that he should not call a flute-player a flute-player. Wedded to legal matters, he salutes the musicians as the Recorders—small local judges with £40 a year," alluding to the famous illustration taken from the flute in Act iii., scene 2. The *Law Times* is, for a legal paper, a good deal addicted to humour, even unintentionally, as in Mr. E. A. Jelf's articles "Where to find your Law"; but it appears to be actually the fact that the lecturer overlooked the stage direction, "Enter one with a recorder," forgot the reference by Shakespeare in the "Midsummer Night's Dream," and also overlooked the fact that this wind instrument actually existed and had a celebrated history.

It was reported, some time ago, that Verdi intended to establish a "House of Rest" for aged and decayed musicians and librettists. The first step towards that benevolent end has now been taken. I read that Verdi has just deposited a sum representing roughly in English money £16,000 towards the first cost of the institution, and has promised three times that amount for its completion and endowment. It is understood, moreover, that, after the death of Mrs. Verdi, should she survive her husband, a large portion of the residue of his estate will benefit the foundation. Happy Verdi to have won the means of doing good in the ways of art; happier still in having the disposition to benefit his less fortunate comrades for all time.

I have just read that Mr. E. C. Phelps, the American composer, has become deranged. It is reported of him that he startled a friend, one day, by declaring himself commissioned from heaven to compose only for celestial choirs. He spoke of visions also, through which instructions were given to take up music where Wagner left off. It is curious that, having said this, the poor gentleman asked for a loan of money. Mr. Phelps' speedy restoration must be desired by us all.

Mr. Paderewski has placed 10,000 dollars in the hands of trustees, who are directed to invest the sum and apply its interest to the encouragement of American composition through a series of triennial prizes—viz., 500 dollars for the best orchestral work in symphonic form, 300 dollars for the best piece written for a solo instrument and orchestra, and 200 dollars for the best example of chamber music. This is the result of a "desire to extend a friendly hand toward my American fellow-musicians." Excellent.

It is interesting to note that "recalls" on the operatic stage have defenders on their merits. Here is, for example, the advocacy of Sigmond Lautenberg:

I am for recalls, and I have my reasons. Beyond doubt it is offensive to a finely organised, æsthetic soul to see a hero and heroine, after a scene of violent passion, appear a minute or two later to receive the public applause and bow their thanks repeatedly; but, on the other hand, applause born from the feeling of the moment is so inspiriting to the artist, so effective on the whole "go" of the piece, that neither player nor actor would like to miss it.

Much might be said in continuation of this argument, and I, for one, do not see why we should be so anxious about realism in connection with a form of art which, in its very nature, is ideal.

Joseph Bennett.

On the 3rd ult., at the Royal Archæological Institute, a paper was read on "The Fitzwilliam (commonly known as Queen Elizabeth's) Virginal Book," by Mr. J. A. Fuller Maitland, who, after describing the volume and pointing out the historical importance of its contents, played a number of examples by Byrd, Morley, Peter Phillips, Giles Farnaby, and others, upon the fine sixteenth century virginal belonging to Mr. Dolmetsch, lent for the occasion.

ROYAL OPERA, COVENT GARDEN.

By far the most important event of the present opera season during the past month was the production of "The Meistersinger," on May 30. "The Meistersinger" has been heard pretty often of recent years at Covent Garden, with strong casts, including such singers as M. Jean de Reszké, M. Lassalle, and Madame Albani. But the cast of May 30 was not only the strongest yet associated with Wagner's work on the English boards; it included (for the first time in London) the *Hans Sachs* of M. Edouard de Reszké, an assumption of such merit as almost to merge the function of critic in that of the eulogist. M. Edouard de Reszké has appeared in this part in New York, where, strange to say, the attitude of the *cognoscenti* was by no means entirely laudatory. It was said of his impersonation that it was lacking in the "true German spirit." Of course it is hard for anyone not a Teuton to pronounce what the true German spirit is; but if a superb voice, an admirable vocal method whether in dialogue, declamation, or *cantilena*, a happy mixture of dignity and *bonhomie*, a fine presence, and a sense of humour fail to meet the exigencies of the situation, all we can say is that we find no great difficulty in reconciling ourselves to the absence of this mysterious factor. Certain it is, beyond cavil, that the music allotted to *Hans Sachs* has never been sung anywhere as it was sung by M. Edouard de Reszké. The only serious criticism that we have to offer is that he was "made up" to look rather too young for the part. The new *Hans Sachs* was unquestionably the great feature of this really memorable performance, but in no single instance did the representatives of the principal parts fall below a high standard of excellence. Exception may be taken to M. Jean de Reszké's phrasing of certain passages, but with all deductions he is a wonderfully engaging, gallant, and romantic *Walther*. Madame Eames was an exceedingly picturesque *Eva*, and sang with remarkable elegance and purity of style; if she could only conquer her frigidity as an actress, there would be little scope for fault-finding in her impersonation of the part. The *Magdalena* of Mdlle. Bauermeister is quite one of the very best *rôles* in her extensive repertory. M. Plançon's splendid voice and dignified bearing enabled him to give due prominence to *Pogner*. M. Bonnard, though not very happy in his make-up, was thoroughly efficient as *David*, and last, but not least, Mr. Bispham resumed his exceedingly clever impersonation of *Beckmesser*. At times we confess that he seemed inclined to overact the comedy of the part; at others he hardly brought out *Beckmesser's* bitter pedantry. But it was an undeniably effective piece of work, while nothing could have been better than the mordant incisiveness of Mr. Bispham's singing. In the matter of *tempi*, Signor Mancinelli occasionally discarded the Bayreuth traditions, but acquitted himself in the main with zeal and ability. The orchestra evidently enjoyed themselves, and the chorus sang very creditably. On the first night some of the accompaniments were too loud, but at subsequent performances a marked improvement in this respect was noticeable.

Though Flotow's "Marta" was dwarfed by juxtaposition to "The Meistersinger," the performance given on the night of the 2nd ult. was not only exceedingly meritorious, but fairly enjoyable. Flotow's genial little work has long lost its former vogue, and will soon possess a merely archæological interest. But so long as first-rate singers are anxious to appear in a work associated with the triumphs of some of the greatest artists of forty years and more agone, so long will "Marta" be accorded the honour of a casual revival. The last time it was done at Covent Garden, a few years back, Madame Mravina, a Polish singer, took the title *rôle*. On this occasion Miss Marie Engle, who hails from Chicago, was the heroine, and acquitted herself with much success. Miss Engle's vocal resources are extremely slender, so far as volume of voice is concerned. But the delicacy and purity of her singing, the extreme neatness of her execution of florid passages, and, above all, the charm and refinement of her acting, largely atone for these shortcomings, and her delivery of "The last rose of summer" was so thoroughly artistic and free from exaggeration that it received the compliment of not being encored. Madame Mantelli, who is as versatile as she is efficient, was an excellent *Nancy;* Signor Cremonini a pleasant *Lionello*, winning an encore for "M' appari tutt' amor"; Signor Pini-Corsi once more proved himself to be an excellent low comedian as *Tristan;* and M. Edouard de Reszké gave a wonderful display of his command of the *bravura* style in the song in praise of beer. Such a union of flexibility and strength is indeed rare in a bass singer. But it is whispered that M. Edouard de Reszké sometimes amuses his friends by singing "Una voce poco fa" with an agility almost equal to that of Madame Patti herself. The charming chain of quartets which culminated in the "Spinning-Wheel" Quartet were given with admirable precision, though the balance would have been better if M. Edouard de Reszké had sung behind the scenes. It was not that he shouted—as a matter of fact, he never "let out" his voice at all; but that the *timbre* of it was so far fuller and more sonorous than that of his colleagues.

In Verdi's "Traviata," which was given on the evening of the 8th ult., Madame Albani appeared as *Violetta*. Her performance, it is needless to say, was marked by her wonted skill in the management of her voice, as well as by that emotional fervour which is never absent from her acting. Signor Ancona sang admirably as *Germont* and Signor de Lucia did what in him lay to mitigate the essential mawkishness of *Alfredo*. The performance seemed to give pleasure to the "old guard" of Covent Garden *habitués*, but its reception cannot exactly be described as enthusiastic.

Of very different quality from "La Traviata" is Verdi's brilliantly romantic "Aïda," which was given on the evening of the 10th ult., with a cast of remarkable strength, so far as the male artists were concerned. Signor Alvarez sang with great force and even brilliancy as *Radames*, acting with a robust vigour welcome in a tenor, while it would have been difficult to improve on the *Ramfis* of M. Plançon or the *Amonasro* of Signor Ancona. Signor Arimondi, an excellent actor and very fair singer, made a dignified King. Madame Adini, an actress of experience and intelligence, was a massive *Aïda*, and sang with energy and spirit; but the quality of her voice and the method of its production leave a good deal to be desired in charm of tone and steadiness of emission. Madame Mantelli was an extremely conscientious and meritorious *Amneris*, but she also is lacking in the magic quality of charm. The opera was exceedingly well mounted and the chorus sang with more than usual precision. It was a pity, however, that M. Alvarez could not sing his part in Italian like all the other artists. Opera is an artificial enough product of itself, without extra incongruities of this sort.

The performance of "Die Walküre" in French on the evening of Saturday, the 13th ult., though not lacking in interesting features, could not be pronounced a success. In "Tannhäuser" the adoption of the French text makes far less difference, perhaps because of the pageantry and brilliancy of many of the scenes. But in "Die Walküre" it produces results that are often finicking and sometimes ridiculous. The genius of the French tongue is not attuned to the atmosphere of a Saga. Apart from this, the cast was by no means altogether satisfactory. Madame Mantelli, a most admirably conscientious and earnest artist, has neither the peculiar physique nor the quality of voice demanded by the arduous *rôle* of *Brünnhilde;* M. Castelmary, a most hard-working "utility" artist, was quite out of his element as *Hunding;* and Mdlle. Lola Beeth, the *Sieglinde* of the cast, appeals far more successfully to the eye than to the ear. She sings, it is true, with taste, but her voice is weak in the lower register, has little carrying power unless she sings *forte*, and is impaired by a good deal of *tremolo*. Still it is only right to say that her efforts were most cordially appreciated by the audience, and that, judged by the verdict of applause, her *début* was most successful. The feature of the performance, however, was undoubtedly the fine singing and powerful acting of M. Alvarez, whom we are inclined to think the most impressive and picturesque *Siegmund* yet seen on the London stage. M. Albers sang with taste as *Wotan*, but that *rôle* demands a voice of heavier metal and a histrionic method of greater breadth. Mdlle. Brazzi was efficient as *Fricka;* the *ensemble* of the Valkyries was decidedly above the average; and the absurd magic lantern

slides were happily conspicuous by their absence. Signor Mancinelli conducted with vigour and ability, and the orchestra played excellently.

Madame Melba was the bright particular star of the week beginning the 15th ult. On Thursday, the 18th, she made her *entrée* in "Roméo et Juliette," the cast including the MM. de Reszké, M. Plançon, M. Albers, and M. Bonnard. A finer all-round performance has probably never been heard at Covent Garden. Madame Melba returns, as she left us, the most perfect soprano singer on the operatic boards; her voice is as fresh and her method as pure as ever, and the evening was one succession of triumphs for her and her associates. M. Jean de Reszké's voice sounded a little worn in the early part of the evening, but he was superb in the duel scene and the whole of the last two acts. Of his brother Edouard and M. Plançon, it is enough to say that they maintained their reputations as the two finest bass singers on the lyric stage. Mdlle. Bauermeister and Miss Hudleston lent useful aid as the Nurse and the page *Stefano*. Signor Mancinelli conducted, and the orchestra were in clover.

On Saturday, the 20th ult., Donizetti's "Lucia di Lammermoor" served to illustrate Madame Melba's extraordinary accomplishments as a *bravura* singer. When *Lucia* goes mad, in robes of white accordion pleating, to the pyrotechnic accompaniment of the flute—an admittedly hopeless form of insanity—Madame Melba simply defies criticism. The audience were stirred to unwonted frenzy, and were not appeased until the *prima donna* had repeated her wonderful performance, in which, let us hasten to add, she was splendidly backed up by Mr. Frederic Griffith, the brilliant young Welsh flautist. For the rest, it may suffice to say that excellent representatives of *Edgardo*, *Enrico*, and *Raimondo* were forthcoming in Signori Cremonini, Ancona, and Arimondi, that the sestet was encored, and that Signor Bevignani conducted.

RICHTER CONCERTS.

The *répertoire* of these Concerts has been enriched by four works during the past month. At the second Concert, given on the 1st ult., Richard Strauss's Humoresque, "Till Eulenspiegel's Merry Pranks," and Dvorák's "New World" Symphony were heard in London, for the first time, under Dr. Richter's direction. Both were magnificently played, of course, but the frivolities of the Humoresque naturally elicited the great conductor's sympathies far less than the poetic charm of the Symphony, and Strauss's work was therefore played less "madly" than at the Crystal Palace. It gained a little—a very little—in dignity, but still failed to satisfy the careful listener as to its reason for existence. To use so noble an orchestra for the performance of such buffoonery is like engaging a Phelps or an Irving to play clown in a pantomime. Dvorák's beautiful Symphony, which the oftener one hears the more one likes, received an absolutely ideal rendering. The wonderful "atmosphere" of the slow movement, in particular, has never before been so marvellously preserved; and to this result the player of the important part for Corno Inglese (Mr. Davies) contributed not a little. The two remaining numbers of the programme were the noble and beautiful "Tragic" Overture of Brahms (Op. 81) and the tolerably familiar selection for orchestra from Wagner's "Ring." Brahms, Dvorák, Strauss, and Wagner—a Catholic programme indeed!

The third (and this year unfortunately the last) Concert, which took place on the 8th ult., began with Tschaïkowsky's Overture to "Romeo and Juliet," which had not been heard in England since its first performance here at the Crystal Palace in November, 1876, five years after its publication in Berlin. The composer was not satisfied with his work as first written, and prepared a second version; but owing to the non-arrival of the complete parts of the latter Dr. Richter was compelled to perform the earlier version. We agree with the composer in his dissatisfaction with this work—it is diffuse, inordinately long, and by no means easy to connect with the drama on which it is supposed to be based. The Tschaïkowsky whom we have learnt to admire during the past decade, through three magnificent Symphonies and other noble and beautiful works, is to be discerned in this Overture only by certain outward characteristics which are probably less individual than national. Following the Russian master's work came the Good Friday music from "Parsifal"; Dvorák's Overture, entitled "Otello," now played at a Richter Concert for the first time; the familiar Prelude and Closing Scene from "Tristan und Isolde," the "Walkürenritt," and Beethoven's noble C minor Symphony. The large audience manifested much enthusiasm throughout the evening, and at the close of the Concert Dr. Richter received a well-deserved ovation.

PHILHARMONIC SOCIETY.

The sixth Concert, which took place on the 3rd ult., began with Sir A. C. Mackenzie's "Twelfth Night" Overture (Op. 40). This work, which was written in 1888, and first produced at the Richter Concerts in that year, was spoken of at the time by an excellent critic as being "an admirable reflex of the delightful freshness, delicate grace and meaning of Shakespeare's comedy, abounding, moreover, in addition to consummate mastership, in original and captivating instrumental effects"; an opinion with which all who heard the Overture at the Concert now under notice must surely have agreed. The remaining purely orchestral works were Beethoven's "Eroica" Symphony and Saint-Saëns's Symphonic Poem "Le Rouet d'Omphale." That gifted young artist, Mark Hambourg, gave an extraordinarily brilliant and powerful rendering of Rubinstein's difficult Concerto in D minor. The technique and *verve* displayed were, for so youthful an executant, quite remarkable. Vocal pieces were contributed by the Sisters Ravogli. Mdlle. Giulia Ravogli sang "Connais tu le pays," from Thomas's "Mignon" (in Italian, however), and, in response to an encore, her *cheval de bataille*, "Chè Faro"; and her sister was heard in Cherubini's beautiful "Ave Maria," which the programme oddly enough described as being from the composer's opera "Medea"! If the "printer's boy" was the culprit he may be congratulated on the perpetration of a quite exceptionally successful example of "Incongruity as a fine art."

The seventh Concert, on the 17th ult., brought the eighty-fourth season to a close. Its programme consisted of a string of masterpieces—*i.e.*, Mr. MacCunn's Overture "Ship o' the Fiend" (given for the first time at the Philharmonic Concerts), Mendelssohn's Violin Concerto, Berlioz's beautiful song "La Captive," Beethoven's C minor Concerto for pianoforte, and the colossal C major Symphony of Schubert. The solo part in Mendelssohn's work was played by the youthful and talented violinist, Mr. Louis Pecskai, with much skill and taste, but scarcely sufficient "authority" for a Concert of such calibre. Mr. Reisenauer's playing in Beethoven's work was far too modern. There is a wide gulf between the styles of Beethoven (early middle period) and Chopin or Liszt, which, however obvious, was certainly ignored by the pianist on this occasion. The exponent of "La Captive" was Mdlle. Landi, an artist who touches nothing without adorning it, and whose admirable singing was supported by an equally perfect rendering by the orchestra of the rich and delicate accompaniment. A refined and spirited performance of the Symphony was given, at the close of which Sir Alexander Mackenzie was recalled. This Concert, like former ones given by the Society, was far too long—it lasted from eight till past eleven—and was made longer by the pianist, who, at the close of Beethoven's Concerto, was weak enough to accept an encore.

MOTTL CONCERT.

The third and last Mottl Concert, given at Queen's Hall, on the 11th ult., consisted of the "Schmiedelieder" and closing scene from "Siegfried" and the Prelude and closing scene from "Die Götterdämmerung." As this and the previous Concert were announced as "intended not as ordinary Concerts, but as a preparation for the ensuing Bayreuth Festival," it is unnecessary to point out that these excerpts are quite unsuited to the concert-room. Otherwise we should have to show that, as music, their full beauty and significance can be realised only when costume, scenery, and gesture (the last especially) are as evident to

the eye as voices and orchestra are to the ear. This, as every tyro knows, is the essence of Wagner's art. But his music is often so beautiful, so satisfying, that many are content to enjoy it for itself alone. Their weakness may be condoned, but it must not be encouraged. The characters represented were distributed as follows:—*Brünnhilde*, Fräulein Doxart; *Siegfried*, Herr Emil Gerhäuser; *Mime*, Herr Bussart; and the three *Norns*, Mesdames Mottl, Gelber, and Agnes Janson.

WESTMINSTER ORCHESTRAL SOCIETY.

THE concluding Concert of the eleventh season of the Westminster Orchestral Society, which took place on the 3rd ult., at the Westminster Town Hall, acquired distinction by the first performance of a Symphony in C minor by Mr. Barclay Jones, the director of music at the Brompton Oratory. Mr. Jones had previously attracted favourable notice as a composer by an Overture in C minor, produced at the Crystal Palace Saturday Concerts on October 22, 1892, but the Symphony in question is far in advance of that work. It consists of an impressive Introduction, which leads into an *Allegro vivace*, remarkable for loftiness of conception, sustained vigour, and powerful expression of deep sentiment. This is followed by an *Adagio* built upon impressive themes, which are skilfully treated and effectively contrasted by an episode towards the close of passionate character. The Minuet is lighter in spirit and forms an agreeable relief after the seriousness of the preceding matter. In the *Finale* a return is made to the style of the first movement, to which, however, it is inferior as a whole, but it contains many most effective passages, and shows the composer's remarkable power of writing effective *crescendos* and working up powerful climaxes. The Symphony was enthusiastically received, and should be heard again at an early date. Another novelty of the evening was a graceful and expressive "Aubade" in A for violin and orchestra, by Mr. Arthur Gilbertson, the solo part of which was effectively rendered by Mr. W. A. Easton. The rest of the programme comprised the first movement from Thomas Wingham's Serenade in E flat, Mendelssohn's second Concerto in D minor (Op. 40), the pianoforte part of which was played with taste and brilliancy by Madame Amina Goodwin, and an excellent selection of songs, which were well interpreted by Miss Curnow and Mr. Bantock Pierpoint. With the exception of the Symphony, which was conducted by its composer, the Concert was under the direction of Mr. Stewart Macpherson, who led his estimable forces with his usual skill.

PIANOFORTE RECITALS.

MR. ERNEST HUTCHESON gave a Pianoforte Recital on the 10th ult., at the Steinway Hall, when he proved himself an executant of great ability. He has yet to acquire the subtleties of touch upon which the charm of pianoforte playing so largely depend, but his interpretations of Schumann's Fantasia in C (Op. 17), and Mr. Eugene d'Albert's arrangement of Bach's well known Prelude and Fugue in D, were characterised by artistic qualities which promise to secure for this young musician an esteemed position in the future.

If it cannot be said that Mr. Fritz Masbach, who gave a Recital, on the 1st ult., at St. James's Hall, may take rank among the foremost artists of his time, he is a sound and conscientious player, as was proved at his Orchestral Concert three weeks earlier. The programme of his Recital was formed chiefly of familiar compositions, including Mozart's Fantasia in C minor, Beethoven's Sonata in A flat (Op. 26), with the Funeral March, Schumann's "Faschingsschwank aus Wien," and pieces by Chopin, Grieg, Godard, and Liszt.

Mr. Eugene d'Albert's fourth Recital took place on the 2nd ult., the programme commencing with Beethoven's Sonatas in E (Op. 109) and A flat (Op. 110), both of which were admirably rendered. Brahms's difficult Variations on a theme by Handel (Op. 24) and Liszt's extraordinary Sonata in B minor served still further to display Mr. d'Albert's command of his instrument. Then came pieces by Chopin, in which he was not quite so successful—that is to say, in bringing out the poetic feeling in the Polish composer's music.

Mr. Albert Lockwood, who we believe is American by birth, gave a Recital in St. James's Hall, on the 14th ult., and showed himself an able and vigorous if not a great player. There were too many arrangements, or rather disarrangements, in his programme; but he showed fine technique and intelligence in Beethoven's Sonata in F minor (Op. 57) and pieces by Bach and Brahms. There was a fairly good attendance, considering that Mr. Lockwood was a stranger in our midst.

On the 10th ult. a Recital was given by Mr. Slivinski in the Queen's Hall. It commenced with Beethoven's Sonata (Op. 110), this being followed by a creditable, if not brilliant, performance of Schumann's Carnaval. The artist also played several of Chopin's compositions, including the Sonata in B flat minor (Op. 35), with the Funeral March, which was taken a little too fast. There were also pieces by Mendelssohn, Schubert, and Liszt. Mr. Slivinski's playing was marked by soundness and general conscientiousness rather than individuality of style. A second Recital, of equal interest, was given on the 20th ult.

Mr. d'Albert has concluded his series of five Pianoforte Recitals, and has succeeded in rehabilitating himself in the estimation of the English public. The last Recital was given at St. James's Hall, on the 9th ult., commencing with Beethoven's huge Sonata in B flat (Op. 106), of which he gave a truly magnificent rendering, showing phenomenal powers of execution in the extraordinary fugue which concludes the work. He also played with great effect Schumann's Sonata in G minor (Op. 22), two of Scarlatti's Sonatas, and pieces by Weber, Rubinstein, and Liszt. We trust he has been satisfied with the result of his return after many years' absence to what he was pleased to term "The Land of Fogs," but there have been no fogs to trouble him of late.

On Thursday evening, the 18th ult., at the Queen's Hall, a fairly successful Pianoforte Recital was given by Mr. Edgar Hulland. Perhaps the principal piece in the programme was Schumann's "Faschingsschwank aus Wien," of which he gave a good interpretation, especially of the last two movements. There was a Suite for pianoforte and violoncello by a Russian composer named Napravnik, in which Mr. Hulland was joined by Miss Mabel Chaplin. It is a characteristic Slavonic work and was much appreciated, being strongly rhythmical and generally bright and melodious. There were various other pieces in the programme, some of them new, including a pleasing Caprice by Miss Theresa Beney, an equally agreeable Nocturne by Miss Frances Allitsen, and a Romance by Mr. Hulland himself. Miss Mary Forrest was pleasant in songs by Brahms, Meyer Helmund, and Wekerlin.

VIOLIN RECITALS.

THE popularity of the violin continues to increase, and this is not surprising, for the number of first-class executants is now exceptionally large. Many Recitals have been given during the past few weeks, some of them, however, being virtually chamber concerts. The first to be noticed is that of Mr. Jan van Oordt, who, as his name indicates, is of Dutch nationality. He is a sound though by no means striking player, and the puff preliminary could have done him no good. His chief efforts were Paganini's Concerto in D, the accompaniments of which had been arranged for pianoforte by M. César Thomson, Mr. van Oordt's preceptor. It is very difficult but not very interesting as music. Bach's favourite Chaconne, and pieces by Max Bruch, Corelli, and Wieniawski were included in the programme. The artist was much applauded and will probably return to London next season. Miss Regina de Sales sang soprano airs in a very refined and agreeable manner.

Two days later, May 28, Mr. Pecskai, another newcomer, this time from Hungary, appeared for the first time in England at St. James's Hall, and proved himself a performer of commanding ability, his style recalling that of Herr Joachim, than whom no better model could be found. His bright tone and vigorous execution were displayed in several pieces of minor dimensions, though not

of minor difficulty, and to the greatest advantage in Mendelssohn's Concerto, played with the composer's own pianoforte accompaniment.

On the following day Mr. Ysaye gave the first of three performances at the Queen's Hall, this being an orchestral concert. The Belgian violinist, whose talents may be fairly described as phenomenal, had not been with us for a considerable period; but that his powers have not declined was proved by his magnificent interpretation of Beethoven's and Mendelssohn's Concertos, tone and breadth in phrasing being well-nigh faultless. Mr. Robert Newman's Queen's Hall orchestra, under Mr. Randegger, showed what improvement it has made since its formation in Grieg's "Peer Gynt" Suite (No. 1) and two overtures.

It was unfortunate that the other Recitals clashed with those of Mr. Sarasate at St. James's Hall. At the second of Mr. Ysaye's, on the 6th ult., he was associated with his brother, Mr. Théophile Ysaye, who proved himself a competent if not a great pianist in Grieg's Duet-Sonata in G and the accompaniments to Vieuxtemps's Concerto in D minor. Mr. Ysaye, sen., also played Sarasate's "Zigeunerweisen."

The Spanish violinist has dispensed with an orchestra this season, and he has been associated with a pianist named Dr. Otto Neitzel, who, though a neat player, cannot be named in comparison with Madame Bertha Marx, now Madame Goldschmidt. Mr. Sarasate's programme was headed by Bach's Sonata in B minor for violin and clavier (No. 1), of which Philipp Spitta speaks, with perfect justice, in the most eulogistic terms; and this was followed by the Duet-Sonata in A minor (No. 2), a melodious if somewhat unequal work. The rendering of both Sonatas can scarcely be described as perfect, but Mr. Sarasate was fully himself in pieces by Wieniawski and in his own "Peteneras." Of course encores were demanded and readily conceded.

Mr. Sarasate's second Recital, on the 13th ult., commenced with Bach's second Sonata in A for violin and clavier, and this was followed by Goldmark's Suite (Op. 11), which appears to be a favourite with him. It is a bright, showy work, but "made" rather than inspired music. His solos, or rather those which were set down for him, for he had to grant encores, were his own "Zigeunerweisen" and the melodious "Sérénade Andalouse." Dr. Otto Neitzel was again the pianist. He is a good musician, but he was scarcely well advised to essay Schumann's "Carnaval," his reading of which was dull and uninteresting. Two English pianists might be named who would have rendered far more justice to the work.

Again this Recital clashed with the third and last of Mr. Ysaye, which was a great pity, for Saturday afternoon during the summer months is certainly not the most favourable time for giving Concerts. However, the Belgian fiddler secured a good audience, and he was again assisted by his brother, Mr. Théophile Ysaye, the principal pieces in the programme being a well-written and effective Duet-Sonata in A minor by Gabriel Fauré, Saint-Saëns's Concerto in B minor, and Bach's unaccompanied Prelude and Fugue in G minor.

Miss Beatrice Langley gave a successful Recital, on the 10th ult., at St. James's Hall, her playing being marked by good tone and artistic feeling. She was heard in pieces by Bach, Leclair, Wieniawski, and joined Mr. Frederick Dawson in Schubert's melodious Rondeau Brillant in B minor (Op. 70). Her interpretation of Bach's music was characterised by admirable breadth of phrasing and a dignity of expression that indicated thorough sympathy with the old master, and the appropriately lighter style adopted in the rendering of the excerpts from the other composers showed the possession of considerable versatility. Mr. Dawson was praiseworthy in pianoforte solos by Bach, Hubert Parry, and Chopin, and so was Miss Hélène l'Amy in high-class vocal numbers.

Mr. Sarasate concluded his summer season on the 20th ult., when he introduced, in conjunction with Dr. Otto Neitzel, Mr. Saint-Saëns's new Sonata for violin and pianoforte, first played by the composer and Mr. Sarasate at the Salle Pleyel in Paris, on the 2nd ult. It reveals no new phase of its author's genius; but the themes are for the most part agreeable, and the treatment is of course symmetrical and musicianly to the fullest possible degree. The Sonata will doubtless be heard again in the autumn. The programme likewise contained Bach's Sonata in E for violin and clavier (No. 3), and solos both for Mr. Sarasate and Dr. Neitzel, by Saint-Saëns, Chopin, and the Concert-giver.

Another Recital, as it was termed, though it would be more suitably placed under the heading of chamber concert, was given by Messrs. Pecskai, violinist; Mr. Marix Loevensohn, violoncellist; and Mr. Carlo Ducci, pianist, at St. James's Hall, on the 15th ult. The programme included Beethoven's "Kreutzer" Sonata, Mendelssohn's Pianoforte Trio in D, and an uninteresting Violoncello Concerto by August Lindner, which, however, was well played. It is curious that no one seems capable of writing a really fine Concerto for the violoncello. There were solo pieces for the artists, but these do not call for remark.

MAGPIE MADRIGAL SOCIETY'S CONCERT.

THIS amateur Society, which, for the last ten years or so has devoted itself, under the guidance of Mr. Lionel Benson, to the practice and performance of madrigal music, chiefly of the sixteenth and seventeenth centuries, gave a most successful Invitation Concert in St. James's Hall on the evening of the 5th ult. Out of a programme which was rich in Elizabethan, Old Italian, and Netherlandish compositions, one may select for special mention Orlando Lasso's wonderfully fresh and entertaining "O là, che buon Eco" (encored), Wilbye's splendid "When shall my wretched life," Dowland's exquisite "Shall I sue,' Orazio Vecchi's dainty "Leggiadretto Clorino," and Gastoldi's "Al mormorar." Contemporary composers were admirably represented by three of Brahms's beautiful trios for female voices, horns, and harp; by Dr. Hubert Parry's dignified "There rolls the deep" (encored), with its remarkable concluding cadence; and by Mr. Henschel's elaborate and effective part-song "To Music," which was originally composed for this Society. It is enough to say that the efforts of the choir were worthy of the music selected. The tone of the female voices is especially excellent, and the precision of the singers reflects great credit on their conductor. Apart from their unnecessary accentuation of unimportant syllables in German, the Magpies, who sang in four languages, may be congratulated on their linguistic versatility. The soloists were Mrs. Hutchinson, who gave with remarkable distinction of style Mr. Stanford's "Bower of roses"—accompanied by the composer on the pianoforte and Miss Timothy on the harp—and Schubert's exquisitely touching "Gretchen am Spinnrade"; Miss Donkersley, who was loudly and deservedly applauded for her clever playing of Max Bruch's Romance for violin in A minor and two of Stanford's "Irish Fantasies," including the poetic and beautiful Lament; and Mr. Kennerley Rumford, who was encored for his sympathetic singing of two of Dr. Hubert Parry's songs, "Why so pale and wan" and "To Althea." Mr. Bird was, as usual, an impeccable accompanist.

ROYAL COLLEGE OF MUSIC.

PERHAPS the most noteworthy feature of the Concert given on the evening of the 11th ult. was the sympathy and intelligence which marked the performance of the various instrumental numbers in the programme. No amount of technical excellence will make up for the absence of the qualities mentioned, which are indispensable if justice is to be done to the gentle pathos of Arensky's Trio in D minor, the tender serenity of Brahms's Clarinet Sonata in E flat, and the romantic beauty of Schubert's Quintet in C major. Yet, despite certain obvious shortcomings, these works were all interpreted in a manner which entitled the young players to warm commendation. Miss Mary Noverre's sweet and refined, if small, tone was particularly to be admired; and high promise was shown by Miss Marie Motto and Mr. F. Moss. Of the singing it is, unfortunately, not possible to speak so favourably; indeed, Mr. J. McInnes alone seemed to possess such natural gifts as would encourage the hope of real success in his profession. But in this, of course, we may have been deceived.

The Pupils' orchestra was in excellent form at the Concert of the 19th ult. The programme included Beethoven's "Leonora" Overture (No. 1), the Prelude and Liebestod from Wagner's "Tristan," and Dvorák's Symphony "Aus der neuen Welt." The performance of the first-named was a little ragged, but the Wagner excerpt received a really fine interpretation. The glow and passion, the yearning and exultation were all reproduced in a remarkable degree. Professor Stanford's handling of the orchestra, the way in which he led up to and then produced the climaxes, as well as the success with which he made the parts of the complex score stand out, were admirable, and almost worthy of Hans Richter himself. We were pleased to see this piece in the programme and to know that at this Institution it is *not* considered a part of the master's duty to "warn the pupils of an acquaintance with the productions of the Bayreuth school and its revolutionary tendencies," as the worthy Principal of the Berlin Hochschule does. Any student intending to become a professional orchestral player would fare badly indeed if he left his *alma mater* without having become acquainted with the difficulties (as well as the beauties) of the greatest writer for the orchestra since Beethoven. Dvorák's Symphony went with immense spirit. It was an exhilarating performance of a merry, rollicking work. The lovely slow movement suffered somewhat through the faulty intonation of the wind instruments. The Choral Class sang Schumann's "Gipsy Life" to an orchestral accompaniment, and Mr. Emlyn Davies's fine voice did full justice to Spohr's "To thoughts of war" ("Jessonda"). Miss Otie Chew, a clever young violinist hailing from the Antipodes, distinguished herself greatly by a performance of Saint-Saëns's Introduction and Rondo Capriccioso—at once correct, spirited, and what the Germans call "temperamentvoll."

ROYAL ACADEMY OF MUSIC.

The students of the Royal Academy of Music introduced at their Chamber Concert, at St. James's Hall, on the 18th ult., four compositions by members of their own body. Percy Hilder Miles (Macfarren scholar) must be credited with clever workmanship in three movements from a Trio in C minor for pianoforte, violin, and violoncello (played by Mr. Claud F. Pollard, Mr. P. H. Miles, and Miss May Mukle), but it was placed too far down in the long programme to receive the close attention deserved. Mr. William H. Reed's Romance and Minuet from a Trio for two violins and viola (Messrs. W. H. Reed, Percy H. Miles, and Vernon Addison) was much better situated and won hearty commendation. Wesley Hammet's song, "Love's Foundation," shows skill in the expression of feeling, and was admirably sung by Miss Isabel Jay. Two part-songs by Janet S. Aldis (settings of poems by D. G. Rossetti) for female voices, with the rather unusual accompaniment of three violoncellos and a pianoforte, undoubtedly pleased the listeners. Rubinstein's Romance in F and Study in C for pianoforte were well played by Miss Edith O. Greenhill; with the *Intermezzo* and *Finale* from Schumann's "Faschingsschwank aus Wien" Miss Elsie E. Horne justified the expectations of her friends, and Mr. Gwilym Richards sang very tastefully Goring Thomas's "Under thy window."

The Competition for the Robert Newman Prize (organ playing), at the Royal Academy of Music, took place on the 22nd ult. The prize was awarded to Kate A. Field (London), and the examiners highly commended Harriett Claiborne Dixon and George D. Cunningham.

GUILDHALL SCHOOL OF MUSIC.

On the 18th ult., at Drury Lane Theatre, the Guildhall students gave a *Matinée* performance of Goring Thomas's opera "Esmeralda." The choice of a work by a native composer was, in itself, commendable, but something less difficult than "Esmeralda" should have been chosen. Apart from the exactions of the music, which are considerable, the characters of Victor Hugo's imaginative story make tremendous demands on the histrionic talents and experience of their impersonators. *Claude Frollo*, *Quasimodo*, *Gringoire Clopin*, *Phœbus*, *Esmeralda* herself, who that has once read "Notre Dame" can fail to see that to place such characters in the hands of students is to court failure? Nor could it be honestly said either of the acting or singing (the former especially), even as far as it went, that it did much credit to the school. The gestures of several of the principals were singularly wanting in grace and appropriateness. The most satisfactory feature of the performance was the stage management and the intelligent behaviour of the chorus, who entered into the spirit of the various scenes with a heartiness that made one wish they could be permanently retained at Covent Garden, where the phrase "an intelligent chorus" is supposed to involve a contradiction in terms. The conductor was Mr. Neill O'Donovan, who, on this occasion, took the place that, had he lived, would have been filled by Sir Joseph Barnby, who selected "Esmeralda" for this year's performance.

THE CHURCH OF ENGLAND TEMPERANCE CHORAL SOCIETY.

This Society, numbering about 4,000 voices, performed at the Crystal Palace, on the 6th ult., Mr. F. Cunningham Woods' new cantata "King Harold." The work, though by no means lengthy, is laid out for two soloists—*Harold* and *Edith the Fair* (tenor and soprano respectively)—and a chorus representing knights, monks, camp followers, women and children, spirits of the sea, and Norman and Saxon saints, so that considerable diversity is secured during the musical illustration of a stirring national story. Keeping in view the purpose for which it was composed, Mr. Woods has avoided anything likely to occasion difficulty or hesitation in interpretation, wisely preferring to rely upon smooth and broad melodies and harmonic effects well calculated to kindle the enthusiasm of youthful vocalists. The result at Sydenham was so successful that "King Harold" is certain to be heard ere long in many other quarters. The tenor solos are well laid out for the voice and well within the abilities of average amateur vocalists. The same may be said of the solos written for *Edith the Fair*, that entitled "Within a convent wall" being an extremely tasteful little ditty and containing a touch of pathos which greatly adds to its effectiveness. There is plenty of energy in the camp scene, in which bold soldiers' choruses have for pendant the solemn chant of the monks, and the interest thus early aroused is not diminished through the scenes of the Royal tent (where *Harold* has a vision), of the battle, and of the search for *Harold's* body. The choruses were creditably sung, under the conductorship of the composer, the solos being effectively given by Miss Emily Davies and Mr. James Leyland. Mr. W. Hedgcock was at the organ, which furnished the only accompaniment.

LINCOLN ORATORIO FESTIVAL.

(From our Special Correspondent.)

This solemnity—so it may truthfully be called—took place in Lincoln Cathedral on the 17th ult., and was the third of the series connected with that glorious temple of Christianity. The reader may be reminded that, for the purpose of these gatherings, the Cathedrals of Lincoln and Peterborough are associated, the Festival being held in them alternately, as is the case with the mother churches of Gloucester, Hereford, and Worcester. There are, however, certain differences between the Western and the North-Eastern leagues. The Three Choir Festivals have a charitable purpose in view, and, notwithstanding changes made of late years, partake somewhat of the nature of Concerts, there being an interval for refreshment, and so on. But the Festivals of the smaller group are not concerned with charity, and a "collection" forms no part of their procedure. They are intended to be, and succeed in being, solemn religious services, having as their chief feature the offering of praise in the form of some great religious work, rendered with all the completeness possible. There is no "interval," in the ordinary sense; merely a brief pause, during which the congregation sit still and silent. Against such services it seems almost impossible to conceive opposition, nor, I understand, is

there any to speak of in Lincoln diocese; but rumour states that some of the capitular body at Peterborough are likely to give trouble on the next occasion. New men, new opinions. I will not enter into the matter more closely, because it may turn out better than is expected; but let us hope that there will be no occasion, when the time comes, to complain of insistence in personal likes and dislikes in connection with a matter upon which it is obviously possible for good men to differ and still be good.

The Lincoln Festival is worked by the usual machinery, and has its financial basis in an ample guarantee fund. It occupies one day only, in the course of which there are two services, conducted, as to the music, by the organist; as to other exercises, by the Cathedral clergy, but no sermon is preached. The orchestra consists of between sixty and seventy instruments, with an organ specially erected; the performers being drawn from London, Birmingham, Leeds, and other places. This force might be enlarged with advantage, as there is a manifest disproportion between it and the chorus, which numbered 500 voices. Much of the interest of the Festival centres in the chorus, since we do not often have an opportunity of judging the status of the North-Eastern counties in the department of choral singing. The Lincoln 500 are made up of contingents from the city itself, from Peterborough, Boston, Gainsborough, Grantham, Louth, Nottingham, and Sleaford. That body, therefore, represents a wide district, musically not very famous, but, in my belief, steadily improving. The voices, like those of a similar chorus in the Eastern counties, are not the most sonorous, but, for the most part, the quality is good, especially among the tenors and contraltos. It can be said of them that they know their work and do it in no half-hearted way.

The music at the morning service on the 17th ult. was, apart from one hymn, limited to "Elijah," regard being had, in choosing that work, to the fact that the present is its jubilee year. Naturally there was a large attendance, the spacious nave being well filled. The robed clergy were many, while the Mayors of Lincoln and various neighbouring towns made up a dignified procession. All this must strike everyone as right and proper. In England we are often careless about even seemly display, and much is lost to our ceremonials in consequence. In the present instance, seemly display was entirely fitting, and comported with the admirable order of the entire proceedings. There were no laggards at Lincoln, or, if there were, they found the doors shut against them; that conclusive operation having been performed five minutes before each service began. "Too late, too late, ye cannot enter now." The performance of "Elijah" was thus able to run its entire course without distraction, while its enjoyment was possible without interruption. Miss Anna Williams, Miss Lucie Johnstone, Mr. Ben Davies, and Mr. Watkin Mills were the principal soloists. As to three out of these four, it is needless to say more than that high reputation was fully sustained, and success easily achieved in each case. Miss Johnstone, though not unfamiliar in London concert-rooms, was new to me in a conspicuous capacity. She is a promising artist, with a voice of most sympathetic quality in the lower part of its range. Considerable feeling marked her performance, and I have not often heard "Woe unto them" given with more expression. The orchestra, with very little opportunity of welding itself into a homogeneous body, did wonderfully well, after the manner of English players in such circumstances, and the chorus, on ground familiar to them, marched confidently and in good order.

There were sixpenny seats—the lowest Festival price on record—at the evening service, and it "goes without saying" that a large crowd attended. The music on this occasion was that of Rossini's "Stabat Mater," with two parts of the "Creation." I shall not follow the example of a Yorkshire colleague, who filled much of his article with abuse of Rossini's work, nor need I take up the cudgels on behalf of music which has long enjoyed popular favour in this country, albeit animated by a typically Italian spirit, and wrought out in the unmistakable Italian manner. It is, however, somewhat too florid for the staid associations of an English Cathedral, while the Hymn cannot be used in the services of the English Church without alterations which are, from various points of view, regrettable. *Apropos*, a valuable feature in the service book was a literal translation of the Hymn, as used, expressly done by the Dean of Lincoln. It made the meaning of the Latin text much more obvious than do the paraphrases generally provided. The performance of the "Stabat," if not equal to that of "Elijah," was generally commendable, all things considered, and the principal vocalists were, of course, quite at home with their task. Mr. Ben Davies's rendering of "Cujus animam" was a special achievement and deserves particular mention. The Welsh tenor took his high notes with ease, and achieved quite a *tour de force* in the cadenza. I need not detain the reader over the "Creation" music, which ran almost of itself, and worthily brought the exercises of the day to an end.

It may be objected to the programme that it contained only hackneyed works. A hackneyed work is generally a good one; but the best reply to the criticism is that festival managers know their public, and that it is better to have works which the people will hear than even better ones from which they will stay away. For my own part, I believe that the Lincoln Festival was, in a musical sense—and not in that alone—an improving occasion, which has quickened public interest over a wide area. This notice may close with congratulations to the conductor, Dr. George J. Bennett, upon the success won, and especially upon the manner in which, as a Festival *débutant*, he directed the performances. Any signs of indecision which appeared may be accounted for by an oppressive sense of responsibility. The rest needs no apology, and, so far as he is concerned, the Lincoln meeting may be looked upon as safe.

SOUTH WALES MUSICAL FESTIVAL.

(From our Special Correspondent.)

The existence in Cardiff of a triennial Festival, managed and supported chiefly by English people, naturally led to searchings of heart among the musicians of South Wales, and from the first it was only a question of time when they would start a similar enterprise, to show that they also were capable of equal things. It has been said that the suggestion came from the late Sir Joseph Barnby, who was to have conducted the first meeting; but matters had been ripening for some time, and at last the project seemed to be taken up over South Wales and Monmouthshire with good will. Local trainers were willing to act, more chorus singers were forthcoming than could be accepted; patriotic feeling, it was thought, would help the national love of music to achieve great results. Under these circumstances the managers made extensive preparations. They raised a guarantee fund of near upon a £1,000, engaged a numerous and efficient orchestra, with Mr. Manns as conductor; secured the co-operation of the best Welsh soloists and some who were not Welsh; made arrangements for four performances, occupying two days; and placed on the platform a very large chorus, assumed to be the pick of one half the Principality. The spirit of all this deserved an ample return, which seems to have been reckoned upon, since, according to one statement, only full audiences could give a profit.

As the time (1st and 2nd ult.) drew near grave doubts as to the attitude of the Welsh population and signals of distress appeared in the columns of the newspapers. Could it be possible that the music-lovers of Wales would turn their backs upon a Festival designed to promote the honour and glory of their own country, and to show that she was as capable as her big neighbour? It could not be possible, thought some, while others, less sanguine, rushed into print with urgent pleadings for support. The first of June arrived; the imposing mass of executants took their places on the orchestra, but where were the thousands whom fond imaginings had anticipated? To say that the huge, ungainly, and wholly unsuitable hall called after Lord Rosebery was empty of people would be wrong, but it was chiefly filled with empty benches. Nothing could be more disheartening, and the aspect of the place must have given a most painful shock to everybody interested in the fortunes of the enterprise. Of course, it "The Messiah" could not draw an audience in religious and music-loving Wales, neither could the Orchestral

Concert given in the evening, nor the miscellaneous selection of instrumental pieces and songs, &c., presented on Tuesday afternoon. Tuesday evening's Concert fared better, "Elijah," with Mr. Edward Lloyd, Mr. Andrew Black, Miss Crossley, and Miss Maggie Davies, bringing £600 to the treasury as against £30 in the afternoon. Thus was settled, for the present, the question whether Wales cares for musical festivals, and numberless were the guesses as to the reason. Instead of guessing, I will make a statement of fact. The Monday being what is called "Mabon's Day," and a holiday, meetings of various kinds took place in the district, including an Eisteddfod at Brynmawr. All these were well attended, and only the poor Festival piped in vain. The inference is easy, and I leave it to the reader. As to financial results, there was, I am told, a deficit of £900, absorbing the whole, or nearly the whole, of the guarantee fund.

There is no need to say that the interest of the Festival, whether recognised or not, lay in the chorus put forward as representative of what South Wales can do in that line. This, also, was in great measure a disappointment. It has been explained to me that sufficient time was not allowed for working up the music. Sufficient time! How much does a Welsh choir need for the preparation of "The Messiah," "Elijah," and a few separate choruses? The fact is that the singers did not know even "The Messiah" as they should. In both oratorios they sang the numbers frequently associated with Eisteddfodic competitions in admirable style. With the others they did little deserving of praise, and in the Welsh music, composed for the occasion, they sang badly. Yet this was the chorus to which some Welshmen looked as destined to rival those of Leeds and the great English Festivals! When will our friends of the Principality see things as they are, and recognise that, if the Cardiff chorus was the best obtainable after months of preparation, there must be something wrong somewhere? *Apropos*, I will ask one question: Why does not the Eisteddfod offer prizes for sight-singing? Welsh passion and capacity for music are realities, and great results are possible with them, but we get—the singing of the Cardiff chorus!

Mr. Manns's fine orchestra played a considerable number of works in capital style, and the handful of people who came to hear them were delighted. But why were only a handful there to cheer, and why, when new music by Welsh composers was performed, was it received by the smallest audience of all? In presence of these anomalies and disappointments, in presence of utter apathy where enthusiasm was looked for, and of inefficiency which Eisteddfodic experience did not lead me to anticipate, though the Eisteddfod system may have something to do with it, I am not in heart for details of the performances. Wales, after such a *fiasco*, should take counsel with herself, ascertain where the weakness lies, and, with grim resolution, set about removing it.

MUSICAL ASSOCIATION.

The twenty-second session of the Musical Association was terminated on the 9th ult., when Dr. Charles Maclean read a paper on "The Tendencies of Form as shown in the most modern compositions." The lecturer preceded the subject proper of his paper by the explanation of a series of symbols which he had adopted to facilitate reference to the various forms of music and their developments. Thus, the lecturer divided his survey of the musical form under the headings of "The monopoeic" or "simply uttered," "Strophic," "Episodic," and "the Balanced"; the last-named class being sub-divided into "Balance by mere opposition," "Balance by repetition as soon as heard," "Balance by re-introduction after break," "Balance by transmutation of key."

The symbols employed were letters of the alphabet, which indicated the various portions of the above-named classes. This system was shown to embrace the entire productions of the old masters, and this having been set forth the lecturer applied the same method to modern compositions, the point of the Lecture being to show that the basis of the forms adopted even by Mozart and Wagner were the same. In support of this Dr. Maclean analysed a comprehensive selection of the most characteristic works by Dvorák, Brahms, Richard Strauss, and other writers of modern tendencies, many of the most advanced works showing, in the estimation of the lecturer, an improper use of, rather than a revolt against long established forms. The secret source of the metamorphosis of themes was alleged to be the endeavour to present in the same rhythm motives originally announced in various rhythms. Thus, for 380 bars in the "Rhinegold" there was no change of beat, although many important subjects, each possessing individuality of rhythm, were introduced. In conclusion, the lecturer said that the man who could combine the forms of Wagner and Brahms would have the world at his feet, and that to talk of the negation of form was tantamount to advocating negation of reason.

Owing to the great length of the paper the subsequent discussion was very brief; but Professor Bridge, who occupied the chair, spoke in high terms of its research and value as a work of classification. Mr. Banister seemed to think that the developments of some modern writers were only the presentation of old forms in new guises. Mr. Gilbert Webb maintained that the marks of repetition placed before the first double-bar by the old masters was a device to impress the principal themes on the listeners, and not from a desire to establish balance, in which contention he was supported by Mr. E. F. Jacques.

ROYAL INSTITUTION.

Franz Liszt formed the subject of Mr. Frederick Corder's concluding Lecture on "Three Emotional Composers" at the Royal Institution. Franz Liszt, the lecturer said, was one of the most remarkable figures, both as artist and man, in all human history. In artistic and general culture he was hardly surpassed by those two heroes of romance, the admirable Crichton and Leonardo da Vinci; in personal charm and nobility of character he had no compeer. The actual incidents of his public life were neither many nor striking, but his private history was a record of unselfishness, benevolence, and loving-kindnesses that would fill many volumes. He was believed to be a descendant of a noble family, but the perpetual wars of his native land, Hungary, prevented genealogical researches. His father, Adam Liszt, occupied the post of steward to Count Esterhazy, as his father had done before him; but he was a thwarted genius; he had a passion for music, but circumstances had never allowed him to indulge it, save in a little practising on the pianoforte. His wife seemed to have been the pattern of everything that was sweet and womanly, and from her the child Franz certainly derived much of the best side of his character. The young prodigy, who was to fill the yearnings and aspiration of both his parents, was born in that year of marvels, 1811, when the great comet stood high in the heavens. From infancy his beauty was remarkable, and his powers of mind developed very early. At six his father began to teach him the pianoforte and the elements of music, which were learnt with startling rapidity. At nine he was an artist. At that age he made his first appearance at a Concert given in aid of a blind musician. Franz played a Concerto by Ries with the orchestra, and then extemporised, to the amazement of his audience. From that moment his career knew no obstacles The best teacher his father could think of was Hummel, who then was considered to be the greatest of pianists. But Hummel declared, though willing to aid one so remarkably gifted, he really could not lower his terms, which were a guinea a lesson—a prohibitive price. Some sixty years later the people of Presburg wanted to build a monument to Hummel, but could not raise the money. Liszt was then nearly seventy, and had long retired; but out of honour to a once famous man he came forward and, by giving a single Concert, earned all the money required. After studying under Charles Czerny it was decided that Liszt should go to Paris to complete his education at the famous Conservatoire, but Cherubini refused him admission on the ground of his nationality. However, this did not matter; he had

good introductions, played in the salons of the aristocracy, and became their darling at once. Liszt always regarded Paris as his home, and no wonder, for Paris in the thirties was the "hub" of the Universe, where all men of genius congregated, and Liszt knew and admired them all and was their idol. In 1849, wearied of his uncontested triumphs as a virtuoso, he surprised everyone by accepting the post of Opera Director in the little town of Weimar, in Saxony. This he did with the settled intention of aiding young German musicians. It was here that he produced Wagner's "Lohengrin," and, by doing so, laid the foundation of a friendship with its composer which lasted until death. Wagner had himself borne witness to how greatly he was indebted to Liszt. The letters which passed between them during Wagner's exile showed that Liszt practically supported his wayward and spendthrift friend in his long period of persecution. Liszt was also believed to have abandoned original composition—which he did for ever at this time—not because of non-recognition, but in order to avoid any sense of rivalry with his friend. At Weimar his life was devoted to giving gratuitous lessons to pianists; but only those who were considered to have completed their technical studies dared to appear before him. Those who did left him his slaves for evermore. During the last twenty-five years of his life his public appearances were few and far between, and then always for some charitable object. He died in 1886 at Bayreuth, where he was buried at the wish of his only surviving daughter, Madame Wagner. In personal appearance there was something regal in the dignity of his carriage and the masterful yet calm power of his glance; and when those blazing eyes softened and the austere face relaxed into a benign smile you simply felt, whoever you were, that you must kneel at his feet and worship him—surely never was a man gifted with such a magnetic attraction. As a pianist, judging from many trustworthy accounts, he must have been quite unique. To a sympathetic touch and a boundless technique he added a power possessed by none before or since—that of improvising the most fabulously difficult cadenzas and ornamental passages. If he played a show piece, whether his own or anyone else's, he never rendered the passages as written, but always invented fresh ones on the spur of the moment, and his invention in this department was really boundless. As a composer he consistently adhered to one method of composition which had, at least, the merit of entire originality, but which had found few imitators. This method, probably suggested by his powers of improvisation, was to take a short but powerful phrase, and, by alteration of relative lengths of the notes, convert it into other phrases of widely different character. This idea was also used by Schumann, and largely by Wagner, but Liszt employed it quite differently to anyone else. His compositions might be said to be all in variation form, the metamorphosed phrase always standing out apart from the context. This inability to make it throw out branches and continue itself was the one serious weakness in Liszt's original work. The foundation phrase was often extremely striking, but it never developed—it was only varied by accompaniments of infinite ingenuity, and, after several repetitions, what followed was a cadenza, a change of key, and a fresh start. No man had written more gorgeously for the orchestra, and his Symphonic Poems all possessed truly poetical programmes. His finest orchestral work was the "Faust" Overture, in which the legend was regarded from three points of view: that of *Faust*, *Gretchen*, and *Mephistopheles*. The themes were the same in each of these divisions, and the musical portrayal of the conception of the three respective parts was entirely dependent upon their treatment, the result being a striking example of Liszt's method of composition. As might be imagined from Liszt's religious tendencies, his sacred music contained his most serious and earnest work; but it was by his songs and pianoforte arrangements that he was most popularly known. His transcription of Schubert's songs, Beethoven's symphonies, and various operas marked a new departure in musical art and were without parallel. Musical illustrations were given by Miss Katie Thomas and Miss Peppercorn, the former giving examples of Liszt's vocal style and the latter playing with remarkable ability Liszt's Study in D flat and the wonderful transcription of the Overture to "Tannhäuser."

SIR AUGUSTUS HARRIS.

It is with extreme regret that we record the death of Sir Augustus Harris, which occurred at the Pavilion Hotel, Folkestone, on the 22nd ult. The event had been foreseen for some days, but the illness which preceded it came with a suddenness that surprised all who were unaware of Sir Augustus's dangerous power of overworking himself. It was not the first time that this habit had prostrated the popular manager, but his was scarcely the temperament to allow considerations of health to curb activity, and once more we have the sad but familiar spectacle of a scabbard worn out by the sword within. Augustus Harris has ended his brilliant career at an age when that of most men who attain eminence by sheer hard work has little more than begun—he did not live to celebrate his forty-fourth birthday. He was born in Paris in 1852, where his father was then directing Italian Opera. He received an excellent education and began life as foreign correspondent in the firm of Erlanger and Co.; but the stage soon exerted its fascinations upon him, and at his father's death he entered the dramatic profession, making his first appearance at Manchester in 1873. His first connection with operatic affairs took place soon after, when Mr. Mapleson engaged him as stage manager to his Italian Opera Company. In 1879 Harris obtained the lease of Drury Lane, being supported financially by Mr. Rendle, the father of Lady Harris. His success at the National Theatre with pantomime and melodrama laid the foundation of his fame and fortune; and from this time until his death his career is an extraordinary history of successful achievements. The most memorable of these was his placing on a firm basis Italian Opera at a time when many other managers had repeatedly failed. By acquiring the two largest theatres in central London he practically shut out all rivals from the operatic field, and his management of both houses has been a wonderful exhibition of sustained energy and acumen. His success as an operatic manager may be attributed to lavish *mise-en-scène* and the engagement of the most celebrated artists, combined with an intuitive sympathy with the spirit of the day. No manager ever felt the pulse of the public with more sagacity than Sir Augustus Harris. We owe to him the removal of many of the absurd customs of Italian opera, the popularisation, by repeated performances, of Wagner's dramatic works, and the visits of the Comédie Française and Saxe-Meiningen opera companies. Amongst the operas of recent times which were produced in England under his management were: in 1891, Bruneau's "Le Rêve"; in 1892, Mascagni's "L'Amico Fritz," Isidore de Lara's "La Luce dell' Asia," Bemberg's "Elaine," and Emil Bach's "Irmengarda"; 1893, Leoncavallo's "Pagliacci," Mascagni's "I Rantzau," Bizet's "Djamileh," De Lara's "Amy Robsart," and Villiers Stanford's "Veiled Prophet"; 1894, Verdi's "Falstaff," Bruneau's "L'Attaque du Moulin," Puccini's "Manon Lescaut," Massenet's "Werther" and "La Navarraise," Cowen's "Signa," and Emil Bach's "Lady of Longford." Last year Cowen's "Harold" was the only novelty produced, but this performance acquired peculiar distinction by being the first English opera sung in English during the Italian opera season, a striking testimony to Sir Augustus's earnestness in the cause of English operatic art. May the seeds he has sown in this field bear abundant fruit.

Mascagni's last work, "Zanetto," founded on Coppée's "Le Passant," was sung for the first time in England on the 23rd ult., at 7, Chesterfield Gardens (by permission of Mrs. Beer), its chief exponents being the sisters Giulia and Sofia Ravogli. "Zanetto" was produced on March 2 last, at Pesaro, during the festivities in honour of Rossini's birthday anniversary, and has since also been played at La Scala Milan. It is a charming little work that should become popular, since it needs for performance only two principal artists and a small (invisible) chorus and it lasts only about three-quarters of an hour. The music is throughout melodious and passionate to a high degree, but shows more refinement and sublety than certain strains from the same pen that have become widely known, and though not actually divided into numbers, three or four of the pieces might easily be sung separately. The composer

has used several themes as *Leitmotive*, without, however, subjecting them to much elaboration. The *locale* of the performance being a drawing-room, the orchestral portions were played on a grand pianoforte by Signor V. Ricci, the harp accompaniment to *Zanetto's* Serenade (one of the gems of the work) being kindly undertaken by Mr. John Thomas. The chorus (without words), which forms the opening number of the score—there is no instrumental Prelude—was sung by Royal Academy students. Mascagni's strains suit the voices and temperaments of the Ravogli sisters admirably, and the performance was a great success. It was given without scenery, but with action and in costume. The guests were numerous, and at the close of the entertainment it was unanimously hoped that the Misses Ravogli would repeat the performance at an early date in a theatre, when Mascagni's work could be given with scenery and orchestra.

A PROGRAMME of quite old-fashioned magnitude was presented at the Concert given in St. James's Hall, on the 4th ult., by the South Hampstead orchestra. To play the Overture to "Oberon" and two such difficult Symphonies as Brahms's No. 4 in E minor and Schubert's No. 9 in C is no trifle even for a professional orchestra; but it denotes the possession of pluck and contempt of danger for amateurs to attack so formidable a task. However, Mrs. Julian Marshall, the gifted conductor, is nothing if not plucky, and she possesses in a striking degree that enthusiasm without which, according to Schumann, nothing genuine is accomplished in art; besides which she appears to know how to infect others with her own enthusiasm. As her orchestra, moreover, consists of very competent players, it is not surprising that the Concert was interesting as well as enjoyable. Some slips were noticeable, of course; the tone was sometimes wanting in sonority when that quality was greatly needed, and the attack occasionally lacked crispness. We also feel inclined to quarrel with Mrs. Marshall on account of some of the *tempi* she adopted, especially those of the first movement of Brahms's work and the *Andante* of Schubert's. But these were trifles, and detracted little from the success of the Concert. That an amateur orchestra of over eighty performers, half of them ladies, can do such a large measure of justice to two great and elaborate Symphonies and the difficult "Oberon" Overture is a matter for rejoicing and congratulation, for such performances, and especially the preliminary rehearsals, do more to spread a love for all that is noblest and best in our art than all the essays and newspaper articles that were ever indited. Mr. David Bispham sang Spohr's "Der Kriegeslust ergeben" and Beethoven's beautiful song cycle "An die entfernte Geliebte" with his wonted mastery.

THE students of Trinity College, London, made a good display, at Queen's Hall, on the 8th ult., alike as regards vocal and instrumental ability. The Concert was announced as orchestral, but included several operatic airs and fugitive songs. Under Mr. Frederick Corder the band, numbering about eighty performers, gave an excellent account of themselves in the overture to "Die Meistersinger," Sullivan's overture "Di Ballo," in the accompaniments generally, and in a new Suite by Mr. A. W. Ketelbey. The last-named is a composition student who has written several works exhibiting more than ordinary promise. The favourable opinion thus gained is not forfeited by this Suite, consisting of three movements—*Scherzo*, *Elegie*, and *Tarantelle*—each instinct with freedom, freshness, and perception of the means most suitable for the production of desired effects. The novelty was exceedingly well received. In Weber's Polonaise in E (Op. 72), with Liszt's orchestration, Mr. Frederick Peachey was proved to be an able pianist, and at the same instrument Miss Maud Agnes Winter (in the *Finale* from Beethoven's Concerto in C, Op. 15), and Miss Marion Clapton (in Chopin's Polonaise in E flat, Op. 22) gained distinction. Miss Florence Brotherhood and Mr. C. S. Fenigstein were the solo violinists. The vocal efforts of Miss Grosvenor Gooch and Miss Janie Bridges were warmly approved.

THE Nonconformist Choir Union had a successful gathering at the Crystal Palace on the 13th ult., over 150 choirs being represented among the 4,000 singers at the afternoon Concert in the centre transept. The two choral competitions were interesting features of the day's proceedings, and in each case victory went to the provinces. In the contest of choirs (from twenty-six to forty voices) the Colne Road Wesleyan Chapel, Burnley, contingent was first, whilst the winner among the smaller choirs (fifteen to twenty-six voices) was Rushden Old Baptist Chapel. At the subsequent Concert the Burnley choir sang the test-piece, Joseph Bridge's "It was a lover and his lass." The full chorus gave with marked effect Mendelssohn's 13th Psalm, R. F. Lloyd's anthem "Let the righteous be glad," Vicars's "Blessed are the merciful," Gounod's "Nazareth," Barnby's madrigal "Whilst youthful sports," Minshall's "I heard the voice of Jesus say," Briscoe's "All Thy works praise Thee," and other pieces. On the whole, the standard of efficiency attained was higher than at any previous Festival of this Union. Solos were contributed by Madame Belle Cole and Mr. Alexander Tucker, and Mr. E. Minshall conducted. Orchestral pieces were conducted by Mr. T. R. Croger.

THE London Sunday School Choir held its twenty-fourth annual Festival, at the Crystal Palace, on the 17th ult. The rapid increase of youthful members a few years ago led to the formation of a junior choir, which, on this occasion completely packing the Handel orchestra, sang with praiseworthy steadiness several sacred, patriotic, and humorous pieces, under the conductorship of Mr. J. Rowley. Later there was a Concert by the choir of 4,000 selected voices, the programme being of a more imposing character than its predecessor. The chorus from "Elijah," "He that shall endure to the end," the prayer from "Moses in Egypt," Dr. Warwick Jordan's "Jubilate," Tours's anthem "O come, let us sing," Barnby's anthem "Break forth into joy," and Stevens's glee "The cloud-capt towers" were among the pieces in which careful training and close observance of the conductor (Mr. W. Whiteman) were specially manifested. To secure completeness of effect more tenors and basses were desirable, but by sustained vigour those present strove to make up for smallness of numbers. The choruses and part-music were interspersed by orchestral compositions played by the London Sunday School orchestras united with that of the Crystal Palace, the *bâton* being in the hands of Mr. David M. Davis.

DISTINCTION was imparted to Mr. Gerald Walenn's Violin Recital, on the 9th ult., at the Queen's (Small) Hall, by the inclusion in the programme of César Cui's Suite Concertante for violin and pianoforte, and two songs, severally entitled "The Minstrel," by Arenski, and "A kingdom for a smile," by De Bach, for all of which "first time of performance in London" was claimed. The Suite consists of an *Intermezzo*, *Scherzando*, *Canzonetta*, *Cavatina*, and *Tarantella*, the most interesting of which are the last two, the *Canzonetta* containing some highly expressive passages and the *Tarantella* being brilliantly written. The work as a whole, however, has little in common with the modern Russian school. The song by Arenski, described as a "dramatic ballad," is in the style of Loewe's compositions in that form, but it is decidedly gloomy in character and not a very successful effort. The Suite was excellently played by Mr. Gerald Walenn and Mr. Joseph Speaight, and the songs admirably delivered by Mr. Arthur Walenn. Madame Clara Samuell also sang with her usual charm, and Mr. Gerald Walenn's other violin pieces included Bach's famous Chaconne in D minor, the performance of which attested this young artist's great ability.

MR. ARNOLD DOLMETSCH gave, on the 9th ult., the first of a fresh series of three Chamber Concerts at his house, 6, Keppel Street, Bloomsbury. As on many previous occasions, the programme presented a rare and interesting selection of music of the seventeenth and eighteenth centuries, which was rendered upon instruments beloved by our forefathers. This, combined with the fact of the Concert being given in a private house, enabled one to form a very fair estimate of the musical effects common to the days of the music discoursed, and the soft sounds and vague tonalities, especially when they proceeded from the gentle-tongued clavichord, seemed like veritable echoes of voices long silent. The most notable work was a Sonata for the violin by John Jacob Walther,

who did much for the development of the technique of the violin. Much musical interest was also attached to a graceful and expressive Suite for the viol da gamba by Marin Marais, a famous composer for this instrument and renowned executant in Paris during the reign of Louis XIV. The performers were Mr. Dolmetsch, Mrs. Elodie Dolmetsch, Miss Hélène Dolmetsch, and Mr. W. Cooper.

THE establishment of a Conservatoire of Music in the West of London, and situated at 75, The Grove, Hammersmith, is to be regarded with satisfaction, for from the long list of teachers on its staff this institution promises to exercise important influence on the progress and cultivation of music in this neighbourhood; and it is to be hoped that the initial Concert given by this Academy on May 28, at the Kensington Town Hall, will prove the commencement of a long and successful career. The programme was chiefly carried out by the professors of the school, amongst them being Mrs. Mary Davies, Mrs. Hutchinson, Miss Agnes Wilson, Miss Kate Chaplin, Mr. W. H. Brereton, Mr. Kiver, Miss Mabel Chaplin, and Mr. Charles Fry, the last-named gentleman reciting the Courtship scene from Shakespeare's "Henry V." in his best manner. In addition to the above artists, songs were contributed by Miss Hilda Wilson and Mr. Edward Lloyd (who was enthusiastically welcomed), and Messrs. W. Stroud Wilson and Mr. Lane Wilson gave an effective performance of Niels Gade's genial Second Sonata in D minor for violin and pianoforte.

MESSRS. GILBERT AND SULLIVAN'S opera "The Grand Duke" is proving a source of attraction at the Theater Unter den Linden, in Berlin. The libretto, it is true, partly on account of its weak German translation, and partly, no doubt, owing to its subject, is meeting with but qualified appreciation, but there can be no question as to the latter being accorded with a full measure to the music, both by the general public and by the critical voices in the press. "The music," says the *Allgemeine Musik Zeitung*, "is of an exceeding gracefulness, full of *finesse* in its invention and attractive in its instrumentation." Again, in the *Neue Musikalische Presse*, we read "After the ever-recurring valse and polka measures of our own recent operetta productions, it was a refreshing experience to listen to this music. Sullivan's *couplets* at once attract attention by the originality of their rhythm, his choruses by their harmonic beauty. The work once more contains a finely wrought quintet, which, however, demands better interpreters than are to be found amongst the general run of operetta companies."

THE Kneisel String Quartet party brought with them a great reputation, gained in the principal musical cities of the United States; but it was demonstrated at the St. James's Hall, on the 15th ult., that rumour had not exaggerated their proficiency as exponents of a special branch of composition. In Sgambati's Quartet in C sharp minor (Op. 17), not well known in this country, and, therefore, scarcely a good choice for an initial essay, Messrs. Franz Kneisel, Otto Roth, L. Svecenski, and Alwin Schroeder played with an evenness of tone, executive finish, and perfect understanding respecting points of detail only obtainable by constant association and the complete subordination of personal display to the general effect. Their *ensemble* playing was virtually without a flaw, and to an unwonted extent succeeded in holding attention for a composition that, as a whole, is undoubtedly clever, though here and there a trifle dull. Correspondingly good, and much more attractive, was their rendering of Beethoven's Quartet in G major (Op. 18) and of Schumann's Quartet in A major (Op. 41, No. 3).

THE 158th Anniversary Festival of the Royal Society of Musicians of Great Britain was held on the 20th ult., at the Whitehall Rooms of the Hotel Métropole, Mr. Val Prinsep, R.A., in the chair. The report stated that during the last season nearly £4,000 was expended in providing for the maintenance of the widows and orphans, and in solacing the declining years of the Society's poorer members, who in old age, having worked hard, had been precluded from continuing the exercise of their profession. The relief had also been afforded to many deserving persons who had no claim on the Society's funds. Excellent music was discoursed by Madame Amy Sherwin, Miss Muriel Elliot, Mr. Norman Salmond, Mr. Tivadar Nachèz, Mr. Edwin Wareham, and the Westminster Glee Singers. Subscriptions and donations to the amount of £1,300 were announced. During the evening opportunity was taken of congratulating the Honorary Treasurer, Mr. W. H. Cummings, on his appointment as Principal of the Guildhall School of Music.

MR. AND MRS. W. H. BRERETON'S Concert on the 10th ult., in the Queen's (Small) Hall, was not restricted to any particular branch of superior composition. Miss Fanny Davies, Miss Kate Ould, Mr. Clinton, and Mr. Henry Bird were responsible for instrumental pieces and some standard part-music was admirably rendered by the Westminster Glee Singers. Mrs. Brereton made a good impression by her sympathetic singing of Miss Carmichael's "A Cradle Song," "A June Song," and Spohr's "The Bird and the Maiden." She was also associated with Miss Esther Ambler in a couple of duets, one of which, "The Sunset Hour," was from the pen of Miss Charlotte Ambler. The telling method of Mr. Brereton was advantageously displayed in Handel's "Si tra i ceppi" and Purcell's "Arise, ye subterranean winds!" His third song, delivered with cheery vigour, was "Richard of Taunton Deane." Several songs were given by Miss Esther Palliser, Mr. J. Robertson, and Mr. Santley with their accustomed success.

AN attractive Concert was given on the 22nd ult., at the Queen's (Small) Hall, by Madame Kate Lee. The entire vocal portion of the programme consisted of English and Irish songs, the latter being chiefly settings by Professor Villiers Stanford or his admirable arrangements of original ditties. Two new excellently-conceived Irish songs, severally entitled "Love at my heart came knocking" and "Heigho, the morning dew!" the text of which had been written by Mr. A. P. Graves and the music by Dr. Charles Wood, also proved pleasure-giving. A selection from J. A. Fuller Maitland and Lucy Broadwood's "English County Songs" were no less a feature of the evening. Madame Lee sang with great charm and vivacity, and her successful efforts were well seconded by Miss Evangeline Florence and Mr. John Sandbrook. Pianoforte, violin and violoncello pieces, respectively contributed by Miss Ethel Sharpe, Madame Sethe, and Mr. Herbert Walenn, added to the enjoyment of the Concert.

THE London Gregorian Choral Association's Annual Festival Service in St. Paul's Cathedral, on the 4th ult., brought together a choir of about 1,200 voices. Dr. George C. Martin had specially composed an anthem, "Hail, gladdening light!" appropriately broad and dignified, whilst thoroughly telling. A work better suited for the purpose could not be desired. Mr. Charles Macpherson conducted and Dr. Warwick Jordan presided at the organ. The service music was, of course, principally Gregorian. Psalms 146 and 147 were respectively chanted to Tone v. (Bourges), 15, and Tone vii., 12, the Antiphons being taken from the Sarum Psalter and the Namur Vesperal. The Canticles were severally sung to Tone iv. (Aix-la-Chapelle) and Tone iii., twenty-first ending, both being harmonised by Dr. Jordan. There were several hymns, those during the procession being supported by brass instruments, and Canon Newbolt preached the sermon, taking for his text the seventh verse of the eighty-seventh Psalm.

MR. WALTER FORD, a tenor whose refined style has lately won commendation, gave a Concert in the Queen's (Small) Hall on the 15th ult., when his programme contained several interesting pieces besides his own solo efforts. For instance, there was the late Madame Schumann's Pianoforte Variations on a theme by her husband, played by Miss Fanny Davies with careful regard for their abundant grace and fancy. Another important feature was Schumann's beautiful "Spanisches Liederspiel" (Op. 74), the varying sentiment of which was excellently brought out by Mrs. Hutchinson, Madame Hope-Glenn, Mr. Walter Ford, and Mr. Herbert Thorndike. Among Mr. Ford's contributions combining taste with spirit were Franz's "Stille Sicherheit" and Jansen's bright "Margreth am Thore." Mr. Gompertz joined Miss Davies in Brahms's first Sonata for pianoforte and violin, in G major, ably rendered by both, and Mr. Henry Bird did good service as accompanist.

Mr. Forrest Scott's second and third Recitals were given at Steinway Hall on May 28 and the 11th ult. He was assisted on the first occasion by Mr. Julian Pascal (pianoforte), Mr. Gallrein (violoncello), and Mr. Brunton Steel (reciter), who gave very effectively Davidson's "Ballad of Hell," with Mr. Stanley Hawley's accompaniment. The Concert-giver was heard in several songs, including Bemberg's "Aime moi" and Massenet's "Herodiade." At his last Recital Mr. Scott gave, as a special feature and with success, several Scotch songs, sympathetically arranged by Mr. Hamish MacCunn, who accompanied them admirably. The artists who assisted were Miss Jeannie Appleby (vocalist), Mr. Percy Elliott (violin), Miss Ada Hall (reciter), and Herr Arthur van Dooren (pianist), who made his first appearance in England and displayed intelligence and good technique in Schumann's "Aufschwung" and Raff's "Rigaudon." Mr. Stanley Hawley accompanied at both Recitals.

Mr. Louis H. Hillier's annual Concert took place on May 29, at the Steinway Hall, when the programme was largely made up of his own compositions, the merit of which proclaim him to be a talented and cultured musician. These pieces comprised several tasteful violoncello solos, which were effectively played by Señor Rubio; two movements from a Sonata for pianoforte and violin, in which Mr. Gustave Ernest and the composer took part; and a number of songs of melodious and refined character which were admirably sung by Miss Hammacott, a very promising young singer, and the Misses Salter. An agreeable feature of the evening was a praiseworthy interpretation by the Hillier Belgian Quartet of Grieg's String Quartet in G minor (Op. 27). This work, which was probably new to most of the audience, consists of four movements, and in themes and development is highly characteristic of the Scandinavian composer.

Madame Svetloffsky, who gave a Vocal and Instrumental Concert at St. James's Hall, on the afternoon of the 8th ult., has slightly modified her name, if we do not mistake, since she first appeared in London. This is a matter of no consequence, and it must certainly be recorded that the artist's efforts in Russian contralto songs by Tschaïkowsky, Glinka, Rubinstein, Seroff (a composer scarcely known in this country though he died a quarter of a century ago), Borodin, and several non-Slavonic composers, were all well rendered by a vocalist of high attainments whose voice might be described as a robust soprano or a contralto. Arensky's effective Pianoforte Trio in D minor (Op. 32) headed the programme, the executants being Mdlle. Irma Sethe and Messrs. Parsons and Gerald Walenn, who all played solos with considerable success.

Miss Marie Weingärtner, who made her *début* in England, on the 11th ult., at the Steinway Hall, is a young pianist of rare promise. Her playing indicated a musical and sympathetic temperament, and although she has only passed through seventeen summers, she possesses a technical command of the keyboard that very many matured players have failed to acquire. The dignity of her rendering of Liszt's arrangement of Bach's well-known Organ Prelude and Fugue in A minor was remarkable, and albeit that the interpretation of Beethoven's Appassionata Sonata was lacking in depth of sentiment, the phrasing and reading of the work as a whole showed intelligence of a high order. No less meritorious were the performances of Chopin's Sonata in B flat minor (Op. 35) and pieces by Rubinstein, Godard, Liszt, and Pugno.

An agreeable Chamber Concert was given by Miss Margaret Wild, at St. James's Hall, on the 4th ult. The principal works in which she took part were Beethoven's "Kreutzer" Sonata and Brahms's Trio (Op. 87) in C, her associate artists being Messrs. Richard Barth and Paul Ludwig. Perhaps the most interesting feature of the Concert was Schumann's Sonata in F minor (Op. 14), which is rarely played, but which, although it is not one of his best works, deserves to be heard from time to time. Miss Wild also played solos in a satisfactory manner—pieces by Slavonic composers, including Chopin, Borodin, Glazounow, Zarzycki, and Leschetitzky; an air from Mozart's little-known opera "La Clemenza di Tito" and other songs were sung with effect by Miss Edith Miller.

Miss Mary Forrest, who gave a Concert on May 29, at the Queen's (Small) Hall, is a vocalist who probably will be often heard in London Concert-rooms, her singing being distinguished by beauty of vocal tone and an artistic and refined style which is now sure to meet with prompt recognition and appreciation. The lady was heard at her best in an Aria by Emanuel d'Astorga and an Arietta by G. Paisiello, both of which were rendered with the utmost finish. Other songs by Schumann, Schubert, Gounod, Brahms, and Henschel were sung with equal sympathy with the spirit of the music. Miss Forrest received most able assistance in some duets from Mrs. Katharine Fisk, and Mr. Edgar Hulland contributed some pianoforte solos.

Among younger Concert-room vocalists a foremost place has been taken by Miss Landi, who gave a Concert, with the valuable assistance of Miss Chaminade, on Friday, the 12th ult., at St. James's Hall. A Pianoforte Trio in A minor by the French composer named was placed at the head of the programme, and proved to be a graceful and refined work, the composer, who is a very charming if not a very great pianist, being assisted by Messrs. Johannes Wolff and Hollman. Miss Landi's solos included a scena from the last act of "Le Prophète," and various songs by Mr. Tosti, Mr. Saint-Saëns, and Miss Chaminade. The artists mentioned, together with Mr. Theodore Byard, filled up an agreeable programme. Mdlle. Landi's second Recital was given on the 23rd ult., when she sang "O del mio dolce ardor" (Gluck), an unpublished song by Gounod (with Mustel organ accompaniment, played by Mr. J. M. Coward), an aria, "Prendi frei me sei libro," of De Beriot, and songs by Fauré and Massenet. Mdlle. Landi has a superb voice, her lower notes being very beautiful, and her efforts were received with enthusiasm. She was assisted by Mr. Theodore Byard, M. Pecskai, M. Marix Loevensohn, and Mr. Mark Hambourg, the latter creating almost a *furore* by his splendid playing of Brahms's Variations on a Theme of Paganini.

Miss Leila K. Smith gave a Concert, at the Queen's (Small) Hall, on the 6th ult., when the programme included Godard's Trio (Op. 32) and Gade's Novelletten. In these pieces the Concert-giver was assisted by Mr. Oswald Laston (violin) and Mr. A. Gallrein (violoncello). Miss Smith played several solos, and displayed much delicacy of touch and expression, notably in Chopin's Fantasie Impromptu, Henselt's "Si oiseau j'étais," and Schumann's Caprice (No. 2, Op. 3), in all of which she was warmly applauded. Mr. Gallrein's solos were also received with much favour. The vocalists were Miss Beatrice Gough and Mr. Percy Bright.

Miss Eldina Bligh gave what was foolishly termed a "grand" evening Concert, at St. James's Hall, on May 28. Miss Bligh is a pupil of Dr. Joachim, and proved it to much advantage in Schumann's last Sonata for pianoforte and violin in D minor (Op. 121) and in Raif's (not to be mistaken for Raff) Sonata in G minor for the same combination of instruments. The Concert-giver plays the fiddle with much power and brilliancy, and she had a worthy associate in Miss Fanny Davies. Mr. Henschel contributed some fine songs in his best manner, and it was certainly an agreeable Concert.

Mdlle. Jeanne Douste, whose effective impersonation of the heroine of Humperdinck's fairy opera "Hansel und Gretel" has attracted wide-spread attention, gave her first Vocal Concert on the 9th ult., at the Steinway Hall. Her singing on this occasion of a number of lyrics by various composers was characterised by tasteful and refined expression, but its effectiveness was impaired by indulgence in *vibrato*. A pleasing feature of the Concert was the rendering by Mdlle. Douste de Fortis and Mr. J. Wolff of Grieg's second Sonata in G minor (Op. 13) for pianoforte and violin.

Mr. Charles Gardner secured a numerous audience at his Concert on the 13th ult., at the Queen's (Small) Hall. A good performance was given of Schumann's Pianoforte Quintet by the Concert-giver and Messrs. Ludwig, Oldaker, Henkel, and W. E. Whitehouse, and Mr. Gardner and Herr Ludwig also rendered in an admirable manner Goldmark's Suite in E (Op. 11) for pianoforte and violin.

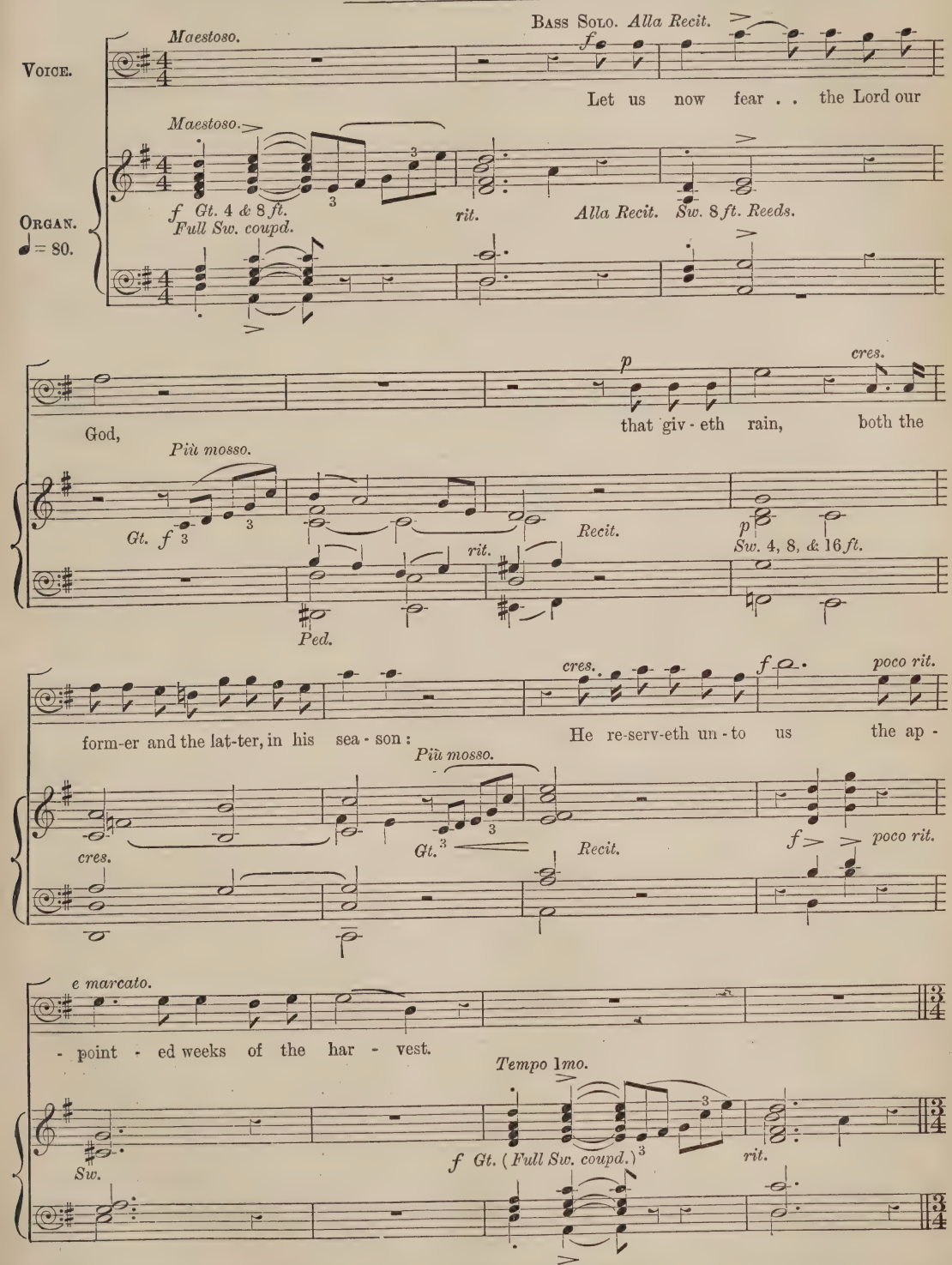
Let us now fear the Lord our God.

ANTHEM FOR HARVEST.

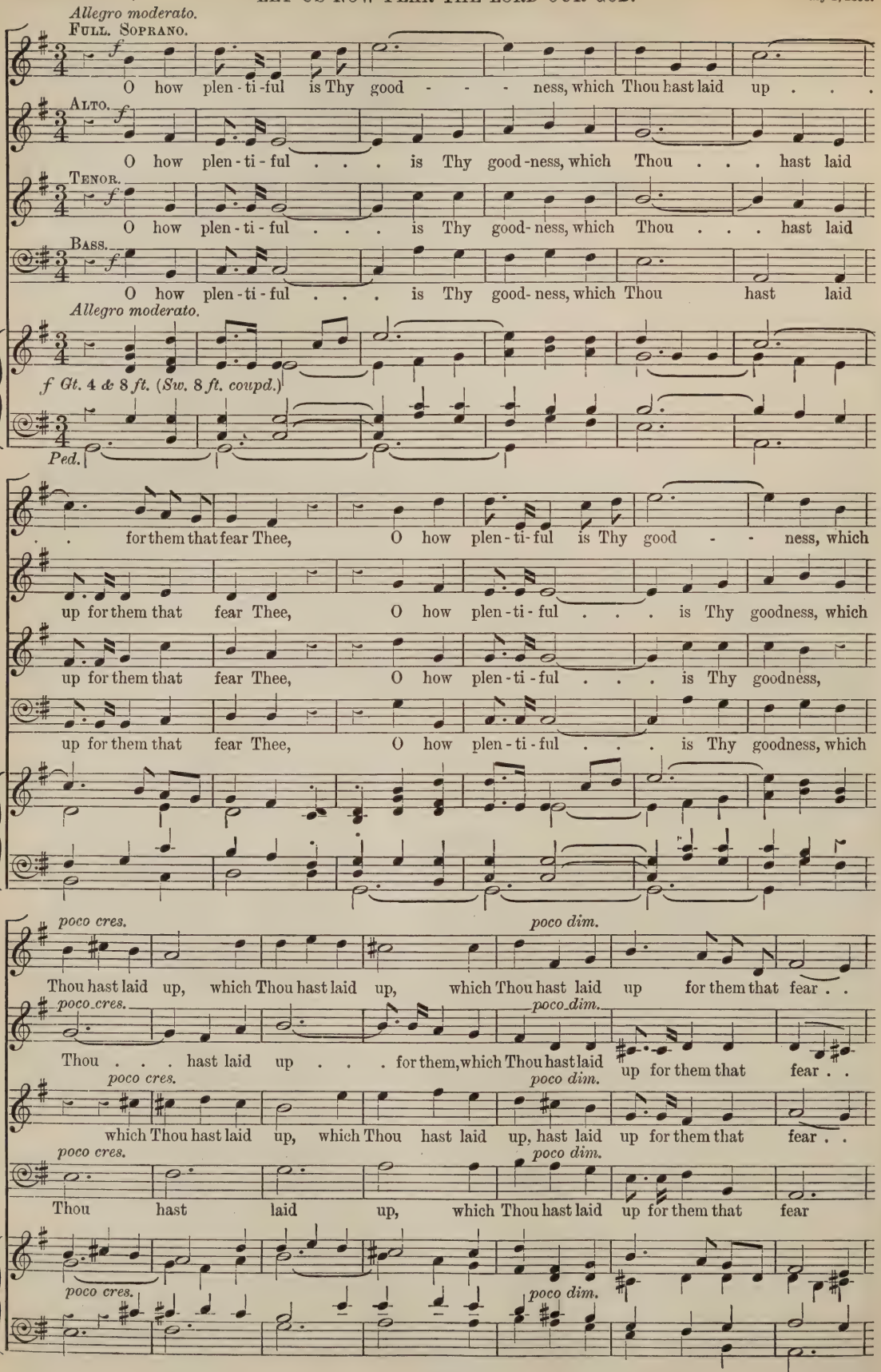
Jer. v. 24; Ps. xxxi. 21; cxi. 5; and Doxology from a Hymn.

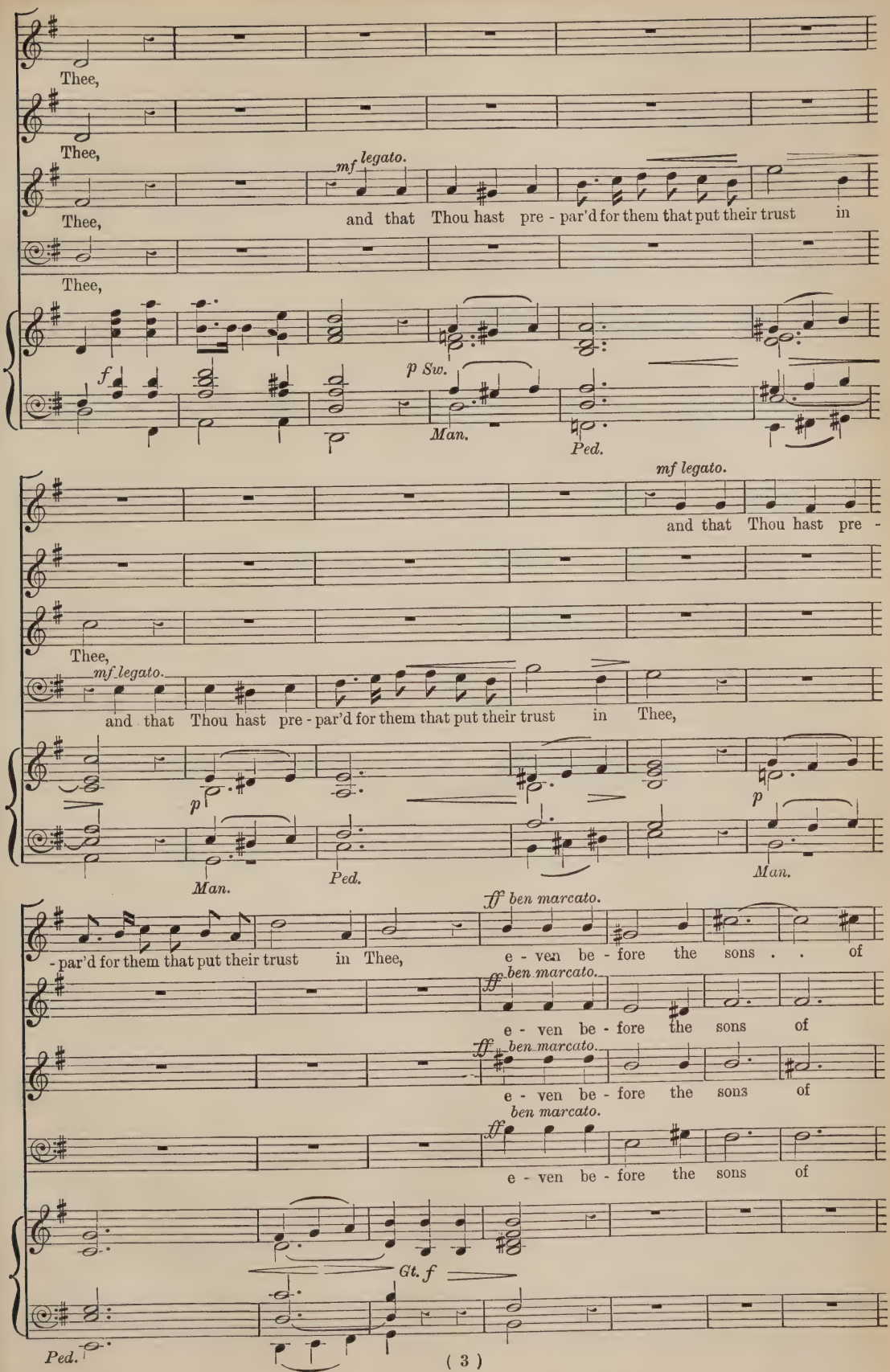
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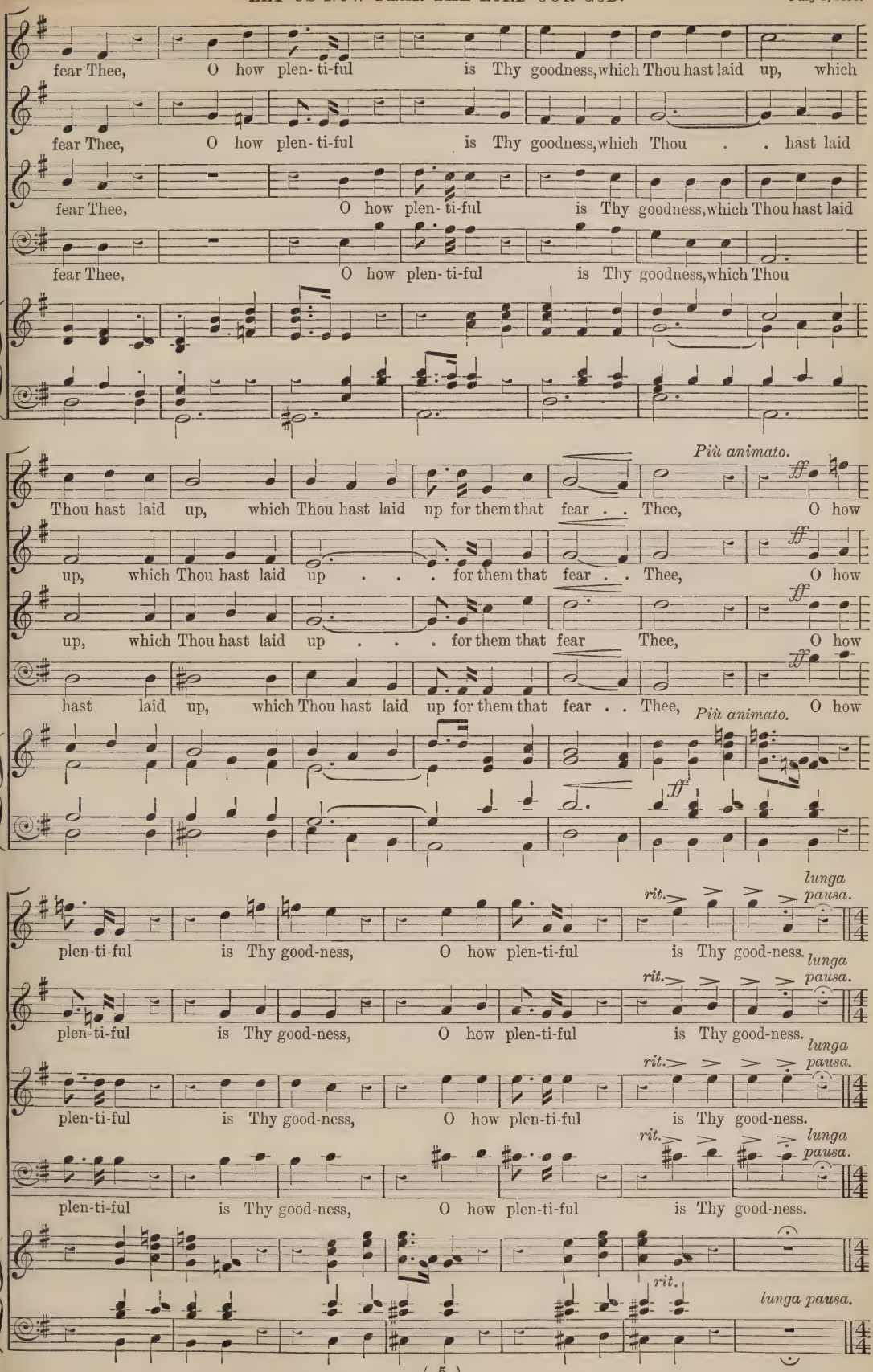


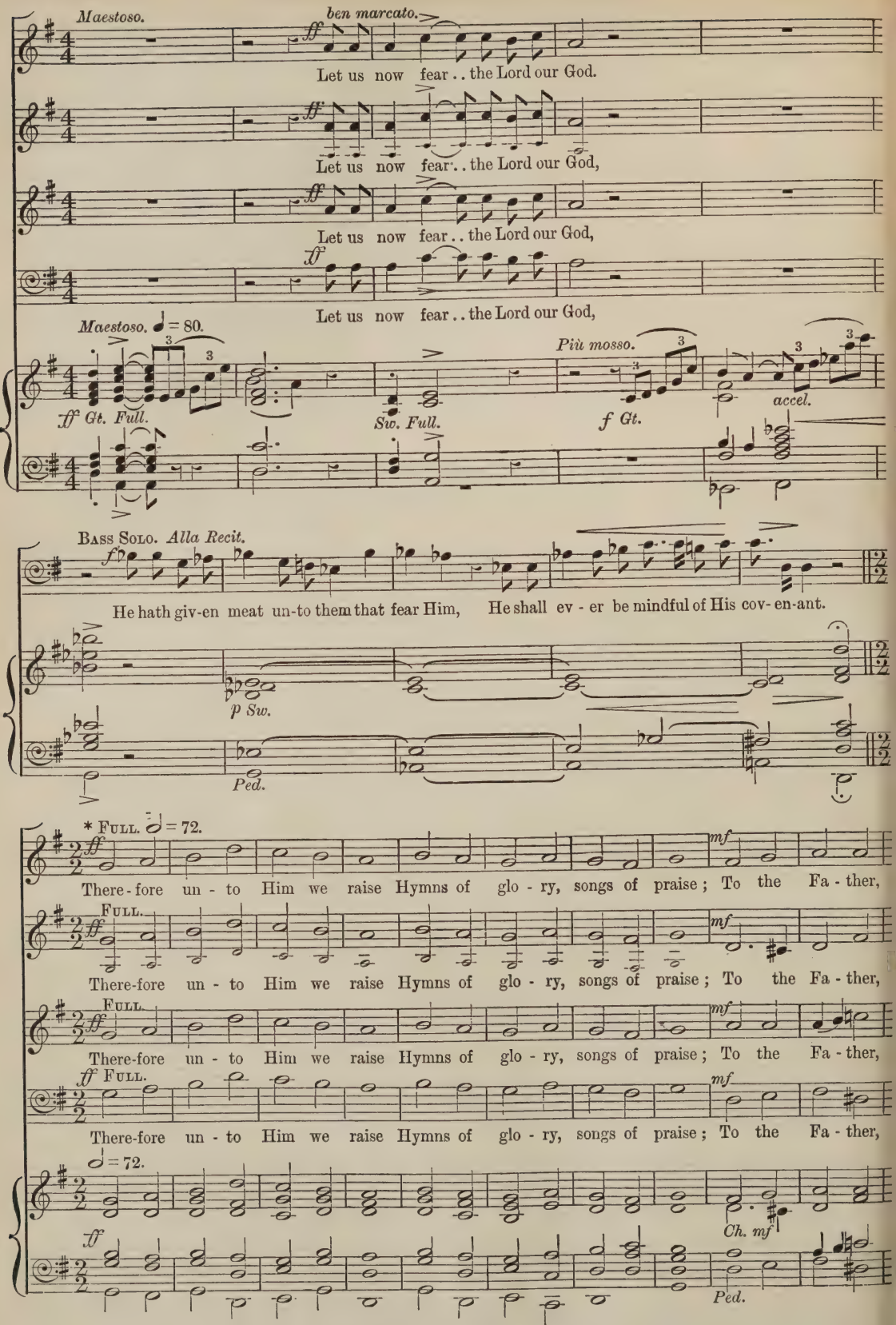
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Allegro moderato.
Full. Soprano.
O how plen - ti - ful is Thy good - - - ness, which Thou hast laid up . . .
Alto.
O how plen - ti - ful . . . is Thy good - ness, which Thou . . . hast laid
Tenor.
O how plen - ti - ful . . . is Thy good - ness, which Thou . . . hast laid
Bass.
O how plen - ti - ful . . . is Thy good - ness, which Thou hast laid
Allegro moderato.
f Gt. 4 & 8 ft. (Sw. 8 ft. coupd.)
Ped.
. . for them that fear Thee, O how plen - ti - ful is Thy good - - ness, which
up for them that fear Thee, O how plen - ti - ful . . . is Thy goodness, which
up for them that fear Thee, O how plen - ti - ful . . . is Thy goodness,
up for them that fear Thee, O how plen - ti - ful . . . is Thy goodness, which
poco cres.
poco dim.
Thou hast laid up, which Thou hast laid up, which Thou hast laid up for them that fear . .
poco cres.
poco dim.
Thou . . . hast laid up . . . for them, which Thou hast laid up for them that fear . .
poco cres.
poco dim.
which Thou hast laid up, which Thou hast laid up, hast laid up for them that fear . .
poco cres.
poco dim.
Thou hast laid up, which Thou hast laid up for them that fear
poco cres.
poco dim.

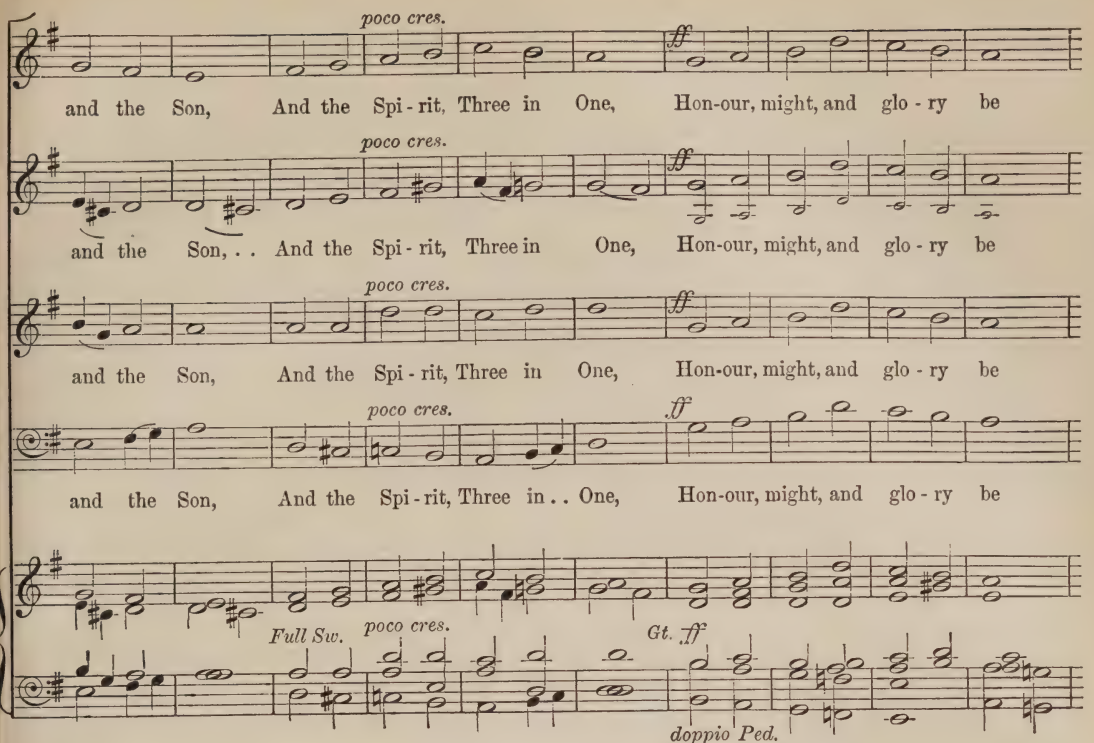

Thee,
Thee,
mf legato.
Thee,
and that Thou hast pre - par'd for them that put their trust in
Thee,
f
p Sw.
Man.
Ped.
mf legato.
and that Thou hast pre -
Thee,
mf legato.
and that Thou hast pre - par'd for them that put their trust in Thee,
p
p
Man.
Ped.
Man.
ff ben marcato.
- par'd for them that put their trust in Thee,
e - ven be - fore the sons . . of
ff ben marcato.
e - ven be - fore the sons of
ff ben marcato.
e - ven be - fore the sons of
ben marcato.
ff
e - ven be - fore the sons of
Gt. f
Ped.

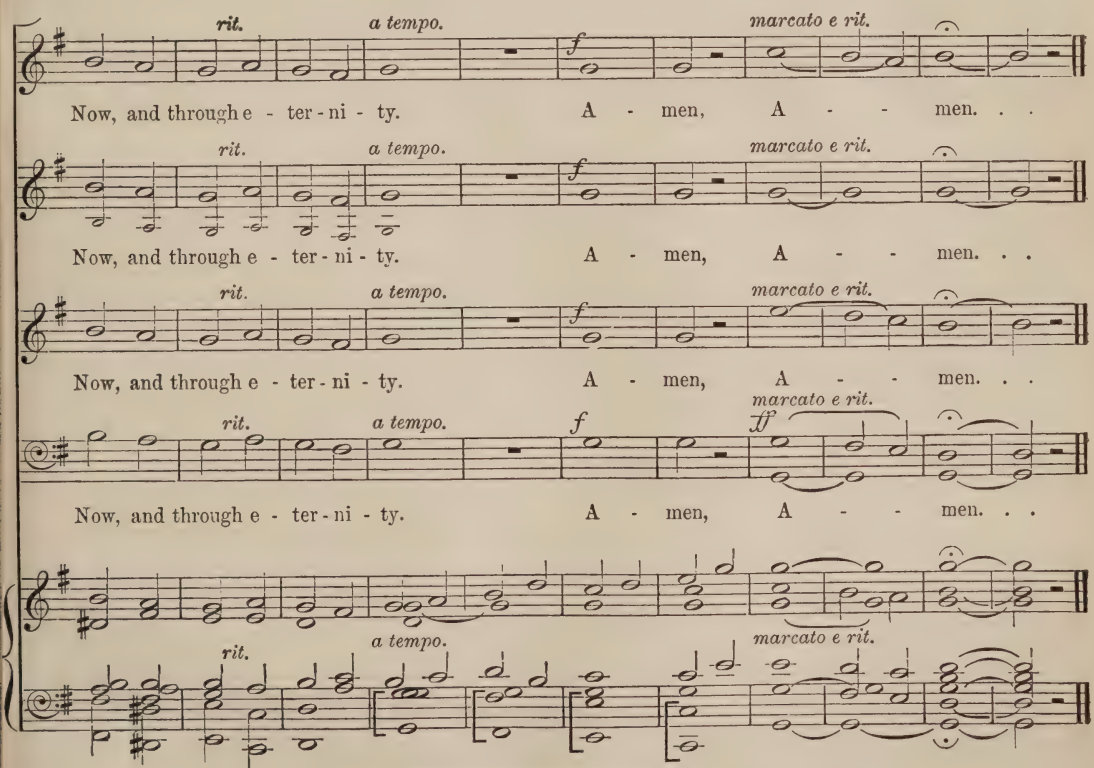

ben marcato.
men, e - ven be - fore the sons . . . of
men, e - ven be - fore the sons of
men, e - ven be - fore the sons of
men, e - ven be - fore the sons of
ff
men,
men,
men,
men,
rit.
f
cres.
a tempo.
O how plen-ti-ful is Thy good - - ness, which Thou hast laid up . . . for them that
O how plen-ti-ful . . . is Thy goodness, which Thou . . . hast laid up for them that
O how plen-ti-ful . . . is Thy goodness, which Thou . . . hast laid up for them that
O how plen-ti-ful . . . is Thy goodness, which Thou hast laid up for them that
f a tempo.


fear Thee, O how plen- ti-ful is Thy goodness, which Thou hast laid up, which
fear Thee, O how plen- ti-ful is Thy goodness, which Thou . . hast laid
fear Thee, O how plen- ti-ful is Thy goodness, which Thou hast laid
fear Thee, O how plen- ti-ful is Thy goodness, which Thou
Più animato.
Thou hast laid up, which Thou hast laid up for them that fear . . Thee, O how
up, which Thou hast laid up . . . for them that fear . . Thee, O how
up, which Thou hast laid up . . . for them that fear Thee, O how
hast laid up, which Thou hast laid up for them that fear . . Thee, O how
Più animato.
rit.
lunga pausa.
plen-ti-ful is Thy good-ness, O how plen-ti-ful is Thy good-ness.
plen-ti-ful is Thy good-ness, O how plen-ti-ful is Thy good-ness.
plen-ti-ful is Thy good-ness, O how plen-ti-ful is Thy good-ness.
plen-ti-ful is Thy good-ness, O how plen-ti-ful is Thy good-ness.
rit.
lunga pausa.



* German Chorale.





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618. Thou crownest the year .. .. Josiah Booth.
621 With all Thy hosts .. .. John E. West.
622. There was silence in Bethlehem's fields .. John Stainer.
624. O saving Victim .. .. F. Kœnig.
625. Hearken unto me .. .. Myles B. Foster.
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629. The eyes of all wait upon Thee .. .. A. R. Gaul.
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634. Thou wilt keep him .. .. A. D. Culley.
636. Worthy is the Lamb .. .. .. J. Francis Barnett.
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616. O'er the woodland chace .. .. .. Herbert W. Wareing.
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545. Hail! gladdening light .. .. .. G. C. Martin 4d.
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296. Street music .. .. Hamilton Clarke 4d.
297. The kiss .. .. J. Barnby 3d.
298. In laudem amoris .. .. J. Barnby 3d.
299. There's life to be seen .. .. .. George Miller 4d.

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51. Watch ye and pray .. .. G. R. Vicars 2d.
52. The path of the just .. .. J. V. Roberts 1½d.
53. O Lord, correct me .. .. James Coward 1½d.
54. I will arise .. .. Charles Wood 1½d.
55. The Angel of the Lord .. .. Alan Gray 1½d.
56. Jesu, Saviour, I am Thine .. .. .. Bruce Steane 1½d.
57. O Lord, Who hast taught us .. .. A. G. Iggulden 1½d.
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66. These are they which follow the Lamb .. .. John Goss 1½d.
67. O Lord, give ear unto my prayer .. W. H. Cummings 2d.
68. Whom have I in Heaven but Thee .. G. J. Elvey 2d.

To be continued.

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298. Whither away? .. .. C. Villiers Stanford 8d.
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300. To the woods .. .. „ „ 4d.
301. Noble be thy life .. .. Beethoven 3d.
302. So the world goes round .. .. .. Marie Wurm 2d.
303. Softly the moonlight .. .. F. Iliffe 3d.
304. You stole my love (arranged by F. Maxson) W. Macfarren 2d.
305. Moonlight .. .. Hamilton Clarke 4d.
306. The Snow .. .. E. Elgar 6d.
307. Fly, singing Bird .. .. „ 6d.
308. To-day and to-morrow .. .. Hamilton Clarke 4d.

To be continued.

Some violoncello solos by Mr. Whitehouse and the singing of Mrs. Helen Trust and Mr. Arthur Oswald were enjoyable numbers of the afternoon.

THE Ladies' Concert Society, a body which permits no males to assist at its performances, gave a Chamber Concert, on the 10th ult., at the Queen's (Small) Hall. The most notable performance was that of Schütt's Pianoforte Trio in C minor (Op. 27), which was meritoriously rendered by the Misses Emily Christie, Winifred Robinson, and Kate Ould. The two last-named ladies respectively played violin and violoncello solos with much skill, and a number of songs were contributed by Miss Alice Crawley, Miss Ethel Barnard, and Mrs. Matthay.

MISS LARGE, from New Zealand, made a fairly successful *début* in London at a short Concert given, on May 30, at the Brinsmead Galleries. Miss Large has a well-trained soprano voice, and her renderings of Haydn's canzonet "My mother bids me bind my hair" and songs by Cowen and Luzzi indicated the possession of musical taste. Other performers were Miss Marion Gordon, Miss Beatrice Pratt, and Mr. Adolf Schmid.

AMONGST notable inventions and methods designed to assist pianoforte students to acquire technical facility and accuracy, "The Practice Clavier," designed by Mr. Virgil, occupies a prominent place. Those teachers and students who may wish to test its efficacy will have an admirable opportunity of doing so by the proposed four weeks' course of training in the system, which will be commenced on the 21st ult., at Clavier Hall, Princes' Street, Hanover Square.

THE twenty-ninth of the monthly series of Free Organ Recitals was given at the Dutch Church, Austin Friars, on the 18th ult., by Mr. Rudolph Loman, when the programme included pieces J. S. Bach, Mendelssohn, Dubois, Guilmant, and Merkel.

AT a *Soirée Musicale* given at the Horns Assembly Rooms, Kennington Park, on the 4th ult., the programme included the first performance of an operatic cantata entitled "The Brother Knights," the words by Mr. A. W. Durrant, set to music by Mr. W. S. Hinchliff. The somewhat trite and silly subject has been ably dealt with by the composer, the work commencing with a spirited overture and containing some effective airs and choral writing combined with picturesque instrumentation. It was well produced, with an efficient orchestra and well-trained choral forces, under the energetic direction of the composer, the solo parts being given by Miss Agnes Molteno, Mr. M. C. Malony, and Mr. Gerald Joyce.

A FREE Musical Entertainment was given on Whit-Monday at St. Stephen's Schools, Hampstead, for the purpose of introducing an element of refinement in the numerous amusements provided for the crowds assembled in the locality on that day. Among the ladies and gentlemen who kindly volunteered their services may be mentioned Miss Binney, whose violin contributions were much appreciated, and Madame Vestella Gordon, whose fine and well-trained soprano voice and judicious selection of songs rendered her a favourite with the numerous audience. The excellent undertaking, ventured upon for the first time on this occasion, was entirely successful.

MR. JOHN W. IVIMEY gave a Concert in the Assembly Rooms, Surbiton, on the 1st ult., when the programme was made up entirely of his own compositions. These included a Trio in D, played by the composer and Messrs. Joseph Ivimey and Arthur Blagrove; a "Graceful Dance" and "Gigue" for pianoforte, played by the composer; a "Song without words" and "Humoresque" for violoncello, played by Mr. Arthur Blagrove, and several vocal pieces selected from complete works and sung by Miss Pattie Hughes, Miss Minnie Chamberlain, Mr. Reginald White, and Mr. Broughton Black.

THE sixth annual Festival of the Highgate Rural Deanery Church Choir Association took place at Hornsey Parish Church, on the 9th ult., about 200 voices taking part. The service included Magnificat and Nunc dimittis in D (A. J. Dye), with anthems, "Sing, O Heavens" (Sullivan), and "Hallelujah" Chorus ("Mount of Olives"). The singing, on the whole, was bright and effective, evincing careful rehearsal. The conductor was Mr. Henry J. Baker, of Hornsey; and Mr. Herbert J. Gresham rendered efficient service at the organ.

A RECITAL of sacred music was given at St. Simon's, Chelsea, on the 8th ult., to mark the thirty-eighth anniversary of laying the memorial stone. A small orchestra of strings and wood-wind, with Mr. G. Hardcastle at the organ, accompanied. The solo vocalists were Miss Maud Tucker, Mr. R. P. Parker, Mr. Munroe Stewart, and Mr. W. J. Appleby; and Mr. F. E. Sparrow played two organ solos. The choir sang an anthem, and the whole Recital was conducted by Mr. Thomas Curry, organist and choirmaster of St. Simon's.

MENDELSSOHN'S "Hymn of Praise" was sung with full orchestra at St. Mark's, Kennington, on the 10th and 14th ult., by the choir of the church, augmented for the occasion. Miss Georgina Tear, Masters Wilson, Shaughnessey, and Rice, and Mr. Albon Nash were the soloists. Mr. Barwell led the band of about thirty, Mr. Hamilton Robinson presided at the organ, and Mr. Warren Tear (organist and choirmaster of St. Mark's) conducted.

AT St. Joseph's Retreat, Highgate Hill, on Sunday morning, the 14th ult., Henry J. Wood's Mass in E flat was given, the soloists being Masters Balfre, Beard, and Turnbull Sinclair, Messrs. Herbert Grover, Herbert Linwood, Thomas Seadon, and William Ludwig. In the evening Rossini's Stabat Mater was given. Mr. Volanti Armitage accompanied on the organ at each service.

AT Holy Trinity Church, Wandsworth, Parts 2 and 3 of Gounod's "Redemption" were sung as the anthem on Trinity Sunday (Dedication Festival). The choir was augmented for the occasion, and, supported by trumpets, trombones, drums, harp, and organ, gave a good performance of the work. Mr. W. C. Carter conducted, and Mr. Henry W. Weston, organist of the church, presided at the organ.

AT All Saints' Church, North Peckham, Mr. Selfe Fowles gave an Organ Recital on the 17th ult. The programme included Introduction and Prelude to "Lohengrin," Introduction to Act III. of "Tannhäuser," Pastorale in E (Lemare), Marche Religieuse ("Lohengrin"), and Fantasia in E major (A. Hesse). The vocalist was Mr. H. Rebbeck.

REVIEWS.

Denkmäler der Tonkunst in Osterreich. Vol. II. Georg Muffat. *Florilegium Secundum.* [Artaria and Co.]

THE *Florilegium Secundum* was published at Passau in 1698. Georg Muffat, the author, was the father of August Gottlieb Muffat, whose *Componenti Musicali* formed the subject of a special article in our March, 1895, number. In the composer's preface, which, by the way, is written in four languages (Latin, German, Italian, and French), the great success of the first set of these pieces is given as a reason, and a very good one too, for the issuing of another set. And the composer is so anxious that his music shall be properly executed that he gives rules and hints with regard to fingering, bowing, ornaments, &c. M. Baptiste de Lully was evidently his model in all that concerned violin playing (it may be mentioned that the sixty-two numbers in this volume were written for volin, violetta, viola, quinta parte, and violone). The original title speaks of a *basso continuo ad lib.* for clavier. A pianoforte score is added for convenience, and accordingly he tells his readers many things concerning "la belle méthode" of the French musician. And then Muffat proceeds to speak of the necessity for pure intonation and to give certain rules to be observed in bowing. Among certain customs of the Lullists he mentions the tuning of instruments before the arrival of the audience (a good custom, alas! which has gone out of fashion), or of doing it as quickly and quietly as possible. And, further, he remarks that they abstained from preludes, confusing the ear, and causing it annoyance greater than the pleasure which it afterwards receives. The question of ornaments he treats at length, and, considering the important

part which they played in music of those days, the comments are welcome. In speaking of the *Pincement* or *tremblement coupé*, he reminds players that the lower note is generally played a semitone below, and *often*, on that account, has to be raised by means of a sharp. This shows of what little use the mere notes are in old music; they are letter, not spirit. And, again, Muffat remarks that *pincements* may be introduced almost everywhere (*se peuvent faire presque partout*). It has been often asserted that ornaments were introduced in great quantities into harpsichord music on account of the fleeting nature of the tone of that instrument. Yet Muffat, speaking of music for strings, declares that without them melody and harmony are naked (*nuës*). Before closing his preface the composer modestly requests his readers to attribute any fault in the music to his incapacity; anything good, to Divine Goodness, source of all gifts. The pieces in this volume are divided into eight collections. No. 1 opens with an Overture quite *à la Lulli*, both in form and character, followed by short dance movements; a "Gigue for the English," a "Gavotte for the Italians," &c. In the third collection there are various dance movements in so-called *Italian* style. Among curious titles in the other collections we may mention: *Les Ramonneurs*, *Les Gendarmes*, *Les Bossus*. Among the predecessors of Bach and Handel, Georg Muffat holds a distinguished place; this careful reprint, under the editorship of Dr. Heinrich Rietsch, will, therefore, be welcome to musicians.

Selection of Pieces composed for the Harpsichord. By Bernado Pasquini. Edited by J. S. Shedlock.

[Novello, Ewer and Co.]

It is not too much to say that this volume is one of the most important contributions to antiquarian music which has been made for many years past. Few musicians probably have seen any music by the once famous composer, Bernado Pasquini, for his works have long reposed in private and public libraries. Yet he composed operas, cantatas, songs, and chamber music, which not only brought their composer renown, but are said to have influenced contemporary German musicians. Dr. Franz Gehring, of Vienna, describes Pasquini's music as being "terse, vigorous, and, at the same time, graceful," and "having much in common with that of Handel." Mr. Shedlock, in an admirable and most instructive preface, shows that Bernado Pasquini was born on December 8, 1637, at Massa de Valnevola, Tuscany, and says that in the British Museum are three volumes of this composer's chamber music, in the first of which is written in pencil: "These are original MSS. by the hand of Bernado Pasquini, 1637-1710, the greatest organist of Italy in the second half of the seventeenth century, and written for his nephew, B. Ricordati." From these volumes Mr. Shedlock has selected the most characteristic examples of this old master, the most important being a "Sonata a due Cembali." This specimen affords a remarkable proof of the conscientious and painstaking manner in which Mr. Shedlock has done his work. Not only are the harmonies written out from the figured bass with admirable regard to the character of the music, but in the preface before referred to the figured basses are printed exactly as written by Pasquini. Much interest is also attached to two sets of variations on "La Follia," probably an old Spanish dance, in reference to which the editor has drawn attention to some remarkable resemblances of phraseology between Pasquini, Corelli, and Alessandro Scarlatti, and recommends comparison with Frescobaldi's "Variations Sopra la Follia" and Froberger's Variations, entitled "Auf dei Mayerin," contained in the MS. volume in the Vienna Court Library, and which have been published by Messrs. Novello. From a volume, dated 1702, in the Berlin Royal Library, Mr. Shedlock has extracted a "Toccato con lo Scherzo del Cuccó," the music of which is written on two staves, the upper one of six and the lower one of seven lines. The inclusion in *fac-simile* of a portion of the MS. gives some idea of the laborious and difficult task of transcribing which has been so ably accomplished in this work. Five other pieces have been taken from the above-mentioned volume in the Berlin Library, all of which well merit attention, not only by reason of their great antiquarian value, but also by reason of their musical interest. The inclusion now and again of some of them at pianoforte recitals would provide a most effective contrast to works of more modern date.

Novello's Parish Choir Book, Nos. 255-271.

[Novello, Ewer and Co.]

It is evidently the intention of Messrs. Novello to provide our Parish Church choirs with an extensive and varied repertory. In No. 255 the Te Deum is set by Sir John Stainer in Gregorian form. To quote from a note which accompanies this setting, "In this arrangement the melodists are voices (boys and men) set apart to sing the Tones throughout; the choir is a body of singers qualified to sing in harmony when directed." By this means effective variety is imparted to the music while the dignity of the Gregorian measure is maintained. The Magnificat and the Nunc dimittis are set in the same manner in Nos. 260 and 271. A convenient arrangement of the music for the marriage service, edited by the Rev. James Baden Powell, will be found in No. 256. Those who want a fresh tune for the hymn "Through the day Thy love has spared us," may be recommended to examine No. 257, provided by J. Tilleard. The Evening Canticles are arranged in a manner that will rejoice the heart of trained vocalists in No. 258, by Sir George Elvey, and a simple setting, in chant form, of the same Canticles, by Alfred H. Littleton, will be found in No. 259. Nos. 261 and 264 are vesper hymns to be sung kneeling after the blessing, the first being by Bruce Steane and the second by A. L. Vingo. The former is the simpler of the two, but the latter, which concludes with a four-fold Amen, is the more effective. No. 262 is a setting of the Te Deum by M. J. Monk, specially composed for the Exeter Diocesan Choral Festival of the present year. It is written in four-part harmony, is of diatonic character, and possesses considerable dignity. No. 263 is "The Office for Holy Communion" in G, by Leighton George Hayne, and consists of the Kyrie, Doxology, Nicene Creed, Sursum Corda, Sanctus, and Gloria in Excelsis. The music is simple and diatonic, and, sung by a well-balanced choir, would be impressive. The Rev. E. V. Hall has set the Magnificat and Nunc dimittis in a very effective fashion in No. 265. The music, however, will present no difficulties to the average choir. The last remark is also applicable to a "Festival Communion Service," by T. Tallis Trimnell (No. 266). It should be stated that this setting only comprises the Sanctus, Kyrie, and Nicene Creed. No. 267 is an arrangement of the Te Deum in unison, by Sir John Goss, which has already been widely accepted. No. 268 gives the voice parts of Marbeck's Nicene Creed, arranged by Sir John Stainer. Four melodious Easter Carols, composed by J. T. Field, are contained in No. 269. These are all excellent. They are in four-part harmony, and the music breathes the exultation of the season. An effective Processional Hymn, entitled "The King of Saints," and a musicianly setting of an Offertory Sentence, "He that soweth," by Dr. Warwick Jordan, will be found in No. 270.

Three Nocturnes. For the Pianoforte. By Graham P. Moore. *L'Ancien Régime Gavotte.* For the Pianoforte. By Stanley Hawley. *Mazurka Impromptu.* For the Pianoforte. By Beatrice Parkins. [Robert Cocks and Co.]

Mr. Moore always writes in sympathy with the genius of the household instrument, and his three Nocturnes are pleasing little pieces, appropriately romantic and placid in character. They will present no difficulty to the average pianist.

Mr. Hawley commences his Gavotte with a chord which would have condemned his music in the ears of our forefathers—a major seventh on the supertonic of the scale—but doubtless this will rather heighten than diminish the interest of his piece with many modern players, who will find it rhythmic, melodious, and effective.

There is little suggestive of an *impromptu* in Miss Beatrice Parkins's Mazurka, which goes the way in which mazurkas should, and is built upon graceful and symmetrical melodies. It is worthy of note that the composer, although manifestly writing for the home, has had the courage to adopt the signature of six flats.

The Student's Harmony. By Orlando A. Mansfield. [Weekes and Co.]

The aim and character of this book is well described by its title. The theory adopted may be said to be that advanced by Professor Prout, and it is unfolded in a lucid and straightforward manner. An excellent selection of examples of the uses by the great masters of the chords described accompany the explanations, and a feature of the book is the series of questions appended to each chapter, which are admirably calculated to prepare the student for the successful passing of examinations. An exhaustive index is also provided, and the sub-divisions of the chapters into sections permit of the frequent use of cross references, the value of which will be quickly appreciated by those who adopt this volume as their text book.

Four English Dances in the Olden Style. By F. H. Cowen. [Novello, Ewer and Co.]

This is an arrangement for pianoforte solo of the four English Dances recently written for the orchestra by Mr. F. H. Cowen, and heard for the first time in public on May 11 last, at Mr. Fritz Masbach's Orchestral Concert at St. James's Hall. The first of them is called "Stately Dance," a title which is well justified by the character of the music. It is in A minor, with a middle episode in the tonic major, which forms an effective contrast to the preceding and following matter. Very different in style is the next number, a "Rustic Dance," which possesses all the vigour and sprightliness expected in a composition of this kind; but, apart from this, it has considerable individuality, and is a merry and pulse-quickening piece. The "Graceful Dance" which follows is one of those melodious and charming examples of light music which no one knows better how to write than Mr. Cowen. It is dainty and tasteful in the highest degree, and the music is alike charming to play and to hear. The final number of this volume is a "Country Dance," which by its spirit takes one back to the days of blue dress coats and brass buttons. It is not so easy to play as the preceding Dances, requiring a firm touch and vivacious execution to do it full justice, but it will amply repay any extra practice it may demand of its executants. As a whole, the bright and pleasing character of this volume will doubtless render it exceptionally welcome to a large number of amateur pianists.

When valiant Ammon. Air for a Bass voice. By Jonathan Battishill. The Pianoforte Accompaniment by Myles Birkett Foster. [Boosey and Co.]

This song is from the opera "Almena," which was composed by Battishill in conjunction with Michael Arne in 1764. It is an excellent example of its composer's bold and masculine style, and could be made highly effective by a well trained bass voice. Mr. Foster's pianoforte arrangement of the accompaniment has been made from the orchestral score, and will interest the skilled pianist.

FOREIGN NOTES.

Athens.—M. Spiro Samara, the composer of the successful operas "Flora Mirabilis" and "La Martire," is about to establish here an orchestra of one hundred executants, chiefly Italian and French artists, for the performance of high-class music under his direction. M. Samara, though for many years residing in Italy, is a native of Greece.

Barcelona.—At a Concert recently given under the direction of M. Nicolau, the programme included the "Grail scene" from "Parsifal," sung with excellent effect, in Spanish, by the choral society "Orfeo Catalá," the conductor receiving a perfect ovation.

Berlin.—A complete cycle of Wagner's operas, from "Rienzi" to "Götterdämmerung," was given at the Royal Opera last month.——The projected performances here, under the direction of Herr Loewe, of Breslau, of Rubinstein's sacred opera "Christus," have been interdicted by the authorities in accordance with an old law prohibiting the representation of the person of the Saviour on the stage.——A non-scenic partial representation of the poet-composer Herr Adalbert von Goldschmidt's remarkable operatic trilogy, "Gœa," took place recently at the Hôtel Kaiserhof, before a distinguished audience, including many members of the aristocracy and of the diplomatic corps. The declamatory portions were given by Fräulein Rosa Poppe and Herr Reicher, the vocal by Mesdames Meyerwisch, Engelmann, and Eberlin, while Director Behm presided at the pianoforte. The fragments of the work performed, particularly a love scene between *Eros* and *Gœa*, and the death of the former, produced a deep impression, and the earnest desire was expressed on all sides that the stage representation of the entire work (which is the object of an influential committee recently formed) may be speedily realised.——Herr Philipp Rüfer's opera "Ingo," first produced at the Royal Opera, as already announced by us, on May 21, met with an equally favourable reception on its second performance a few days later. The composer, a Belgian by birth, has been resident here for a number of years, and became favourably known as an operatic composer by his opera "Merlin," produced some years ago. The libretto of the new work is founded upon a novel of the same title by Gustav Freitag, and is divided into four acts, the score being replete with interesting details and highly dramatic in parts. Frau Egli, Herren Sylva and Bulss were able representatives of the principal characters.——In the early part of last month the members of the Philharmonic Orchestra, the foremost members of the Royal Opera, and other musicians (including Herren Sauer and Stavenhagen) left for Moscow to take part in a Concert to be given by Prince Radolin in honour of the Russian Imperial couple.——The Emperor has raised the annual subvention granted to the Royal Theatre (for opera and drama) to one million of marks.

Bologna.—Leoncavallo's new opera "Chatterton" was brought out here on the 1st ult., and achieved a brilliant success.

Brussels.—A new ballet by M. Camille Saint-Saëns, entitled "Aliboron," the *scenario* by M. J. L. Croze, will be the first novelty to be brought out at the Théâtre de la Monnaie in the coming season.——A very interesting Lecture on the music of ancient Greece was delivered on May 25, at the Conservatoire, by the director, M. Gevaert. It was interspersed with a number of illustrations given on original instruments, skilfully restored by M. Victor Mahillon; and also included a performance of the famous "Hymn to Apollo" with the accompaniment of the *Kithara*. There was a privately invited audience, who followed the proceedings with the closest interest.

Budapesth.—The directors of the Royal Opera have decided to present to visitors during the present Millennium Exhibition two complete cycles of Wagner's operas, with the exception only of "Die Feen" and "Tristan und Isolde," which are not included in the repertory of that establishment. One of the two series will be given this month and the second during August.

Buenos Ayres.—A handsome new Opera House has recently been opened here with a performance of Verdi's "Otello," and Signor Tamagno in the titular part. *Apropos* of the visit of the great Italian tenor to the Argentine Republic, a local paper, *L'Italia a Plata*, informs its readers, "upon the very best authority," that Tamagno is about to purchase an estate here, and, retiring altogether from the lyrical stage, devote himself in future to agriculture.

Copenhagen.—The veteran and highly esteemed composer, Professor Emil Hartmann, celebrated his ninety-first birthday on May 14, in excellent health and spirits; the King of Denmark in person presenting his congratulations on the occasion.

Dresden. — The well-known composer Herr August Bungert has been for some years past engaged upon a series of music-dramas representing, under the general title of "Homeric World," various episodes in the two great epic poems of the Greek bard. One of these, entitled "Odysseus' Heimkehr," is to be brought out at the Royal Theatre here during the coming season. Of the remaining five similar works, each filling one evening, three are already completed. It is to be hoped that the success attending this gigantic undertaking will be proportionate to the labour involved thereby. Herr Bungert is his own librettist.——A one-act opera, "Runenzauber," by the

well-known composer, Herr Emil Hartmann, is shortly to be brought out here, the work having likewise been accepted for performance at the Royal Opera, Berlin.

Frankfort-on-Main.—An excellent performance took place on the 7th ult., at the Hoch'sche Conservatorium, under Professor Julius Stockhausen's direction, of Johann Sebastian Bach's so-called "Coffee Cantata," for soli, chorus, and orchestra. The seldom-heard humorous work was immensely appreciated.——The new opera on a Japanese subject, "Lili Tsee," by Herr Franz Curti, already successfully produced at Mannheim, was brought out at the Stadt-Theater on the 2nd ult., and exceedingly well received. Herr Humperdinck, in the *Frankfurter Zeitung*, speaks most highly of both libretto and music, which latter he describes as "truly original and graceful, and rich without being over-loaded in its instrumentation; an altogether welcome addition to the *répertoire*."——It is stated here that the late Frau Clara Schumann has left in the hands of her daughter a diary she has kept for a period of forty years, the contents of which, if ever published, cannot fail to prove highly interesting and valuable alike to the music historian and amateur.

Geneva.—The cantata composed by M. Otto Barblan to verses by M. Jules Cougnard, for the inauguration of the Exhibition now being held here, was performed last month with great success by a very fine chorus of 200 voices, under the composer's direction. A great number of Concert performances have been arranged for during the course of the Exhibition, notably those of the orchestra conducted by M. Gustave Doret, at the Victoria Hall, with excellent programmes of classical and modern music.

Heidelberg.—At a Concert given last month by the Bach-Verein, for the benefit of a new organ fund, some orchestral numbers from Humperdinck's just completed music to Rosmer's drama "Königskinder," were produced for the first time, under Dr. Wolfrum's direction, and enthusiastically received.

Leipzig.—A new ballet by Herr Richard Heuberger, with the title, familiar to the nursery-room, of "Struwelpeter," is being mounted for the coming season at the Stadt-Theater.——A two-act opera, "La Festa del Carro," by Signor Buongiorn, was brought out, with a German version of Golisciani's libretto, on May 24, under Capellmeister Panzer's direction, with moderate success. The composer is a young musician, resident in Dresden.——The recent performance at St. Thomas's Church of Bach's "St. Matthew" Passion, for the first time, under Herr Nikisch's direction, attracted an enormous audience, who were roused to unwonted enthusiasm by the masterly interpretation the familiar work met with on this occasion. ——Professor Jadassohn, the learned contrapuntist and professor at the Conservatorium, celebrated, on May 15, the fiftieth anniversary of his appointment at that world-famed institution.

Mannheim.—The new comic opera "Der Corregidor," by the young Viennese composer, Herr Hugo Wolf, was performed for the first time on the 7th ult., at the Court Theatre, and achieved a decided success. The composer to a great extent follows the direction pointed in Wagner's "Die Meistersinger," and, according to a competent critic of the *Frankfurter Zeitung*, does so with perfect freedom and without sacrificing his own distinctive individuality.

Milan.—Verdi has deposited the sum of four millions of lire with a banking-house here for the erection, in the Piazzale Michelangelo, of a Casa di Reposo, or home for aged musicians. Signor Camillo Boito, brother of the composer of "Mefistofele," is the architect of the building.

Munich.—The long-prepared model performances of Mozart's "Don Giovanni," at the Royal Residenz-Theater, which commenced on May 29, are likely to prove one of the principal attractions in the special operatic scheme now annually presented to visitors of the Bavarian capital during the summer months. The immortal work is a typical one. Originally described as "dramma giocoso," it has been practically the forerunner of romantic opera, whereas, in the course of time, fashion and operatic *impresarios* combined have invested it more and more with the character of what is known as "grand opera." In the present Munich performances the individuality of the work has been restored, and it is being presented as closely as possible in accordance with the original production, under the composer's direction, in 1787, at Prague; divided into two acts, with an orchestra of only twenty-six performers, and under the more intimate local conditions offered by the small Residenz-Theater. The cast is an excellent one, with Frau Senger-Bettaque as *Donna Anna*, Fräulein Ternina as *Donna Elvira*, Herr Gura, jun., as the *Don*, and Herren Fuchs and Vogl as pre-eminently satisfactory representatives respectively of *Leporello* and *Don Ottavio*. The German version of Da Ponte's libretto has been specially revised for the occasion by Capellmeister Levi. Herr Richard Strauss conducted the first performance.

Pescia.—The birth centenary of the composer Giovanni Pacini, the friend of Rossini and Donizetti, was celebrated here on May 31 by a Concert at the theatre bearing his name, and an open-air Festival held at the Piazza Vittorio Emmanuele, in which several orchestras took part. Numerous excerpts from Pacini's operas, "Medea," "Il Saltimbanco," and others, were played on the occasion.

Pienza.—A new three-act comic opera, "Urbano," libretto and music by Signor Carlo Leoni, was brought out here recently with conspicuous success.

The Hague.—M. Henri Viotta has been appointed to the post of Principal of the Royal Conservatoire vacated by the death of M. Nicolaï. M. Viotta, a lawyer by profession, is a very capable musician and the author of an excellent biographical and technical musical dictionary entitled "Lexikon der Toonkunst."

Toulouse.—Bach's St. Matthew Passion, which is not too frequently heard in France, was performed for the first time here last month by the "Cecilia" Society, and proved so great an attraction that the performance had to be twice repeated subsequently.

Vienna.—The Imperial Opera closed its doors for the annual vacation on the 12th ult., and will re-open on August 15. Among the works to be mounted during next season may be instanced Smetana's "The Bartered Bride," Messager's "Chevalier d'Harmenthal," and Leoncavallo's "Chatterton." A special performance of Lortzing's "Der Waffenschmied" took place on May 30 to signalise the fiftieth anniversary of the original first performance here of that evergreen work, with Frau Forster and Herr von Reichenberg in the principal parts, a similar performance being given on the same day at Prague to a crowded audience.——According to a summary just published, the number of Concerts which took place at the Saal Bösendorfer during the season just concluded has been 119, an unusually high one here.

Mdlle. Janotha has addressed an interesting letter to the American papers in regard to the true date of Chopin's birth, which it appears is wrongly stated in biographies of the pianist-composer and musical dictionaries (March 1 or 2, 1809, being the date usually given), but may now be considered as finally ascertained. Miss Janotha's authority is the Rev. Father Bielawski, the present *curé* of the Brochów Parish Church of Zelazowa Wola, who writes: "From most authentic documents, as well as from baptismal testimony, and from the record of his birth made in the civic books of the Parish of Brochów, we know that Frédéric François Chopin, a son of Nicholas Chopin and Justine Krzyzanowska, was born in Zelazowa Wola, district of Sochacsew, on February 22, 1810, and was baptised in the church at Brochów, on April 23 of the same year."

A demonstration of the Combination Clarinet was given by the inventor, Mr. James Clinton, on the 23rd ult., at the Royal College of Music. In the unavoidable absence of Sir Arthur Sullivan, an explanation of the instrument and its purpose was given by Sir George Grove, who said that the inconveniences and difficulties arising from the necessity of changing a B flat clarinet for one pitched in A, or *vice versâ*, were entirely removed by Mr. Clinton's new instrument, in which the conversion was effected by a simple twist of the body of the tube, the finger-holes remaining at precisely the same spacing. Mr. Clinton subsequently played a piece specially written for the occasion by Signor Pizzi. This contained frequent changes between the keys of A and B flat, and showed the instrument to possess a remarkably fine tone.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

GREAT improvement is noticeable here lately in the matter of church music. The pioneer church in this respect (St. George's Parish Church) has lately spent a large sum of money on its organ. The instrument, originally of two manuals, built by Walker, of London, in 1863, from a specification by the late Dr. Chipp, the then organist of this church, has been rebuilt and enlarged to the specification of Dr. Price, the present organist (who, by a coincidence, was Dr. Chipp's assistant while organist of Ely Cathedral), by Mr. George Benson, of Manchester. The additions include a new manual (choir and solo) of eleven stops and the increase of the great and pedal organs, new action throughout (pneumatic), and two new hydraulic engines to feed the wind supply. The organ is now a fine example of sonority, balance, and refinement of tone. Dr. W. G. Price's excellent reputation has attracted large numbers to hear the weekly Recitals, which have been given since its completion in May; and the performances, which have been of the highest merit, bid fair to become a regular institution.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Midland Institute Madrigal Choir, under Mr. George Halford's able direction, gave an Invitation Concert in the large Lecture Theatre on May 18, in the presence of a crowded audience. The programme included madrigals by Festa (1541), Benet (1601), Orlando Gibbons (1612), and part-songs by Sydenham, Barnby, and Smart. A steady advance towards proper realisation of light and shade and artistic interpretation was perceptible in the rendering of most of these examples; but the greatest success was attained with Barnby's "Sweet and low" and Pearsall's piquant part-song "You stole my love." Several members also contributed songs, which, however, do not call for special comment. The instrumental pieces consisted of two violin solos, played in good style by Miss Hayward.

The Musical *Matinées* in connection with the Royal Society of Artists terminated on Saturday, the 6th ult., and will be resumed again with the Autumn Exhibition of Paintings.

The band of H.M. Second Life Guards attracted a very large and fashionable audience to the beautiful grounds of the Edgbaston Botanical Gardens on Saturday, the 13th ult. Two Concerts were given, one in the afternoon, from 3.30 to 5.30, and one in the evening, from 6.30 to 8.30. Mr. Chas. W. H. Hall conducted an admirably well-balanced military orchestra, and gave some attractive selections from operas by Gounod, Verdi, Wagner, Meyerbeer, and Sullivan. The ever-popular three Dances from "Henry VIII.," by German, without which no military band Concert is complete, met, as they always do, with special favour.

The committee of the Edgbaston Botanical Gardens are trying a new experiment in giving a series of Concerts every Wednesday and Saturday during the summer months. So far the fixtures for June included a grand Banjo and Mandoline Concert, vocal entertainments given by Randell's Choir, a Vocal and Instrumental Concert under Mr. Oscar Pollack's management, &c. The principal Concert of this month will take place on the 4th inst., when the band of the Royal Horse Guards (Blue) is coming to the Gardens.

Mr. Thomas Facer, a well-known local musician, who is the composer of several cantatas and choral works, has just completed his newest and most important composition—a dramatic cantata for soli, chorus, and orchestra, entitled "Maid of Lorn," the words adapted from Sir Walter Scott's poem "The Lord of the Isles," by Mr. Andrew Deakin. The first public performance is to take place, under the composer's own direction, at the Crystal Palace, on the 11th inst., on the occasion of the Tonic Sol-fa Festival. The cantata consists of twenty-four numbers, divided into four parts, with a prologue and epilogue. Part I., "The Bridal Morn"; Part II., "The Bridal Feast"; Part III., "The Bivouac"; Part IV., "The Battle." The *dramatis personæ* are *Edith*, *Maid of Lorn* (soprano); *Ronald, Lord of the Isles* (tenor); the *Lord of Lorn* (baritone); and *Robert Bruce* (bass). The chorus represents Retainers, Soldiers, Monks, Maidens, &c.

Dr. George Fiedler, of Mason's College, has given three Lectures on Wagner's "Ring des Nibelungen," in the large Lecture Theatre of the Midland Institute. The musical illustrations have been supplied by Mr. George Halford (pianoforte) and Mr. C. W. Perkins (organ).

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL performances by the numerous Choral and the several Orchestral Societies in and around Bristol have come to an end, and, until the autumn, there will be only the Promenade Concerts, which take place twice weekly in the beautiful gardens of the Bristol and Clifton Zoological Society. Two events remain to be recorded. On the 2nd ult. the annual Festival of Parish Choirs was held in Bristol Cathedral. Twenty-six choirs, comprising 707 voices, took part; and, under the direction of Mr. John Barrett, the musical service was rendered with intelligence and impressive effect.

The newly-formed Clevedon Philharmonic Society gave its second Concert towards the end of May, when Niels Gade's cantata "The Erl-King's Daughter" was performed, under the guidance of Mr. Edward Cook.

The first issue of the scheme of the Bristol Musical Festival, for which the choir is rehearsing thrice weekly, has been issued. The committee have substituted Brahms's Requiem for Beethoven's Mass in D, as the choirmaster thinks there is insufficient time to adequately rehearse the latter work.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE May Term is the "season" of Cambridge, but it cannot be said that a musical correspondent's duty is a heavy one. It is true that the two main choral societies of the place—The Cambridge University Musical Society and Dr. Mann's choir—gird themselves for a big effort, but the other Concerts that require recognition are few.

The Cambridge University Musical Society Choral and Orchestral Concert took place on the 15th ult. It was rendered memorable by the presence of the University Professor, who conducted his fine and dramatic ode "The Bard," as well as the orchestral selections. The latter included Mendelssohn's "Scotch" Symphony and Mackenzie's sparkling "Britannia" Overture. The programme was completed by Brahms's immortal "Song of Destiny," which was conducted by Dr. Gray. In spite of the great heat, the performance of chorus and orchestra in all these works was admirable, the chorus singing their trying part in "The Bard" with all needful vigour, and displaying remarkable beauty of tone in the peaceful opening section of the "Song of Destiny." Mr. Plunket Greene in the former work gave a powerful rendering of the titular part. His voice seems to have acquired fresh beauty and force.

The rendering of the "Elijah" in King's Chapel, two days later, by Dr. Mann's choir, was marked by the excellent singing that may always be expected from this choral body. The work was chosen for the reason that this is the jubilee year of its production, and, often as it has been heard, its attractions seem in no way to diminish, if we may judge from the size of the audience. The solo parts were taken by Miss Agnes Nicholls, Miss Lilian Hovey, Mr. J. Leland, and Mr. R. Grice.

The only other open Concert needing notice here was the Chamber Concert of the Cambridge University Musical Society on May 20. The programme included Schumann's Quintet in E flat, Beethoven's String Quintet in C, Chopin's Sonata in B flat minor, and Bach's Concerto for two violins. Messrs. Gompertz, Inwards, Kreuz, Tomlinson, Ould, and Miss Zimmermann were the performers, and Mr. Kennerley Rumford made a highly favourable impression in songs by Brahms and Maude White.

The College Societies seem to have been less enterprising than usual in the matter of the production of lengthy

works. The exception is the St. John's College Society, who made a very ambitious attempt in attacking Somervell's "Forsaken Merman" and Goetz's "Nœnia." The other Societies, as a rule, provided programmes of a miscellaneous order.

The University Musical Club celebrated its entry into new and admirable rooms by a dinner, on April 30. Among the guests were Professor Stanford, Dr. C. W. Pearce, the Rev. Dr. Mee, Mr. Hugh Blair, and others.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The "Feis," or Irish Musical Festival, promises at last to become an accomplished fact and the movement a permanent success. At the public meeting held in the Mansion House, Dublin, on the 15th ult., under the presidency of Alderman Sir Robert Sexton, in the absence of the Lord Mayor, the report stated that one-fourth of the necessary guarantee fund had already been subscribed, and a substantial number of subscriptions and guarantees were handed in on the spot. It appears from the report that some misconceptions as to the nature and scope of the movement had hindered its progress at the outset, but that now the project has the active support of the principal professional musicians of Ireland. The programme of the inaugural performances includes Concerts of ancient and modern music, choral and orchestral competitions, competitions for composers, and lectures. Dr. Joseph Smith, conductor of the Dublin Musical Society, predicted that the Feis, if carried to a successful issue, would revolutionise musical education in Ireland. Dr. J. C. Culwick, organist of the Chapel Royal, likened the project in its possible developments to the Welsh Eisteddfod. Mr. Brendan Rogers, Cathedral organist, dwelt with eloquence on Ireland's heritage of song. Mr. Joseph Seymour and Miss Edith Oldham, hon. secretaries, also represented the professional element; while Sir Christopher Nixon, Count Plunkett, Mr. Molloy, Commissioner of Education, and Mr. Chas. Eason, junr., moved or spoke to resolutions. The week commencing May 16, 1897, is provisionally chosen for the opening of the Feis.

The Leinster Section of the Incorporated Society of Musicians wound up its season with a very enjoyable Conversazione in the Antient Concert Rooms on the 6th ult. A programme of music was rendered during the evening, consisting of two pianoforte compositions by Mr. J. van Craen; songs by Sir Robert Stewart, Mr. C. O. Grandison, and Dr. T. R. G. Jozé; a charming chorus, "Fairy-Song," by Dr. J. C. Culwick, and a stirring male-voice arrangement of "The Boys of Wexford," by Mr. J. Seymour, which last received the compliment of an encore.

The Pupils' Concert of the Royal Irish Academy of Music was held at the Royal University on the 9th ult. Special mention is due to the capital performance of the Overture to "Oberon," a movement of Schubert's B minor Symphony, and the Introduction to the third Act of "Lohengrin," by the orchestral class of the Academy, recruited by students of the Municipal School of Music and led by the instrumental professors and other Dublin artists, under the direction of Dr. T. R. G. Jozé.

The closing Concert of the Dublin University Choral Society took place in the Dining Hall, Trinity College, on the 10th ult. Bennett's "May Queen" and Gade's "Psyche" were excellently performed, but an orchestra was dispensed with, Miss Edith Oldham undertaking a pianoforte accompaniment instead. Mr. Melfort d'Alton was principal vocalist and Mr. Charles Marchant conducted.

"The Messiah" was performed in Athy Parish Church, on the 14th ult., under the direction of Mr. Frank Manley, the principal vocalists being Miss Frengley, Miss McConnell, Mr. Rathbone, and Mr. L. Mooney. Mr. W. T. Sheppard presided at the organ, and Mr. P. Griffith was leader of the band.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norwich Philharmonic Society made its ninety-first appearance on May 21, with its usual programme of classical instrumental music. The band, led by Mr. F. W. B. Noverre, although short of several first violins, was numerically up to its usual strength, and did ample justice to the various pieces, the principal being Beethoven's "Pastoral" Symphony. Perhaps it is hardly fair to the composer's memory that this grand work should be undertaken by amateurs, but the ambition was justified on the present occasion, for a very good performance was much enjoyed by the audience. A new Overture, composed by the conductor of the Society, Dr. Horace Hill, was heard for the first time. Six similar compositions from the same pen have been introduced to the public at previous Philharmonic Concerts, but the new one, entitled "Dawn to Sunset," is far in advance of the earlier ones, both in melodious expression and instrumental colouring. The Overture is descriptive of an early dawn, gradually approaching the busy day. The various themes are cleverly woven together as day comes on, merging into a joyous hymn as sunset appears, finally subsiding into the repose of evening. The work was capitally played and enthusiastically received.

The other work for the band included Auber's Overture to "Masaniello" and Mendelssohn's Wedding March, both played with spirit. Mr. A. E. Coe, a clever local clarinettist, gave a solo on that instrument, while Miss Rayson and Mr. W. N. Ladell contributed several songs.

The Ladies' Orchestral Society gave its eighth annual Concert on May 28, much to the enjoyment of a large and fashionable audience. The fair instrumentalists have made considerable progress under the drilling of their conductor (Mr. F. W. B. Noverre), and may now boast that their annual performances are second to no other similar Society in the district. In all fairness it should be said that Mr. Noverre has to obtain outside assistance for flute, oboe, and clarinet, no lady residents having yet taken up wind instruments. The other wind parts were filled in by pianoforte and harmonium. The Concert opened with Mozart's Symphony in D, which received a very spirited rendering, the fugue passages in the final movement being crisply and decidedly given. Two pieces for strings by Grieg, "Herzwunden" and "Der Fruhling," were delightfully played, every mark of expression being faithfully noted. The Overtures to "Maritana" and "Marco Spada" were also in the programme. The Norfolk scholar at the Royal College of Music (Miss Mary Noverre) gave a brilliant and artistic rendering of Max Bruch's Violin Romance (Op. 42) with the orchestral accompaniments, and Miss Amy Flood-Porter contributed two violoncello solos with her usual taste and ability. The vocal department was in the safe hands of Mrs. Frank Bates and Miss Jennie Harris, two residents possessing sweet and powerful contralto voices.

With the Ladies' Orchestral Concert the season may be said to close in Norwich, and till the Triennial Festival in October next but little music will be heard, with the exception of *al fresco* Concerts in our public gardens, at which the bands attached to some of the factories take part.

The Festival Chorus is hard at work practising under the chorus-master (Dr. Horace Hill), but at the date of writing particulars of the new works to be produced in October are not to hand.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The eighth season of the Edinburgh Bach Society, which closed last month, has been in many respects the busiest and most important in the Society's history. The membership is considerably larger than in any previous year and the attendance of members at the meetings averages over a hundred. Besides the usual number of instrumental and vocal excerpts from Bach's works at the ordinary meetings, the members had in January the privilege of hearing the Dolmetsch party with their quaint instruments in a specially selected programme; at the meeting in March Mr. Leonard Borwick, honorary member of the Society, was kind enough to make a special journey in order to be present and to bear a part in the programme.

The Bucher Scholarship for students at the University Music Classes, which, as was stated in THE MUSICAL TIMES of April, is open this year for the first time, was awarded last month, but the decision of the University Court has not yet been made public.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic programme for 1896-97 has been pretty well decided upon, so far as the greater choral works are concerned, and four of these will, according to custom, be undertaken in the following order: Sullivan's "Golden Legend," Mendelssohn's "Elijah," Cowen's "Transfiguration," and a composition by Berlioz, which, it is stated, has not yet been heard in English, and which will probably be "The Trojans in Carthage." There has been some talk of carrying out an examination of the members of the chorus, but nothing official has been announced, nor is it likely that anything of the sort will be, for a time at least, seriously contemplated. There can be no doubt, however, that the process of weeding is wanted, and must be performed within a not very remote period if prestige is to be maintained by our premier Society.

Nothing definite has yet been the result of the recent resolution of the City Council to appoint a successor to Mr. W. T. Best as Corporation organist. In the meantime the organ in St. George's Hall, which is by no means a modern instrument, has been examined and reported upon by Mr. Willis, who states that a sum of £3,000 will be required to thoroughly repair and bring it down to date. The expenditure of a sum of £1,100 had previously been sanctioned by the Corporation for this purpose, apparently without great deliberation or the calling in of expert evidence.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE performances of "Hellé" at the Opéra, which have been interrupted by the departure for London of M. Alvarez, are to be resumed in September next. Meanwhile there has been a very successful revival, on May 21, of "Hamlet" at that Institution, with Madame Melba, Madame Deschamps-Jehin, and M. Renault in the leading parts, the work being ably conducted by M. Paul Vidal, the new *chef d'orchestre*. There was a gratuitous performance on May 24, in honour of the Coronation of the Czar of Russia. On the 4th ult. a very satisfactory *reprise* of M. Camille Saint-Saëns's "Samson et Dalila" took place; four days later Mr. Van Dyck once more resumed his admirable interpretation of the titular part in "Lohengrin."

At the Opéra Comique, Meyerbeer's "Le Pardon de Ploërmel" ("Dinorah") was revived on the 6th ult., and very well received. Gluck's "Orphée," with Madame Delna in the title *rôle* continues to attract large audiences at this house. The director, M. Carvalho, has accepted for performance a new lyrical work in four acts entitled "Florizel et Perdita," by M. Emile Michelet, set to music by M. Roberteau.

A series of representations of operas by Russian composers, never before produced in Paris, was announced to commence on the 25th ult., at the Bodinière, under the management of a Russian vocalist, Madame Nirwana (Countess de Pethion). The opening work was to be Tschaïkowsky's "Eugène Onégin."

An interesting Concert was given on May 27 by the violinist, M. Weingartner, assisted by his daughter, the brilliant young pianist, known also to London audiences, where she successfully appeared recently at Steinway Hall.

I have already referred more than once to the great success achieved here by Mr. Harold Bauer. This artist gave his final Concert here on May 27, and was, as usual, greatly applauded. There can be no doubt that, amongst the many pianists that have made their appearance during this season, Mr. Bauer must be accorded a foremost place, his interpretations of Bach, Chopin, Raff, and other test-composers having been indeed altogether admirable.

Mdlle. Hortense Parent, a pianist greatly esteemed in the profession here, and whose method of teaching has obtained for her a considerable reputation, has just given two interesting Lectures, at the Sarbonne, for the purpose of explaining and illustrating her system. The lady, whose exposition was eloquent and instructive, was greatly applauded on both occasions.

Several Recitals recently given by M. Maurel, of songs of various countries, were extremely well attended.

The fiftieth anniversary of the first appearance in public of M. Camille Saint-Saëns was celebrated in highly artistic fashion at the Salle Pleyel, on the 2nd ult. The eminent composer himself played a number of pieces of his composition with that well-known perfect mechanism of his, which the course of years has not been able to diminish. An ovation was accorded him on his rendering of the fifth Pianoforte Concerto (first time of performance), a most brilliant and charmingly coloured composition. Another very fine new work, a Sonata for pianoforte and violin, played as it was, moreover, by its composer and Señor Sarasate, was received with enthusiasm. Some verses, written for the occasion and charmingly declaimed by M. Saint-Saëns, varied the interesting proceedings, which also included an excellent speech by M. Lyon, the principal of the firm of Pleyel. Expressing himself highly gratified at being called upon to preside on the occasion in question, M. Lyon in felicitous terms alluded to the fact that fifty years ago the celebrated Camille Pleyel had presided at the first Concert given by the little *virtuoso* whom to-day they delighted to honour in his ripe musicianship, and that he had then confidently predicted the brilliant career actually accomplished. The receipts of this Festival-Concert, amounting to some ten thousand francs, are to be handed over to the fund of the "Association des Artistes Musiciens."

M. Gabriel Fauré, the able composer, has been appointed to the organistship at the Madeleine, in place of M. Théodore Dubois.

An interesting illustrated work, "Histoire de la Musique Allemande," has just been published here, from the pen of M. Soubies.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE Cincinnati May Festival, which came just too late for mention in my last letter, is now too far past to do duty as an item of current news. So far as press reports may be trusted, it was not so good as some of its predecessors, particularly in the chorus work. As has always been the case since these biennial festivals began, Mr. Theodore Thomas was in charge of the final rehearsals and performances, and the instrumentalists were drawn from his Chicago band. No choral novelty was brought forward, the least hackneyed work being Tinel's "St. Franciscus," to the rendering of which no great praise is given. There seems to have been a change in public estimation of the work itself since it was first given in New York a few years ago. It was then hailed as being little short of inspired. After a second performance the enthusiasm has perceptibly cooled.

It would not be surprising if the Cincinnatians should at their next May Festival make more use of their home resources than they have done heretofore. Their permanent orchestra is getting well established under Mr. Van der Stucken (who is a conductor thoroughly capable of taking the helm at the May Festivals), and could be easily enlarged to meet all the demands of such occasions.

About the only event which at time of writing is relieving the deadly dulness of the American summer is the twenty-eighth Festival of the North American Sängerbund, which opened on the 8th ult., in Pittsburgh. The home contingent of the chorus numbered about 1,000 voices, and reinforcements from Cincinnati, St. Louis, Indianapolis, and many other points swelled the chorus to a number bordering close upon 3,000. It is estimated that this year delegates from about 113 different German singing societies took part in various portions of the Festival. The director was Mr. Heinrich Zoellner, who came to New York last year to take charge of one of the largest and most influential German singing societies in the city, and the band numbered seventy-five men, picked from the Damrosch, Seidl, and Philharmonic orchestras of New York.

The sixth annual Festival of the Choir Guild of Massachusetts was held recently in Boston. Some years ago the Guild was found to have grown so large as to be unwieldy when formed into a single chorus, so the plan was adopted of dividing it into two sections, each singing the same festival music in different churches on different dates. This year the first section held its service in the Church of the Advent, on the evening of May 27. The choirs taking part were those of the Advent, Boston; St. Mary's, Dorchester; Christ Church, Hyde Park; St. John's, Jamaica Plain; Holy Trinity, Marlboro; and Grace Church, Medford. Mr. S. B. Whitney, organist of the Church of the Advent, conducted, and Mr. H. E. Wry was the organist. The second section of the Guild held its service in St. Paul's Church, Boston, on the 3rd ult. The following choirs participated: St. Peter's, Beverley; St. Paul's, Boston; St. John's Chapel, Cambridge; Groton School, Groton; St. Ann's, Lowell; St. Paul's, Malden; and Emmanuel, Somerville. Mr. Warren A. Locke, organist of St. Paul's, Boston, and of Harvard University, was the conductor, with Mr. W. R. Spalding at the organ. The service music was by Gadsby and Oliver King, with anthems by Martin, Costa, Elvey, Sydenham, Mozart, and Barnby.

The American Guild of Organists has, after considerable difficulty, succeeded in perfecting its organisation on a basis which seems to promise substantial agreement among the members. Its membership is to be divided into Founders, Fellows, and Associates. The Founders are to consist of organists of recognised ability and prominence, who shall have been elected *as Founders* prior to November 1, 1896, at which date the list of Founders will be closed, and no more members will be admitted to that class. The standard of acquirements for the Fellowship has been set well up, so that the letters "F.A.G.O." may, in due season, be expected to carry respect as well abroad as at home. Provision is made for the admission to fellowship of an organist holding an approved academic degree. So far the only person who has been admitted under this provision is Mr. A. G. Mitchell, of Rochester, New York. Associates of the Guild are to be admitted upon election by the Founders and Fellows, after due proof of their capability in the practical work of organists and choirmasters. The Guild has now about 150 members, and it is expected that by the end of the year the number of Associates received will increase it to several hundred. The best organists in the country are giving it their hearty support, and it bids fair to become an organisation of high standing and influence. Mr. Dudley Buck has been elected president, Henry G. Hanchett, M.D., secretary, and Mr. Walter J. Hall, treasurer.

THE SEVENTY-THIRD LOWER RHENISH MUSICAL FESTIVAL AT DÜSSELDORF.

(By our Special Correspondent.)

It was in 1878 that I made my first acquaintance with the Festivals of the Lower Rhine, and, at the same time, with one of the most beautiful of modern orchestral works—to wit, Brahms's Second Symphony, then still in MS. The superb performance of this masterpiece, conducted by Joseph Joachim, was, in many respects, *the* great event of the Festival; and well do I remember the wild delight with which the lovely *Allegretto grazioso* and the splendid final *Allegro con spirito* were received. I was strongly reminded of the enthusiastic scene of eighteen years ago, when, at the Festival of last Whitsuntide, another living composer, and one of the youngest and best-maligned of modern Germany, was made the hero of an ovation such as can scarcely have been surpassed even in the history of these famous musical gatherings. Richard Strauss, whose name has lately become better known to English musicians through the production of his "Till Eulenspiegel" at the Crystal Palace and Richter Concerts, had been invited to conduct no less than three of his most important works, and this bold step of the Festival committee was justified by the results, both financial and artistic. For the audiences were as large as they were enthusiastic, and it seemed as if, in Düsseldorf, at any rate, unknown works by living composers did not frighten music-lovers away, as is, alas! so often the case at our best concerts at home.

But I must deal with the events of the Festival in something like chronological order. Before proceeding with my remarks, however, I would fain say a few words about Düsseldorf, the birthplace of that strange and wonderful genius, the musicians' poet *par excellence*, Heinrich Heine, and the sometime home of Mendelssohn, Schumann, the painter Peter von Cornelius (uncle of the composer of the "Barber of Bagdad"), and many other artists of note. No one who has ever been present at one of these Festivals can doubt that the charming "Garten-Stadt" on the Rhine is an almost ideal place for such meetings; and as the success and enjoyment of the latter depend largely on the surroundings and the "atmosphere," more or less congenial, in which the visitor finds himself, it will be imagined that Düsseldorf, with its lovely leafy parks, fine, broad and well-built streets, excellent hotels and "gemüthliche" restaurants ("Kneipen" they call them); with its general look of comfort and cleanliness, its utter absence of noise and stir and bustle; and last, but not least, with its fine "Tonhalle," can hardly be surpassed as a place for a great musical festival. In the said "Tonhalle" this fair town possesses a building which is the envy of its neighbours. And well it may be, for, in addition to the "Kaisersaal," in which the Festivals are now held, a large (but poorly and tastelessly decorated) room of remarkably fine acoustic properties, it includes two smaller rooms, one of which, the "Rittersaal," is the identical place where Mendelssohn's "St. Paul" was produced exactly sixty years ago. The cloak-rooms and foyers are on a scale of amplitude altogether undreamt of in the philosophy of the architects of London concert-halls, and, best of all, one of the boasted advantages of the Bayreuth Festival Theatre can here be enjoyed, as the building is surrounded on three sides by a beautiful garden, where, during the long pauses between the parts, refreshments are served *al fresco*, and amid a gay and animated scene mind and body can recuperate till a trumpet signal (another reminiscence of Bayreuth) summons the audience to the second part. As explained in the admirable preface to the programme book for the Festival (analytical programmes are as yet unknown on the Rhine), the music for the first day was selected with due reference to the fact that the twenty-fifth anniversary of the foundation of the new German Empire was celebrated a few months ago throughout the length and breadth of the Fatherland. Handel's Coronation Anthems, Nos. 1 and 4, Bach's great Magnificat in D, Wagner's Kaisermarsch, and Beethoven's Choral Symphony were supposed to offer "an echo of the day which, lately, so deeply moved and filled with pride as well as humility every German heart." That these works were admirably suited for such a purpose cannot be gainsaid, but that their performance was remarkable for the very qualities, such as enthusiasm and dash, which the remembrance of a great time might be expected to call forth, cannot be asserted. In fact, the most appropriate piece, Wagner's Kaisermarsch, was played and sung in a listless and unimpressive manner; the *tempi* adopted by the conductor, Herr Julius Buths, were uncomfortably slow, precision and brilliancy were sadly lacking, and the chorus sang the Volkslied at the end in a strangely insipid manner. True, the melody which Wagner intended to be sung by audience and chorus in unison is not very singable, and can never become popular, in spite of its beauty and dignity; for it is far from "volksthümlich," and its compass quite against its being used for unison singing. The four-part arrangement, which I heard some years ago at a Richter Concert, is, in reality, much more effective, *though* it is not Wagner's.

The chorus had a better opportunity of distinguishing itself in the great works of Handel and Bach, but its performances were in no way remarkable, unless I except the sopranos on account of their fine, rich tone. They formed by far the best portion of the choir, while the tenors were ridiculously few in number—only eighty-six out of a grand total of 634 singers—and very poor in quality. As better singing than that of the Düsseldorf Festival Choir can be heard at any one of the Royal Choral Society's Concerts at the

Albert Hall, not to mention our best Festival Choirs, I will not waste space in dwelling upon its efforts.

The orchestra, a picked body of 130 players, was in every way worthy of the fame of these Festivals, and distinguished itself greatly when called upon for a great effort. The instrumental portion of the Choral Symphony received full justice, if I except a few trifling slips by individual players. The *Tuttis* were superb in strength and sonority, and the solos for the wind, notably the difficult passages for the fourth horn in the *Adagio*, including the famous scale of C flat, were given with a smoothness and purity of tone which I have never heard surpassed. The performance possessed special interest for me because Herr Buths had the courage (the impertinence some may call it) to adopt Wagner's suggested change in the instrumentation of the passage in the *Scherzo* where the second subject is played by the wood-wind against the *ff* figure—



for all the strings in four octaves. Nobody who has heard this passage played by a modern orchestra of, say, sixty or seventy strings against eight or twelve wood-wind instruments can affirm that he has heard the *effect* which Beethoven intended. For either the theme is altogether drowned by the strings or the latter *must* play *piano*, which I fancy is not in the least what the composer wanted. For to me it is clear beyond any doubt that Beethoven at this passage wished for an outburst of unbridled, boisterous gaiety, and to make the strings play softly appears a ludicrous misinterpretation of his intentions. To remedy this miscalculated orchestral effect of Beethoven's, Wagner suggested that the horns, which are only employed to mark the already very pronounced rhythm, should strengthen the wood-wind, and this is what Herr Buths did. He made his eight horns play the theme *ff*, and his eighty-eight strings hammered out their "figure" with all their might without being able to cover the melody. The effect was one of tremendous, elemental force. Here was Beethoven indeed in an "unbuttoned" mood, to quote Sir George Grove's favourite phrase. Some of my readers may hold up their hands and mutter the word "sacrilege." But I am happy that in this glorious passage in Beethoven's masterpiece I have at last heard something like the effect which he, the poor deaf master, must have wished to produce. Herr Buths' reading of the work offered other interesting points. Thus, in the wonderful *Tutti* of the opening *Allegro*, where the whole orchestra hurls the great first subject *ff* through space, as it were, he had the pedal D in the drum, lasting through thirty-eight bars, "rolled" by two players who relieved each other at intervals of four or eight bars! One single player's physical strength would not have been equal to the demand which his conductor's inexorable dictum made upon it. As it was, this important pedal point was heard victorious above the clamour of the whole large orchestra, without for one moment diminishing in force. The passage, which to me has always seemed the most stupendous in all orchestral music, sounded more stupendous than ever; the effect was, indeed, overwhelming. The *Scherzo* was taken very fast, yet the rhythm was most distinctly marked, every dotted crotchet receiving its full value. The *Adagio* received a soulful, poetic interpretation, but the *Finale* was, as usual, the weak spot in the performance; the chorus was frequently ineffective and even chaotic, and the soloists only passable.

The second day's programme opened with Richard Strauss's symphonic poem "Don Juan." Here we had a work which was calculated to set the enemies of musical progress by the ears! To begin with, they might have disliked the subject. A few lines from Lenau's poem, put into the mouth of his delectable "hero," will indicate its main idea:

> Den Zauberkreis, den unermesslich weiten,
> Von vielfach reizend schönen Weiblichkeiten
> Möcht ich durchzieh'n im Sturme des Genusses,
> Am Mund der Letzten sterben eines Kusses.

Strauss handles such a subject in no half-hearted manner. His music simply glows with unfettered passion and tremendous, restless energy; his orchestration is unprecedented for richness, variety, and novel effects; and conception and execution alike are daring, strong, and masterly. The piece is divided into a number of sections, dealing with the hero's own personality, several "love scenes," varying in mood and mode of expression, and, in the *Coda*, his death. Those who only know the composer's "Eulenspiegel," with its little scraps of *Motive*, will be interested to hear that in "Don Juan" there is no lack of melodies of the regulation lengths. Some of these are striking and even beautiful (I refer especially to the passage between letters G and I), though Strauss, who is still a young man, is not likely to have reached his final development as a melodist. That will come with years, for melodists are not born ready made. The melodic gift, though it must, of course, be innate, is indeed the last to develop, even in composers of genius, a fact which is too often forgotten by critics judging the works of so young, but so fully, so phenomenally equipped a musician as Richard Strauss! Upon me the effect of his "Don Juan" was such that everything which came after it appeared cold and colourless, though it included Liszt's A major Concerto, superbly played by Signor Feruccio B. Busoni, Schumann's "Paradise and the Peri" (a fair performance), and, on the third day, Tschaïkowsky's wonderful Pathetic Symphony, Mendelssohn's Violin Concerto (soloist, Sarasate), Strauss's own "Wanderer's Sturmlied" for six-part chorus and orchestra, and "Till Eulenspiegel." Tschaïkowsky's work did not fare well at the hands of Herr Buths. The *tempi*, especially in the stupendous first movement, were ill-judged, and the work was shorn of much of its heartrending pathos. Of the eight performances of this unique Symphony which I have heard so far, the one under notice was, on the whole, the least impressive. So much depends on the conductor! Strauss's "Sturmlied," an elaborate, strenuous, and massive setting of a somewhat unintelligible poem by Goethe, is the work of an enormously clever musician and a thinker; it has moments of great power and even inspiration, but is difficult to judge as a whole after a single hearing. Its reception was enthusiastic, and the composer appeared delighted. It was, however, after the performance of "Till Eulenspiegel," which, like "Don Juan," was played under the inspiriting direction of the composer in the most perfect manner imaginable, that the enthusiasm of the packed audience broke forth like a veritable torrent. The applause was deafening; the orchestra indulged in the strange but exhilarating cacophony called a "Tusch"; the ladies of the choir, to whom the young master, with the slight figure, the pale, sensitive face and soulful eyes, was, no doubt, an exceptionally interesting object of admiration, threw their bouquets and nosegays at him, and an extraordinary scene continued till the blushing and bewildered hero of the ovation by signs conveyed his intention of making a speech. He forthwith expressed, in a few well-chosen, unaffected words, how great an honour it had been for him to be permitted to present his "modest" art to so kind and friendly an audience, that he thanked them from the bottom of his heart, &c. Whereupon he stepped off the conductor's platform and embraced and kissed his colleague, Herr Buths, *coram publico*, amid great laughter and another outburst of cheering on the part of the audience. A very German scene! If it is borne in mind that Strauss has had almost as many hard things said about his art as Wagner himself, his triumph on such a conspicuous occasion as this Festival must, indeed, have been sweet to him. May he continue to go his way and ignore his detractors. I have no space left in which to refer at length to the solo singers of the Festival. They were Frau Wilhelmy, Fräulein Schauseil, Mdlle. Marcella Pregi (a very gifted young artist of whom we shall hear more, if I am not greatly mistaken), Fräulein Haas and Herren von zur Mühlen and Messchaert, both excellent singers, who are already known in England. The pianist, Signor Busoni, is a marvel even in these days of transcendent technique, and he will, no doubt, reach these shores ere long to give us a taste of his quality. He played the solo part in the last piece on the programme (Beethoven's Choral Fantasia); but as this had not begun when half-past ten o'clock struck, and the Concert began at six, I fled with a jaded feeling that I had had too much of a good thing, and that in any case such a

second-rate specimen of the Bonn master's genius would be but a poor finish to so exciting an evening and so very interesting, because so "modern," a Festival.

THE MUSICAL FESTIVAL AT LEIPZIG.

THE thirty-second meeting of the Allgemeine Deutsche Musik-Verein was held at Leipzig, from May 29 to the 1st ult., the gathering having been as usual well attended by musicians from all parts of Germany and from other countries. Those amongst the latter visitors to the musical Saxon city who, from the title of the Society, were led to expect an enlargement of their acquaintance with the musical status of the country, will scarcely have found their expectation realised as far as the Concert performances in connection with the meeting were concerned. The programmes of the latter, indeed, so far from being representatively German, presented a somewhat miscellaneous aspect, of a semi-international description; and however excellent from an executive point of view, hardly justified the collective title given them, we believe, for the first time this year, of "Deutsches Musikfest." The proceedings practically opened on the evening of May 28, when an excellent special performance took place at the Stadt-Theater of Herr von Reznicek's charming comic opera "Donna Diana," with Frau Doxat in the titular part, under the direction of Capellmeister Panzner. The latter, a very able and conscientious musician, also shared with Herr Nikisch the responsibility of conducting some of the subsequent concert performances. The latter opened, on May 29, with a Concert of chamber music in the morning, at the Gewandhaus, including a Quartet in E minor (Op. 35) by Herr Felix Draeseke, which met with general appreciation, the executants being Herren Prill, Rother, Unkenstein, and Wille; Brahms's Sonata for pianoforte and clarinet (Op. 120, No. 2), played by Mr. d'Albert and Herr Mühlfeld; and a Pianoforte Quartet by Prince Heinrich, of Reuss; Mdlle. Adrienne Osborne and Herr Scheidemantel contributing vocal numbers. In the evening an Orchestral Concert took place at the Gewandhaus, under the direction of Herr Nikisch, when, with the splendid forces under his command, Brahms's C minor Symphony, Richard Strauss's symphonic poem "Don Juan" (founded on Lenau's poem), and a second Orchestral Suite by Herr von Reznicek were given, the latter a graceful work, without exhibiting, however, much originality; while Mr. d'Albert roused the audience to enthusiasm by his well-known rendering of Liszt's "Danse macabre," that artist being also represented in the programme by a duet from his opera "Ghismonda," well interpreted by his wife and Herr Anthes, of Dresden. The Concert concluded with Wagner's "Kaisermarsch." The second day (May 30) opened in the morning with a Chamber Concert by the well-known Bohemian Quartet Party, and included works by Bendl, Dvorák, and Tschaïkowsky, the performance taking place in the small hall of the Gewandhaus. In the evening an Orchestral Concert, devoted exclusively to Russian composers, took place in the theatre, when the works obtaining a hearing included the B minor Symphony by Borodin (conductor, Herr Panzner), the suite symphonique entitled "Scheherezade," by Rimsky Korsakoff; Glinka's orchestral fantasia "Kamarinskaja" (conductor, Herr Nikisch), and vocal numbers by Rubinstein, Glinka, and Tschaikowsky. There was a highly interesting historical Chamber Concert at the Gewandhaus, under the direction of Dr. Paul Klengel, on the third day (May 31). The programme was most ably compiled by Dr. Hermann Kretzschmar, the conductor of the Riedel-Verein, whose inability to take a leading part in the proceedings of the meeting, on account of illness, was generally regretted. The numbers included were three madrigals by L. Marenzio, Th. Morley, and Hasler; a Suite in E minor for strings by G. Muffat, a Sonata for violoncello by A. Scarlatti, and other instrumental pieces by Quantz, Carissimi, Caldara, Bach, and others, concluding with Handel's Concerto Grosso in F, for stringed instruments. In the instrumental interpretation, given on original instruments, some of them forming part of Herr de Witt's famous museum, Herren G. Wille (violoncellist), Max Schwedler (flautist), and Carl Prill (violinist), all first-rate artists, took part, and there was a small select choir. The performance elicited the greatest possible interest. The final day was devoted, in the morning, to a capital performance, by the pupils' orchestra of the Conservatorium, under the conductorship of Herr Hans Sitt, of Robert Volkmann's incidental music to Shakespeare's "Richard III.," and the proceedings terminated with the production in the evening, at the St. Thomas's Church, by the famous Riedel-Verein, under Herr Nikisch's direction, of Liszt's "Graner Festmesse" and Berlioz's "Te Deum."

OBITUARY.

WE much regret to have to record the death, on the 14th ult., after a protracted illness, of Mr. LEWIS THOMAS, the once highly popular bass singer and able musician. Born at Bath in April, 1826, of Welsh parentage, William Lewis Thomas may be said to have combined in himself some of the best characteristics of the Celt and the Englishman. Originally apprenticed to a wood-carver, for which art he showed considerable aptitude, the art of music offered superior attractions to him, especially when in the course of time he developed a remarkably fine resonant bass voice of exceptional range. After studying under Bianchi Taylor, a teacher then in high reputation at Bath, he became a lay clerk at Worcester Cathedral in 1850, and two years later was appointed master of the choristers. In 1854 Thomas made his first appearance in London, at St. Martin's Hall, under John Hullah, in a performance of "The Messiah," with the solo bass part in which he became permanently associated for many years after. In 1855 the Sacred Harmonic Society invited him to Exeter Hall, and in the following year he was appointed to the choir of St. Paul's Cathedral, a position which, in 1857, he exchanged for a similar one in the Temple Church, when also he became a gentleman of the Chapel Royal, St. James's. His appearance on the operatic stage was but a transitory one, while for a period of nearly thirty years he remained one of the leading English oratorio singers. On his retirement from his most honourable career, Mr. Thomas turned his attention to musical journalism. He was one of the critics of *The Musical World*, was for some years editor of *The Lute*, and, down to the time of his death, one of the reviewers of music and occasional musical critic on the staff of the *Daily Telegraph*. One of the sons of the deceased, Mr. W. Henry Thomas, a Professor at the Guildhall School of Music, came out second in the recent voting for the post of Principal of that Institution; while another, Mr. Frank L. Thomas, is an able conductor and organist at Bromley.

The distinguished Brazilian composer, CARLOS GOMES, died on May 19, at Pará, where he had just arrived for the purpose of taking over the directorship of the Conservatorio. He was a native of Brazil, having been born on July 11, 1839, at Campinos, and showing great musical aptitude under the hands of native professors, was, at the expense of the late Emperor of Brazil, sent to Milan to complete his studies under Lauro Rossi, then the director of the Milan Conservatorio. With his first piece, an operatic trifle, written in the Milanese dialect and entitled "Se sa minga," the young Brazilian at once caught the ear of his audience at the Teatro Fossati, one of its airs in particular becoming immensely popular. In 1870 his first grand opera, "I Guarany," was produced at La Scala, with Madame Sasse and M. Maurel in the principal parts, and obtained a great success. This opera was brought out in 1872 at Covent Garden, with Mdlle. Sessie, M. Faure, Signor Cotogni, and Signor Nicolini in the cast, and is the work which has been most generally produced outside of Italy.

Mr. WINDEYER CLARK, a Licentiate of the Royal Academy of Music, died of consumption at Delamere Terrace, W., on the 13th ult. He was an able musician, and was held in high esteem by the late Sir George Macfarren, for whom he acted as amanuensis for a number of years. He also edited some of Novello's editions for pianoforte and harmonium. He was only thirty-seven years of age.

Gustav Siehr, the excellent bass singer of the Royal Opera, Munich, who sang the part of *Hagen* in the original Bayreuth performances of "Der Ring des Nibelungen," died in the Bavarian capital on May 18, in his fifty-ninth year. His most successful assumptions were associated with Wagner's operas, including *King Henry* in "Lohengrin," *Pogner* in "Die Meistersinger," and *Hunding* in "Die Walküre," he being also a much valued oratorio singer.

Johannes Diemer, one of the veterans of the Oberammergau Passion Play, died at his native village, on May 8, aged sixty-six. He succeeded his father as Director and *Chorführer* in the Passions Spiel, in 1860, and by his noble presence, fine voice, and delicate artistic instincts invested the part of *Chorführer* with a truly classical dignity.

M. Dulaurens, the once highly popular tenor of the Opéra, died last month in Paris, at the age of sixty-eight. While yet a corporal in an infantry regiment stationed at Versailles, he made his *début* in that town in "Guillaume Tell," and soon after was engaged at the Opéra, where he achieved his greatest successes in Meyerbeer's operas, owing chiefly to his brilliant voice, as he was but an indifferent actor. For many years past he had been engaged in teaching.

Antonietta Untersteiner, a pianist and composer who had obtained some distinction in Italy, died on May 28, in Milan, aged fifty. Born at Constantinople, she studied at the Milan Conservatorio, and soon established a considerable reputation as a pianist and teacher of her instrument.

Vincent Joseph van Steenkiste, better known under the name of Dorus, the distinguished flautist, and brother of the recently-deceased *prima donna*, Madame Dorus-Gras, died recently at Etretat, aged eighty-four. He obtained a first prize for flute-playing at the Conservatoire in 1828, and for many years held the post of first flute at the Concerts of that institution, as well as at the Opéra and the Chapelle Impériale. In 1858 he succeeded Tulou in the professorship of his instrument at the Conservatoire there—amongst others, M. Taffanel was his pupil. M. Dorus, who was born at Valenciennes in 1812, has written a great number of pieces for his instrument.

The death is announced, on the 9th ult., in Paris, of Adolphe Leopold Danhauser, for many years a distinguished vocal professor at the Conservatoire, and principal inspector of the singing classes in the Communal Schools. He was a pupil at the Conservatoire, where he obtained first prizes in harmony and composition, and in 1862 gained the second prix de Rome. M. Danhauser was in his sixty-second year.

The death, at the age of fifty-three, of Dr. Hans Paumgartner, one of the most highly esteemed musicians in the Austrian capital, is announced on May 23, in Vienna. He was a brilliant pianist, especially distinguished as a Beethoven interpreter and masterly accompanist, while he was also a successful professor of composition, and for a number of years filled the position of director of singing at the Imperial Opera. Dr. Paumgartner was musical critic of the official *Wiener Zeitung* and an early champion of the cause of Richard Wagner, at a time when that cause had but few advocates in the Austrian capital. He was the composer of some instrumental music and of a number of songs.

The death is announced, on the 11th ult., at Hamburg, of Friedrich Gottlieb Schwencke, for many years organist at the Nikolai-Kirche, in his seventy-third year.

We have also to record the following deaths:—

On May 10, at Philadelphia, Hermann Peters, choral director and teacher, aged sixty-four.

On May 15, at Scranton (U.S.), Frederick Kopff, conductor of the Liederkranz, aged thirty-four.

On May 19, at Klingenthal, Richard Scheufler, senior professor at the Musikschule of that town.

On May 20, at Madrid, Teodora Lamadrid, noted Spanish dramatic artist, professor of elocution at the Conservatorio.

On May 24, at Ladbroke Grove, London, P. E. van Noorden, teacher of music.

On May 29, at Budapesth, Dr. Carl Hubay, brother of Jenö Hubay, the eminent violinist, director and one of the founders of the important music publishing society "Harmonia," in his forty-second year.

Recently, at Rio de Janeiro, Charles Lucien Lambert, for many years resident pianist and teacher, composer of pianoforte music.

On the 1st ult., at Philadelphia, Hermann Mohr, choral director, composer of the highly popular male chorus "Jauchzend erhebt sich die Schöpfung."

On the 5th ult., at Paris, Camille de Roddaz, successful librettist of operettas and ballets.

On the 5th ult., at Palermo, Rosario Termini, popular operatic tenor, aged twenty-nine—assassinated.

On the 6th ult, at Vienna, Josef Dachs, for many years a most highly valued professor of pianoforte playing at the Viennese Conservatorium, aged seventy-one.

Recently, at Belleville, André Maria Oray, violinist, conductor at the Folies-Dramatiques, Paris, composer of operettas, aged eighty-one.

Recently, at Paris, M. Delahaye, chorus-master of the Opéra. Composer of merit, aged fifty-two.

On the 8th ult., at Reichenberg, Friedrich Maschek, professor at the Viennese University, musical author, aged forty-six.

On the 8th ult., at Vienna, Madame Rosenthal, mother of Moritz Rosenthal, the distinguished pianist.

On the 8th ult., at Brescia, Alessandro Cavana, for forty years organist of the Cathedral in that town.

On the 9th ult., at Bautzen, Anton Bergmann, musical director at the Catholic seminary, composer of two masses and author of a violin school, in his sixty-third year.

CORRESPONDENCE.

SOME NEW CHROMATIC HARMONIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In reference to this discussion may I point out that at least one theorist, Dr. Hiles, holds that a minor seventh may be added to any major or minor triad proper to a given key, without necessarily producing a change of key, and also that every note of the chromatic scale, except the augmented fourth, may be used as the root of a chord, major or minor, some being more naturally connected with the major, others with the minor mode.

It may interest your correspondents to know that if, in the chromatic scale of C, F sharp be made the true leading note of G (C G, G D true fifths, and D F sharp a true major third), then if A flat be taken a true major third under the C the harmonic seventh of the root A flat is almost exactly the aforesaid F sharp. This enharmonic relation is shown in the following diagram:—



where G flat 7 *means* the harmonic seventh of A flat, and octave relations are disregarded.

The difference of effect produced by the "augmented sixth" and the "harmonic seventh" cannot be due to a difference of ratios, as they are the very same notes; but it is easily accounted for by the relation of the root to the keynote.—I am, dear Sir, yours truly,

R. C. Phillips.

The Arts Club, Manchester,
June 4, 1896.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I have noticed a letter of Mr. Dunton's in another paper, in which he calls in question the relevancy of my quotation from "Faust" last month as a chromatic chord on the leading note.

I have only to add to my previous letter that the chord,

as well as being the dominant seventh of F minor, must be regarded as chromatic to the key of D flat, to which it immediately effects a modulation, for the following chords are undoubtedly in that key.

It is the link between the two keys, and, according to the context, is even more closely connected with the one in which it is chromatic than with the other.

Yours truly,
H. J. Wrightson.

206, Manningham Lane, Bradford,
June 9, 1896.

Replies to Critics.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your current issue there are three letters criticising my remarks of the month before. Two of them are principally concerned with showing that some of the chords I put forward as new are to be found in the works of well-known composers. Now the chief point of my two letters (only one of which you have so far been able to find space for) is that the resources of the composer, *according to the teaching of the late Professor Macfarren*, do not include more than two chromatic sevenths; while there are really eleven such chords that can be used with perfectly good effect. As far as I was aware at the time, the chords I instanced might have been new to *practice;* but I laid most stress upon the fact that they were unavailable according to *the current theory*. This important point would remain, even if everyone of my chords could be found in pre-existing compositions. Mr. Froggatt seems to think I have been anticipated by composers in a good many instances, though he gives no very definite references. Mr. Wrightson quotes two examples, but he is in error in thinking that the chord marked with an asterisk in his extract from Gounod is a chromatic minor seventh on the sub-tonic, it being simply a dominant seventh in F. Doubtless he has been misled by the key signature, which is that of D flat.

When Mr. Froggatt says that the "augmented sixths . . . do not in the least *sound* like minor sevenths," he forgets that they may *become* minor sevenths by a mere change of notation, and thus introduce a new key. In fact, when we hear the combination of sounds that *may be* an "augmented sixth," we cannot be sure that it is not a modulating minor seventh until we hear the following chord. Evidently, then, the two chords are one as regards sound, and the "augmented sixth" notation simply throws a difficulty in the way of theorists and students without serving any useful purpose whatever.

Mr. Crawford argues that all my examples show a modulation. But each chord instanced by me is preceded and followed by chords that are indisputably in one key, and therefore, as Macfarren himself would admit, the whole passage must be in that key. The notation of the chromatic scale given in Mr. Crawford's letter is simply a begging of the question.

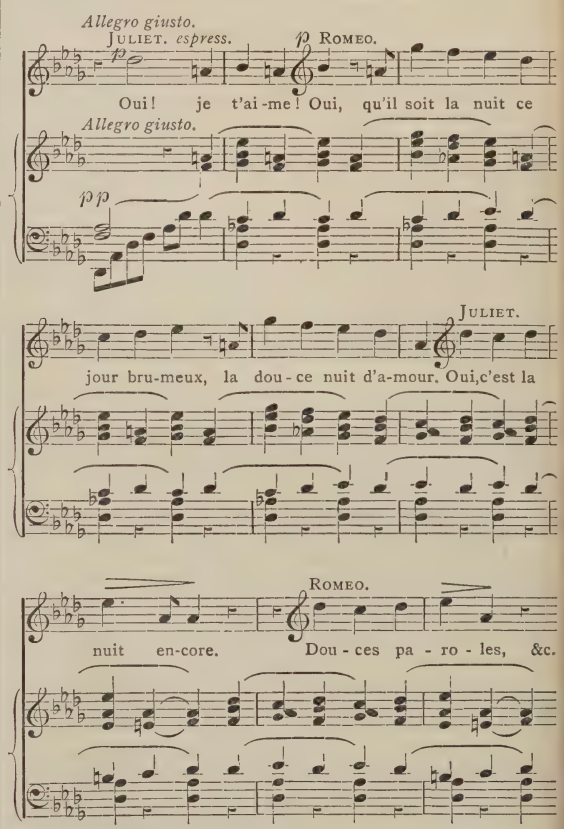
Yours respectfully,
W. F. Dunton.

21, Newington Crescent, S.E.,
June 13, 1896.

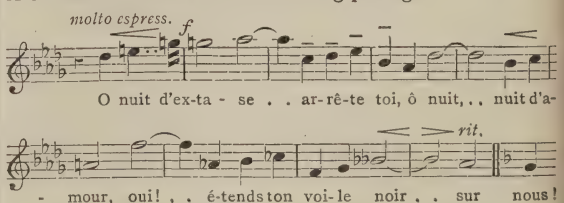
TSCHAÏKOWSKY'S "ROMEO AND JULIET" OVERTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In his analysis of Tschaïkowsky's "Romeo and Juliet" Overture (or rather "Ouverture-Fantaisie," to give the work its correct designation), played at the Richter Concert of the 8th ult., the writer of the analytical notes says that the composer "beyond the mere title, has furnished no clue as to the particular points of the drama which it has been his aim to translate into music." With your permission I should like to correct this statement, for it is not strictly accurate. Tschaïkowsky left the sketch of a duet for soprano and tenor, which was completed by M. S. Tanéïew, and published under the following title: "Duo, 'Romeo et Juliette' (Soprano et Tenor), composé par P. Tschaïkowsky, Œuvre posthume achevée d'après les esquisses conservées, et instrumentée par S. Tanéïew. London & New York: Novello, Ewer & Co." A perusal of this interesting piece reveals the fact that a great deal of the music has been used in the Overture almost without altering a note. I may first remark that the text of the duet seems to be a more or less free adaptation of the scene in *Juliet's* chamber (Act iii., scene 5), the words being repeated a good deal to suit the composer's purpose. The piece should really be called a Trio, for there is also a part for the *Nurse*, and this makes me wonder whether Tschaïkowsky did not, perhaps, intend this scene to form part of an opera on the subject of Shakespeare's tragedy. After a few pages of very melodious recitative-like dialogue referring to the lark and the nightingale, we come to the strange series of chords of which so much use is made in the Overture:—



A climax is reached at the following passage—



which will be recognised as the second subject proper of the Overture. It is interesting to observe that in the Overture the order of these two passages is reversed, as if Tschaïkowsky had intended to first fix the situation by quoting, as it were, the words "O nuit d'extâse," &c., and giving the music to the same the significance of a *Leitmotiv* before proceeding with the treatment of this subject and its pendant. I fancy, with the aid of this clue, it is not difficult to draw conclusions as to the poetical contents of the Overture. But even without it, it appears not a little strange that the clever analyst does not interpret *any* portion of the work as referring to the love element in Shakespeare's drama. He only speaks of *Juliet's* obsequies, the feud and combats between the two rival houses of Montagues and Capulets, the *Prince's* attempt to reconcile them, and the reconciliation on the death of the lovers. Did he not look

for such love-music, or has Tschaïkowsky so signally failed in his attempt to pourtray "la grande passion" that it *required* a clue before intentions could be rightly interpreted? Now we have heard the Overture, perhaps some enterprising singers will give us an opportunity of enjoying the duet. It seems to me well worthy of their attention, especially as the great Russian master's vocal music, with the exception of a few songs, is almost unknown here.

I am, Sir, yours, &c.,

A. J. Jaeger.

16, Margravine Gardens, W.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Miss F. E. Leigh.—*The best Life of Liszt is that by L. Ramann, of which the first portion has been translated by E. Cowdery. Liszt's letters, translated by C. Bache, are in two volumes. Second-hand copies of both works can be had of W. Reeves, 185, Fleet Street, London.*

C. H. Horner.—*The probable value of the Lacote guitar referred to would be from £10 to £15, but we should advise your referring the matter to experts, such as Messrs. Beare and Son, Rathbone Place.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Bishop Auckland.—The report of the committee of the Musical Society, which has just been issued, shows the successful result, both financially and musically, of last season's work, the balance in the hands of the treasurer being about £20.

Brighton.—The annual Meeting of the Sacred Harmonic Society, which was held on the 1st ult. in the Pavilion, was of peculiar interest, owing to this being the jubilee year of the Society and to the reading of a paper by Mr. Taylor, the conductor, detailing the history of this excellent choral body. According to Mr. Spearing, the former conductor of the Association, its origin was in the union in 1827 of the choirs of the Parish Church, the Countess of Huntingdon's Church, and Bond Street Chapel; but it was not until 1846 that an Association was formed for the practice of sacred music. Mr. Taylor became the conductor in 1870, when he brought with him the Musical Union, which was amalgamated with the Sacred Harmonic Society. Since that period the Association had passed through several vicissitudes, but it had outlived its rivals and was now in a flourishing condition. It had given 224 Concerts, had performed seventy oratorios—forty of which it had presented for the first time in Brighton—and had given over £400 to various charities.

Burghclere.—An impressive Choral Festival was celebrated in the Parish Church, on the 10th ult., under the direction of Mr. A. H. Drury, to whom great credit is due for the excellence of the *ensemble*. Six choirs from the churches at Burghclere, Highclere, Kingsclere, East Woodhay, Woolton Hill, and Kingsclere Woodlands took part, the voices numbering in all about 130. The anthem was Stainer's "What are these arrayed in white robes?"

Durban (Natal).—The Durban Musical Association gave its first Concert of the season, in the Town Hall, on May 23, when a miscellaneous selection and Mendelssohn's "Athalie" were performed. The choir and stringed orchestra, numbering 200, were under the *bâton* of Mr. R. H. Macdonald, the Borough organist. Mr. A. Hawes read the verses in "Athalie" very effectively, the solo singers being Mrs. McBride, Miss Noble, and Mrs. Lucas.

Eastbourne.—A Pianoforte Recital was given at the Town Hall, on the 13th ult., by Miss Agnes Zimmermann. The programme comprised Beethoven's Sonata in C major (Op. 2, No. 3), Mendelssohn's Andante and Variations in E flat, Brahms's Rhapsodie (Op. 79) and Intermezzi from Op. 119, Schumann's "Faschingsschwank aus Wien" (Op. 26), Chopin's Ballade in G minor, and pieces by Agnes Zimmermann, Sgambati, Arthur Hervey, Henselt, and Liszt. The Brahms and Schumann pieces especially received a fine rendering. In a duet for two pianofortes, Reinecke's Impromptu on a Theme from Schumann's "Manfred," Miss Zimmermann was associated with Mr. Charles Williams, who proved himself an accomplished pianist.

Isle of Dogs.—The "Creation" was performed, on the 3rd ult., in St. John's Church, by the Kyrle Choir under the direction of Mr. F. A. W. Docker. The soloists were Miss A. Wilmot-Briggs, Mr. John Probert, and Mr. Albert Orme. Dr. E. H. Turpin accompanied on the organ.

Malvern (Australia).—The Malvern Choral Society gave its second Subscription Concert for the year 1895-6 in the local Shire Hall. Gade's cantata "The Crusaders" occupied the first part of the programme, the solo parts being well sustained by Miss Maggie Stirling, Mr. A. J. Pallett, and Dr. Hugh Murray, while the choral numbers were capitally rendered by the Society, under its conductor, Mr. J. Hasler. The accompaniments were well supplied by Mrs. J. P. Clarke and Mr. H. J. Inge, who presided at the pianoforte and organ respectively. The second part was devoted to a miscellaneous selection. Sterndale Bennett's Trio (Op. 26) was well played by Messrs. J. Hasler, A. Zelman, jun., and C. Harrison; Miss Maggie Stirling sang Braga's "La Serenata," with violin obbligato by Mr. A. Zelman; and Dr. Murray sang Blumenthal's song "Thinking of thee." The Society contributed two part-songs—"A Spring Song" (Pinsuti) and "The Belfry Tower" (Hatton)—and the Concert was brought to a conclusion by the singing of the National Anthem.

Melbourne (Australia).—A performance of Sir Joseph Barnby's "Rebekah" was given, on April 28, in the South Yarra Presbyterian Church. The solos were sung by Miss A. Simmons, Mr. E. Lenthal-Oldfield, and Mr. Thomas Watson. The choir was largely augmented for the occasion and the performance was directed by the choirmaster, Mr. Thomas J. Hammond, who presided at the organ.

Middlesbrough.—The annual report of the Middlesbrough Musical Union, which has just been issued, states that "the musical work of the past season has been satisfactory; the Concerts have been well attended, and the reputation of the Society well maintained. The falling off in the subscriptions, mentioned in last year's report, has been checked and the committee trusts this is the beginning of a considerable improvement in the Society's finances." The valuable services of Mr. Kilburn, as conductor of the Society, were referred to in terms of grateful thanks.

Nuneaton.—Praiseworthy performances of Sterndale Bennett's "May Queen" and T. Anderton's "Wreck of the Hesperus" were given on the 9th ult., in the Drill Hall, under the conductorship of Mr. John Ding. The soloists were Master A. Gamstow, Miss R. Hutt, Miss L. McQueen, Mr. T. White, and Mr. E. W. Taylor. Valuable assistance was rendered by the Nuneaton Amateur Orchestra.

Rochester.—The twenty-sixth Festival for church choirs in the Archdeaconry of Rochester was held on the 17th ult., in the Cathedral. About 800 voices took part in the Service. The processional hymn was set to Mr. C. Lucas's adaptation of Costa's March in "Eli." The Psalms chosen were four of the Gradual Psalms and were set to chants by Barnard, Bunnett, Thomas Purcell, and Tours. The pointing was that of the Cathedral Psalter and the Bishop of Durham's instructive headings from his Paragraph Psalter were given. The Magnificat and Nunc dimittis were Dr. C. H. Lloyd's well known simple setting in F, which was excellently sung. S. S. Wesley's "Blessed be the God" was the first anthem, and the second anthem, sung

immediately before the blessing, was Attwood's "Teach me, O Lord," which was wrongly described in the book as a quartet from an anthem, whereas it is the opening chorus. It was sung without accompaniment and was very well rendered, save for a slight flattening which made it impossible for the organist to play the *Coda* at the end. The hymns during the collection were sung, the first to a calm and dignified tune of Goudimel's (A.D. 1562) and the second to Dr. E. J. Hopkins's tune to "Saviour, again to Thy dear Name," in unison, with varied accompaniment, as in Brown-Borthwick's book. After the blessing Basil Harwood's "Amen" was sung, the plainsong in the tenor being taken by all the choirs, the harmonies by the Cathedral choir. After this a processional hymn, "Word of God Eternal," to J. Baptiste Calkin's tune in The Hymnary, was rendered while the choirs left the nave, where the Service had been held, and marched into the chancel, where David Watkins's Te Deum in B flat was sung. The accompaniments were played with consummate taste and skill by the veteran organist of the Cathedral, Mr. John Hopkins, who has just completed his fortieth year of service at Rochester. The Service was chanted by the Rev. E. J. Nash, Precentor of the Cathedral and of the Association, the latter part of the prayers being taken by the Rev. E. M. Blackie, Minor Canon. The conductor was the Rev. A. L. Coates, formerly Precentor of the Cathedral, who has conducted for the last twelve years. The intricate arrangements for the processions were carried out with admirable organisation by the Rev. John Bailey, musical secretary of the Association.

Organ Appointments.—Mr. H. C. Morris, Organist and Choirmaster to St. David's Cathedral.—Mr. Kenneth G. Burns, Organist and Choirmaster to St. Mary's, Greenwich Park.

MR.

A. MONTAGUE BORWELL

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STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

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THE TIMES.

Another work of distinct value to musical historians. . . . There are several portraits of those who took part in the original performance, and one most interesting portrait of Mendelssohn from a drawing in the possession of Mrs. Victor Benecke. The work of compiling the necessary information has been excellently done, and the publication comes as a fitting celebration of the fiftieth anniversary of the production of the work.

DAILY TELEGRAPH.

Mr. F. G. Edwards's "History of Mendelssohn's Oratorio 'Elijah'" comes with admirable propriety in the jubilee year of that great work. . . . Mr. Edwards's book contains, of course, much that is familiar to students of Mendelssohn, and even to the casual readers of musical biography, but the author is able to set forth no little which fairly claims attention as new. There are, for example, various letters from the composer not heretofore made public, and full of interest for those to whom the details of a great work are attractive. Herein lies the chief value of the book.

DAILY NEWS.

Those who wish to read a full and authentic account of the conception and production of this oratorio cannot do better than consult Mr. F. G. Edwards's "History of Mendelssohn's 'Elijah,'" which has just been published by Messrs. Novello. Much of the matter dealt with is, of course, already known, but Mr. Edwards has unearthed several new facts and a good deal of hitherto unpublished correspondence.

THE MORNING.

An interesting addition to musical literature has just been made in the shape of "The History of Mendelssohn's Oratorio 'Elijah,'" written by F. G. Edwards, and published by Novello, Ewer and Co. The work is largely made up of letters from and to Mendelssohn. . . . The earlier letters are particularly interesting, showing as they do the extraordinary pains taken by the composer to make the "Elijah" as perfect as possible.

THE QUEEN.

A very interesting History of that popular oratorio. The volume is issued in a cheap form, and consists of some hundred and forty pages. . . . Many of Mendelssohn's letters printed in the book are now made public for the first time, and Sir George Grove has written a brief introduction to the volume.

THE SCOTSMAN.

Mr. Edwards's story of the famous oratorio is well told, and its value is enhanced by the fact that many of the letters, as well as a new portrait and a *fac-simile* of a page of the correspondence with Bartholomew, now appear for the first time, and help to freshen the narrative of facts and dates.

BRISTOL TIMES AND MIRROR.

A more appropriate volume than this acceptable and opportune work could hardly be published at the present juncture. . . . Mr. Edwards, who is at all times a painstaking and trustworthy writer, has evidently discharged his task on the present occasion with zeal as well as care, and the result of his labours will be treasured by musicians as a valuable memento of the fiftieth anniversary of the production of "Elijah" in the capital of the Midlands. Those who have already read a good deal concerning Mendelssohn and his works will, in the volume under notice, find much that is new and of absorbing interest. . . . The book is made all the more valuable by a well and carefully-prepared index.

BIRMINGHAM NEWS.

It ought to find its way into the hands of all music-lovers, forming, as it does, one of the richest additions of recent years to musical literature. The value of the book is materially enhanced by the reproduction of the *fac-simile* of a letter written by Mendelssohn to Wm. Bartholomew, the English translator of "Elijah," from the original in the possession of Mr. F. G. Edwards.

BIRMINGHAM GAZETTE.

In all appropriateness, and certain of a wide welcome, comes "The History of Mendelssohn's Oratorio, 'Elijah,'" by F. G. Edwards, and published by Messrs. Novello, Ewer and Co. . . . We can only refer readers to Mr. Edwards's book, which will be found a critical and intelligent appreciation of the great composer, and a treasure-house of wealth in the matter of musical details of an historical character. It is supplied with portraits of Mendelssohn at the age of twenty-six, of Mr. Joseph Moore, and others, and *fac-similes* of various letters of an interesting character.

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When birds were singing cheerily there came across my way,
As if from out the sky above an angel chanced to fall,
A little Irish colleen in an ould plaid shawl.
She tripped along right joyously, a basket on her arm;
And oh! her face, and oh! her grace the soul of saint would charm,
Her brown hair rippled o'er her brow, but greatest charm of all
Was her modest blue eyes beaming 'neath her ould plaid shawl.

I courteously saluted her, "God save you, Miss," says I,
"God save you kindly, Sir," says she, and shyly passed me by.
Off went my heart along with her, a captive in her thrall,
Imprisoned in the corner of her ould plaid shawl.
Enchanted with her beauty rare, I gazed in pure delight,
Till round an angle of the road she vanished from my sight,
But ever since I sighing say, as I that scene recall—
"The grace of God about you and your ould plaid shawl."

Oh, some men sigh for riches and some men live for fame,
And some on history's pages hope to win a glorious name;
My aims are not ambitious and my wishes are but small,
You might wrap them all together in an ould plaid shawl.
I'll seek her all through Galway, and I'll seek her all through Clare,
I'll search for tale or tidings of my trav'ler everywhere,
For peace of mind I'll never find until my own I call
That little Irish colleen in her ould plaid shawl.

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WEDNESDAY, THURSDAY, FRIDAY, AND SATURDAY,
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WEDNESDAY MORNING—"ELIJAH" (Mendelssohn), Madame Albani, Master Frank Gardner, Miss Hilda Wilson, Fräulein Witting, Messrs. Edward Lloyd, Braxton Smith, and Andrew Black.

WEDNESDAY EVENING—Overture, "Leonora," No. 3 (Beethoven); "Blest Pair of Sirens," Ode by Milton (Dr. C. Hubert H. Parry); Scena, "Ocean, thou mighty monster"—"Oberon" (Weber), Fräulein Malten; Grand Symphony, "No. 2, in D major" (Brahms); Aria from "Armida" (Gluck), Fräulein Malten; Overture, "Othello" (MS.), (Walter Macfarren); Overture, "Carnival" (Dvorák); Selection from "Götterdämmerung"—Funeral March and Closing Scene (Wagner)—*Brünnhilde*, Fräulein Malten; Rhapsodie in F minor and major (Liszt); Choral Ballad, "Sir Patric Spens" (Pearsall); Overture, "Tannhäuser" (Wagner). Vocal Solos by Mr. Braxton Smith, &c.

THURSDAY MORNING—Overture, "In Memoriam" (Sullivan); "REQUIEM MASS" (Gounod)—Posthumous Work, first performance in England—Madame Albani, Fräulein Witting, Messrs. Lloyd and Black; "Hear my Prayer" (Mendelssohn), Madame Albani; Symphony in C minor, No. 5 (Beethoven); Oratorio, "CREATION," Parts I. and II. (Haydn)—Madame Albani, Messrs. Lloyd and Black.

THURSDAY EVENING—Overture, "Manfred" (Schumann); New Cantata, "Hymn before Sunrise," Poem by Coleridge (P. Napeir Miles)—Soloist, Mr. D. Bispham; Song, "Lorelei" (Liszt)—Fräulein Malten; Orchestral Suite in D minor (E. German); Schmiedelieder, from "Siegfried" (Wagner)—*Siegfried*, Mr. Ben Davies; *Mime*, Mr. Braxton Smith; Vorspiel and Liebestod, "Tristan and Isolde" (Wagner)—*Isolde*, Fräulein Malten; Overture, "Land of the Mountain and the Flood" (MacCunn); Selection from "Die Walküre," Act 3, including the Walkürenritt, Duet, the Feuerzauber, and *Wotan's* Abschied (Wagner)—*Brünnhilde*, Fräulein Malten; *Wotan*, Mr. D. Bispham; Rhapsodie in D minor (Liszt); Overture, "Oberon" (Weber).

FRIDAY MORNING—Oratorio, "JOB" (C. Hubert H. Parry, Mus.Doc.)—Master Frank Gardner, Messrs. Ben Davies, Plunket Greene, and Montague Worlock; Organ Concerto in E flat (MS.) (Ebenezer Prout, B.A.)—Solo Organ, Mr. George Riseley; "GERMAN REQUIEM" (Brahms)—Miss Esther Palliser and Mr. Andrew Black.

FRIDAY EVENING—Overture, "Meistersinger" (Wagner); Dramatic Scene, "Siddartha," composed for this Festival (J. L. Roeckel)—Soloist, Mr. Andrew Black; Orchestral Ballad, "Helen of Kirkconnell" (Somervell); Scena, *Lohengrin's* Farewell (Wagner)—Mr. Edward Lloyd; Rhapsodie for Alto Solo, Male-Voice Choir and Orchestra (Brahms)—Soloist, Fräulein Witting; Introduction, Second Act, "Flying Dutchman" (Wagner)—Chorus and Solos by Miss Palliser and Miss Boucher; "THE GOLDEN LEGEND" (Sir A. Sullivan)—*Elsie*, Miss Esther Palliser; *Ursula*, Miss Hilda Wilson; *Prince Henry*, Mr. Edward Lloyd; *Forester*, Mr. Arthur Wills; *Lucifer*, Mr. Andrew Black.

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The selection of the hymn is left to the composer, but it must be non-copyright. Preference will be given to those of a Festival character.

The copyrights of the accepted compositions shall be the property of the Nonconformist Choir Union on payment of the honorariums.

Each composition to be signed with a motto, the same to be written on a sealed envelope, which shall contain the name and address of the composer. Unaccepted compositions will be returned if stamped addressed envelopes are sent for the purpose.

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HIGHER EXAMINATIONS.

At the FORTY-SIXTH HALF-YEARLY HIGHER EXAMINATIONS, held in July, 1896, the following Candidates passed:—

Licentiates in Music.—Nellie B. Harris, George Woodhouse.

Associates in Music.—Dora J. Bamforth, Maria K. Bell, Elizabeth A. Blackler, Edith B. Blight, Elsie E. Chard, Arthur Duxbury, S. Alice Fish, Beatrice M. Gibbs, Laurence R. Glenton, Benjamin Higham, Margaret Page, Daniel Patterson, junr., Owen Price, Margaret H. Settle, Edmund R. Snape, Georgina M. Symington, Mrs. Harriet A. Trebilcock, Sarah E. Underhill, John E. Watson, Mary S. Wheeler, Florence G. Wintle.

Preliminary Certificates for Associate in Music.—Ada S. Hughes, Gertrude Payne.

Matriculation Certificates. — Honours. — Arthur Duxbury, Beatrice M. Jones, Mrs. Rose Mesham, John E. Watson, Margaret L. Wilcox, Maud A. Winter. Pass.—Mrs. J. Fisher Alexander, Dora J. Bamforth, George W. Lloyds, Edith A. Murray, Hilda C. Nichols, Lué Shipway.

Harmony Certificates.—Honours.—Clarence E. Ryall-Davis. Pass.—Mabel Cowie, Annie E. Davies, Ada E. Saville.

Counterpoint Certificates.—Annie E. Davies, Nellie Peacock, Ada E. Saville.

Choir-Training Certificate.—Charlotte L. Welham.

Associate Pianists.—Grace H. R. Beale, Amy Biffen, Winifred E. Donn, Louisa S. Dunstan, Alfred Harriss, Helen M. Kendrick, Alice J. Norton, Lilian G. Smith, Edith Wilkins, Flora L. Willoughby, L.T.C.L.

Certificated Pianists.—Constance M. Ashfield, Kate Baxter, Mary G. Blackwell, Ellen R. Bocock, Winifred Brown, Elizabeth Burn, Thomas B. Croxall, Ella G. Dougharty, Edith M. Glendinning, A.T.C.L., Edith Green, Emily B. Guest, Mabel S. Halliday, Edith E. Hayward, Hilda B. Hellier, Margaret Hicks, Grace A. Horwill, Eleanor A. Hughes, Annie S. James, Ethel M. G. R. Long, Ethel M. Lydall, Mary C. Marsh, Florence Medwin, Clarice A. A. Miller, Clarisse M. A. Newton, Kate F. Osborn, Florence L. Pacey, Amy J. Perry, Catherine A. Prankerd, Gertrude Race, Frances J. Radcliffe, Edith E. Robbins, Beatrice J. Sabine, Mary Scott, Mabel E. Spry, Georgia M. Stokes, Annie Terrill, Effie G. Wilson.

Associate Vocalist.—Adelaide M. Lambe.

Certificated Vocalist.—Edith E. Crick.

Certificated Violinists.—Kate E. Anderson, Cicely C. Hide.

Certificated Organists.—Leonard Hart, Margaret E. Thomas.

Number of Candidates entered, 203; total number of passes, 98.

Examiners: G. E. Bambridge, L.T.C.L.; Henry R. Bird, L.T.C.L.; William Creser, Mus.D.; F. A. W. Docker; A. E. Drinkwater, M.A.; L. Duloup; Charles Edwards; Myles B. Foster, L.T.C.L.; Charles Gardner; Alfred Gilbert; Arthur J. Greenish, Mus.D.; Prof. James Higgs, Mus.B.; Robert Hilton; C. Warwick Jordan, Mus.D.; A. H. Mann, Mus.D.; C. W. Pearce, Mus.D.; Prof. Gordon Saunders, Mus.D.; Prof. E. Turpin, Mus.D.; and A. H. Walker, B.A., Mus.D.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
AUGUST 1, 1896.

JOSEPH ALFRED NOVELLO.

Born 1810; Died July 16, 1896.

Extract from "Life and Labours of Vincent Novello, by his Daughter, Mary Cowden Clarke," p. 33:

"It was in the following year (1829) that the family removed to 67, Frith Street; and it was here that Vincent Novello's eldest son, Alfred, first commenced business. A very modest beginning, in appearance—a couple of parlour windows and a glass door, with a few title-pages bearing composers' names of sterling merit, and Vincent Novello's as editor; but conscientious faith in promoting the diffusion of the best music on the part of him who edited; industry, punctuality, and zeal on the part of the young publisher, with practical counsel, moral encouragement, and untiring sympathy on the part of her who aided husband and son in their public endeavours, as in their private hopes and aims, made that original, simple parlour-shop the germ of the mart for supplying England—nay, the world, with highest-class music. It was at 67, Frith Street, and subsequently, at 69, Dean Street (to which latter place he removed in 1834) that Vincent Novello had the gratification of seeing his sons and daughters around him in the exercise of those talents which nature had given, and which himself and wife had fostered."

Of the family born to Vincent Novello—seven daughters and four sons—five died in infancy, childhood, or early manhood, leaving six—five daughters and one son—to reach maturity. Of the six, four still remain—that is to say, Mary Victoria (Mrs. Cowden Clarke), Clara Anastasia (Countess Gigliucci), and Emma Aloysia and Mary Sabilla, neither of whom married. They are now mourning the death of the one brother spared to them beyond the days of youth, and it is with him, *in memoriam*, that we here have to do.

Alfred Novello had an artistic as well as a business career, and for a long time was conspicuous as a bass vocalist at festivals and concerts. The record of his doings in that capacity is easily accessible in the columns of the *Musical World* and other journals of the period, but it was not as a singer that the eldest son of Vincent Novello wrote his name upon enduring brass, and best served the cause of music. There is nothing of greater interest connected with him than the "parlour-shop" in Frith Street. Passers along that thoroughfare during the early thirties may scarcely have noticed the modest place of business, with its few respectable and costly volumes exposed for sale. But often do vast changes begin in this humble way. "Every revolution," says Emerson, "was once a thought in one man's mind," and it was nothing less than a revolution in music-selling which sprang from the mind of the young Frith Street publisher. How the idea reached him, whether communicated and fostered by his father or evolved from his own prevision of possibilities, we do not know, nor is it very material to enquire. Enough that he possessed it, or, rather, it possessed him, and that he worked it out with results for which we all have reason to be grateful.

It is difficult to imagine the state of music, as regards the publication of musical works, which obtained when Alfred Novello entered upon his beneficent career; and it now appears almost inconceivable that reforms of the most obviously useful character met with opposition from the very men they were adapted to serve. By way of evidence on this point, take a passage from "A Short History of Cheap Music," published in 1887 by Novello, Ewer and Co.:

"It is a somewhat singular fact that when Alfred Novello furnished separate vocal parts for the use of choirs, each part complete as far as it went, the older singers strongly objected to the innovation, as it was called. They preferred to sing from the old imperfect manuscript copies, or from the printed scores of Boyce, Green, Croft, Arnold, Page, &c. The neatly engraved oblong editions of the Masses of Haydn and Mozart, which were given to the world at what was then a very cheap rate—the cost of these cheap editions ranging from two shillings to nine and sixpence, each Mass being priced according to size—were looked upon with suspicion, as representing a somewhat dangerous form of revolution in the musical world."

This state of things would be inexplicable but for the fact that the singers of those days were nearly all professionals of some

grade or other, and for the probability that they scented danger to their craft in every attempt to simplify or popularise the practice of music. In the same little volume we read that the members of the Cecilian Society "were obliged to sing from manuscript copies made by themselves, or, if they possessed them, from the old scores printed by Randall, Harrison, or Arnold, or from the new editions of certain of Handel's oratorios, edited by Dr. John Clarke, of Cambridge (Clarke-Whitfeld), printed from engraved plates, and published in volumes at two guineas each, by Button and Whitaker, 75, St. Paul's Churchyard, in 1809." It is no wonder that, under such conditions, music made slow progress. The art was cribbed, cabined, and confined. It awaited a deliverer, who appeared when Alfred Novello took the first step towards making its masterpieces accessible to the poorest votary. His first task was, of course, to lessen the expense of production, and, after that, to create and expand a market for his wares. He set about the former with a resolution that overcame very formidable obstacles; while his method in the second case had in it so much originality and attractiveness that the advance towards success was made easy and rapid.

Literature of every kind bore weighty burdens in the "thirties." Advertisements, we read in the "Short History," had to pay a heavy duty, often capriciously assessed. "This was only one among the many vexatious taxes upon knowledge. Some of them, imposed in the reign of Queen Anne, were originally intended to secure accuracy of information, and to facilitate measures of tracing authorship, but had grown into harassing obstructions. Every publication which contained any item of news must bear a stamp; every advertisement must pay a duty to the Government. There was also a heavy excise duty on paper, and an import duty on books and music." Alfred Novello, as may be imagined, was a determined enemy of these imposts, with all their obstructive and limiting influences. But no Government enters lightly upon experiments with its fiscal system, and the abolitionists of taxes upon knowledge (who formed themselves into a society, with Mr. Novello as treasurer) had an up-hill task before them. They were not dismayed, but, like Abraham Lincoln, went on "pegging away." In 1850 we find Alfred Novello petitioning the House of Commons single-handed, and, by a simple statement of facts, reducing the system then in vogue to absurdity. The petition is too long for reproduction here, but its concluding paragraph may be quoted:

"Your petitioner therefore prays that the excise tax upon paper, the tax upon advertisements, and the stamp tax upon newspapers may be abolished, leaving the authorities to fix a small charge for the transmission of newspapers by post."

These demands were all granted in time. In 1855 the compulsory stamp upon newspapers was swept away. The advertisement duty and other imposts of a like nature died and were buried, without tears, the printing press was freed from its shackles, and there was an instant forward movement along the entire line.

Another and very troublesome obstacle which Alfred Novello had to encounter was set up by Trade Union rules. On this matter the "Short History" says:

"Continuous efforts, strenuously made, might in time induce the Government to yield to the demand for a free and unfettered press, but only the determined action of a few capitalists who had found a market for their goods could break down the rules of the trade—rules which kept men idle at times and often deprived them of bread. The press, as an instrument of enlightenment, was not fulfilling all its functions, because the workers hindered the power of development by their self-imposed rules."

One of those rules was directed against the use of music type, which Messrs. Clowes, after carrying out various improvements, sought to introduce, and the means adopted were to charge nearly double the usual price for setting up words in connection with music type. This had such an effect that, at one time, Messrs. Clowes threatened to destroy their fount.

Alfred Novello was not the man to be stopped by trade rules, as convincingly appeared when The Musical Times was projected in 1844. The little sheet promised so small a quantity of work that printers did not feel justified in risking trouble with their men on its account. "Oh! very well," Mr. Novello may be supposed to have said; "if you won't print it I will do the job myself." And he did, becoming what was known as an "outside the trade printer," and employing non-union men. Having at length freed himself from trammels, Mr. Novello found it "possible to produce a readable page of music in an octavo size, suitable for use by performers at a concert, available as text-books by audiences, and a cheap book of reference at all times."

Reference has been made to the measures adopted to secure a market for the cheap music. It need hardly be demonstrated that Alfred Novello met with little assistance from the trade, which was slow to understand the revolution effected or threatened. It became necessary to establish direct communication, as far as possible, between producer and consumer, and who so fit to open it up as the man who had most interest in the result? Novello was quite shrewd enough to see that, under such new conditions, he had better become his own "traveller." He did so, and soon won the good opinion of the customers he courted. A vocalist himself, a genial companion, and with rare power of adaptability, he was sure of a welcome from the music-loving populations of the North. "Alfred Novello's commercial tours," we read in the "Short History," "were exalted to the dignity of musical missions. His knowledge of music and wide sympathies constituted him an authority in cases of appeal or advice. . . . The publisher in his progress was always cordially received, and often concerts were given in his honour, the performers making extra exertions to show their advancement since his last visit. The cause thus received its greatest help from Alfred Novello, not only by his valuable and useful publications, but by his personal influence." Meanwhile the "catalogue" of the house went on lengthening and its prosperity increasing till, in 1857, the hard-working principal found that he could rest from the labours of twenty-seven years. He then saw the consummation of his hopes and endeavours, and who could grudge him the satisfaction with which he transferred the cares of business to his faithful lieutenant (soon to be successor), Henry Littleton, and settled down in the land of his paternal ancestors. He was then forty-seven years of age—an early period for retirement from the battle of life—but Alfred Novello had varied sympathies and means of enjoyment. These he could afford to indulge, and he lived an ideal life for forty years; dying, at last, in the very fulness of time and with some of those around his bed who had been united to him by the closest ties of blood and affection from the long past days when Vincent Novello's children were like olive branches round about his table. Mr. Novello's venerable appearance must be remembered by all who saw him during his last visit to the country for which he did so much. He seemed to embody Young's idea of an old age which walks

> . . . thoughtful on the silent, solemn shore
> Of that vast ocean it must sail so soon.

FROM MY STUDY.

With regard to the autographs reproduced in the present issue little need be said. I do not know to whom Ernst wrote his acknowledgment, but am disposed to think that the donor of the "magnifique present" was the great artist's old friend, W. Davison. The letter, as will be observed, bears neither date nor address. Madame Christine Nilsson's album-inscription is interesting as containing the opening phrase of the Scandinavian melody introduced by Ambroise Thomas into his "Hamlet." Many a reader can recall the charm with which the Swedish artist used to invest the song when playing *Ophelia*.

I have not yet done with the MSS. forwarded to me by Miss Sabilla Novello, though the more interesting have passed under notice. One now lying before me contains what are obviously memoranda made by Vincent Novello for the Life of Mozart which, we know, he intended to write. At the head of the first page of a sheet of letter paper appears the following:

"Concert Room, King's Theatre, 1st time. 'Requiem' performed, Thursday, 28 May, 1812, in commemoration of Dussek—for the benefit of Pio Ranchetino. Mrs. Bianchi Lacy, Sig. Tremezzani, Mr. Goss, Mr. Lacy; Leader, Mr. Salomon; Organ, Mr. Novello."

Dussek died on March 20, in the same year; hence the commemoration. The identity of Ranchetino I have not yet succeeded in discovering. It would appear that, when making the entry above quoted, Vincent Novello counted this performance of the "Requiem" as the first in England. Even were he right in doing so our country would have no reason for special shame. The score of the "Requiem" was first published in 1800, in which same year the work was performed by the Singakademie, Berlin. But it does not appear to have been heard in Vienna till 1826. Twelve years after the issue of the score would, therefore, have been a creditable date for London. As a matter of fact, however, the "Requiem" was produced here in 1801; the evidence to this effect being a concert word-book now before me, and having on its title-page a pencilled inscription in the handwriting of Vincent Novello: "This pamphlet was given to me by Mr. Shield, Friday, August 15, /28." The little book is thus entitled:

"The Requiem, or Grand Funeral Anthem, composed by W. A. Mozart, late Maëstro di Capella in the Church of St. Peter, and

Compositeur de la Chambre to the Emperor at Vienna, and L'Allegro il Pensieroso (*sic*), written by Milton and composed by G. F. Handel. As performed under the direction of Mr. Ashley at the Theatre Royal, Covent Garden, during Lent, 1801."

Thus it is proved that in order of performance, as far as available records serve, London came next after Berlin. Thanks to Mr. Ashley for this honourable distinction. Who was Mr. Ashley? The answer is that John Ashley, senior, was a bassoon player, whose name occurs in the story of the Handel Commemoration of 1784 as an assistant-conductor to Joah Bates. He became director of the Lenten "oratorios" at Covent Garden in 1795, and afterwards, with his four sons, was famous in the provinces, where he regularly organised what were called "grand musical festivals." It is said of him that he degraded the oratorio concerts at Covent Garden by introducing miscellaneous selections, both sacred and secular. Against that offence should be placed, as no inconsiderable set-off, his early introduction of Mozart's immortal work. The four sons were, first, General Ashley, a violinist, pupil of Giardini. Second, Charles Jane Ashley, a cellist, who carried on the "oratorios" after his father's death. As an accompanist, Charles was accounted as second only to Lindley. He helped to found the Glee Club in 1793, was an original member of the Philharmonic Society, Secretary to the Royal Society of Musicians, and, for nearly twenty years, a resident within the rules of the King's Bench prison. The third son, John James, became a well-known organist, pianist, and singing master; while the fourth, Richard, played the viola in the principal London orchestras. The whole family assisted at the performance of the "Requiem"; the father as director; General as principal violin; John, junior, as organist; Charles as principal cellist, and Richard as tympanist. Let their united names be held in honour.

The "Requiem" was preceded by a Dead March, probably that in "Saul," and the solos were sung by Mrs. Second, Mrs. Dussek, Charles Smith (then a boy pupil of John James Ashley), Mr. Dignum, and Mr. Denman; while the orchestra was made up of strings, two bassoons, three trumpets, two corni di basetto, a bass trumpet (played by Mr. Attwood), two oboes, two flutes, three trombones, two double bassoons, two horns and drums. There was also an instrument described as a "Serbano," played by Mr. Sickle. The term may be a printer's mistake for Serpente.

I am inclined to consider the book now before me as the first example of its kind with historical notes. On the second page appears an "advertisement" in the form of a short address to the public, beginning: "Mozart. So little is the merit or the history of this extraordinary character known in this country that I have been induced by a sense of duty, as well as gratitude to a generous public, to compile a short sketch of his life, partly from German biographers and periodical publications, and partly from the information of those who were personally acquainted with him." This is signed by John Ashley, who then fills $3\frac{1}{2}$ pages with details of the master's career and a special reference to the "Requiem." Though not always accurate, the little sketch is sufficiently so to excite surprise considering the imperfect materials then at command. With regard to the orchestra mentioned above, it should not be supposed that Ashley had parts for all of them. Those not in Mozart's score were needed for the Handelian selection which followed.

The remaining memoranda in Vincent Novello's MS. may be transcribed without comment:

"1806. 29th March. Mozart's 'La Clemenza di Tito' for the first time, for the benefit of Mrs. Billington, in which Mr. Braham sung."

"1812. Mozart's 'Le Nozze di Figaro' performed for the first time, Thursday, 18 June, 1812, for the benefit of the Scottish Hospital." Among the artists were Madame Catalani (*Susannah*), Mrs. Dickons (*La Contessa*), and Naldi (*Figaro*).

"1811. Mozart's 'Cosi fan Tutti' performed, 1st time, for Madame —— (not decipherable) benefit, 9th May."

"1811. Mozart's 'Zauberflöte' performed first time, for Signor Naldi, 6th June."

"1813. Mozart's 'Il Don Giovanni' first performed as a Concert by a party of gentlemen amateurs at the 'Crown and Anchor' Tavern, April 13th."

"The above opera performed at the King's Theatre 1st time, April 12, 1817." In the cast on this occasion were Ambrogetti (*Don Giovanni*), Crevelli (*Don Ottavio*), Naldi (*Leporello*), and Madame Fodor (*Zerlina*).

The *American Art Journal* of the 4th ult. contains an article on "The Star-Spangled Banner" from the pen of Mr. J. Fairfax McLaughlin, in which the writer comes to this conclusion: "The air as well as the words of our national anthem appear to belong, not to England, but to the United States." I cannot exhaustively discuss the question thus raised within the space now at command, and will limit myself to a part thereof, proposing to show that, so far, Mr. McLaughlin is altogether in the wrong.

It is not denied in any quarter that the words of "The Star-Spangled Banner" were set to the tune of a song known as "To Anacreon in Heaven," and Mr. McLaughlin is quite shrewd enough to see the importance of demonstrating that this song, words and music, had its origin in America. For my part, I claim that if I can prove the words to have been known and sung in England long before their first publication in

Mon cher ami

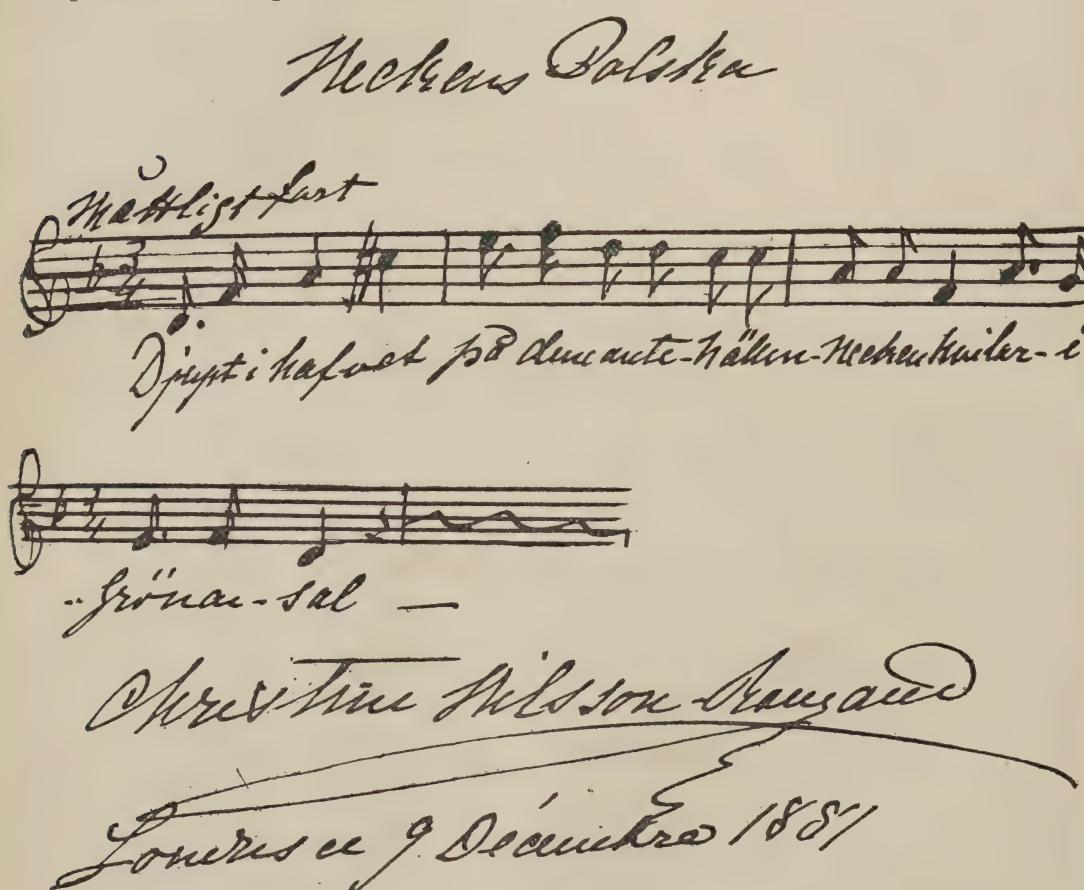
Merci, mille fois merci de votre magnifique présent. Ma santé n'est malheureusement pas encore en assez bon état pour que je puisse en jouir complètement; mais je jouirai en tout cas de la votre ~~[illegible]~~ ne sera jamais oubliée.

Mille amitiés pour votre femme et pour vous, de nous deux.

Tout à vous

Ch. Gounod

the United States, the fact is reasonable ground for at least a suspicion that the air traditionally associated with them, by whomsoever composed, is English also. I intend now to put in such proof. But first let me quote Mr. McLaughlin. He says: "In the 'Vocal Companion,' published at Philadelphia in 1796 by Matthew Carey, the words and music of the song were first printed. The name of the author was not given. I challenge any man to point out its publication in England prior to that date." In another place the writer says: "More than a quarter of a century after it had been published and re-published in the United



States, 'The Universal Songster,' published at London from 1825 to 1834, printed the song 'To Anacreon in Heaven' for the first time that I have been able, after a rather exhaustive search, to discover its publication in Great Britain, and gave the name of Ralph Tomlinson as author." It is true that "The Universal Songster" did all this, but, alas for Mr. McLaughlin's "rather exhaustive search," which evidently did not extend to a by no means obscure collection of songs published in London in 1778, and entitled: "The Vocal Magazine, or British Songster's Miscellany. Containing all the English, Scotch and Irish Songs, Cantatas, Glees, Catches, Airs, Ballads, &c., deemed in any Way worthy of being transmitted to Posterity." Two volumes, with Frontispiece and Portraits. The 566th song in this collection is "To Anacreon in Heaven," and it was, Mr. McLaughlin will observe, printed in London eighteen years before its first publication in the States. What becomes now of Mr. McLaughlin's challenge?

I go on to another point. The American writer says: "The words of the ballad indicate that it was written for a Bacchanalian club, but where the club flourished or when it was established are vexed questions which the most indefatigable research has never been able to solve." Let us see if this be not another rash statement. The song, as printed in the "British Songster's Miscellany," is headed "Anacreonic Society." Now what was the Anacreonic Society in 1778, where did it meet, and what specially connected it with "To Anacreon in Heaven"? I invite Mr. McLaughlin's attention to the following extract from W. T. Parke's "Musical Memoirs," Vol. I., p. 80:

"This season (1786) I became an honorary member of the Anacreonic Society, and, at the first meeting, played a concerto on the oboe, as did Cramer on the violin. The assemblage of subscribers was, as usual, very numerous, amongst whom were several noblemen and gentlemen of the first distinction. Sir Richard Hankey (the banker) was the chairman. This

fashionable society consisted of a limited number of members, each of whom had the privilege of introducing a friend, for which he paid in his subscription accordingly. The meetings were held in the great ball-room of the 'Crown and Anchor' tavern in the Strand, once a fortnight during the season, and the entertainments of the evening consisted of a grand Concert, in which all the flower of the musical profession assisted as honorary members. After the Concert an elegant supper was served up, and when the cloth was removed, the constitutional song, beginning 'To Anacreon in Heaven,' was sung by the chairman or his deputy. . . . The late chairman, Mr. Mulso, possessed a good tenor voice, and sang the song alluded to with great effect."

Mr. McLaughlin will scarcely contend now that there is any doubt as to the "Bacchanalian club," for which "To Anacreon in Heaven" was written. Parke speaks of the "constitutional song" which, if the term means anything, implies that the Anacreontic ditty belonged in a special manner to the organisation of the Anacreonic Society. This is supported by the formal use of the song at every meeting.

I have never seen the Philadelphia version of "To Anacreon in Heaven," which Mr. McLaughlin supposes to be the earliest, and am inclined to fancy that it differs from the one published here in 1778, because the last-named contains local references which would have given my American colleague pause. The second verse, as printed in the "British Songster's Miscellany," contains this line:

A fig for Parnassus! to Rowley's we'll fly

and in the third verse we have:

To the hill of old Lud will incontinent flee.

I have not yet been able to locate "Rowley's," but the name is known to have been common as applied to taverns, in honour of the so-called "merry monarch," Charles II. The "hill of old Lud" is, of course, Ludgate Hill. It is reasonable to suppose that the Anacreonic Society's first home was on Ludgate Hill, and it would seem that, when they removed to the "Crown and Anchor" in the Strand, the necessary changes were made in the song. At any rate, the corresponding lines to those above quoted appear in Crosby's "English Musical Repository," *circa* 1806, as, first:

Away to the sons of Anacreon we'll fly

next:

From Helicon's banks we'll incontinent flee.

Will Mr. McLaughlin, whose only desire, I feel convinced, is to get at the truth, kindly forward a copy of the Philadelphia version?

Mr. McLaughlin seems disposed to make fun of Ralph Tomlinson, to whom, in the "Universal Songster," the authorship of the words is ascribed. He says: "No critic or antiquarian in the field of ballads, sonnets, and madrigals has been able to discover the slightest clue to that individual. His failure to materialise argues strongly against this putative father of the song." But how many songs of the period were written by men now equally incapable of materialisation! Knowing that Mr. Tomlinson was an Englishman, I by no means despair of running him to earth, with the assistance of my readers. It is not unlikely that he was a member of the Society and a person of some social distinction, because, while the "Miscellany" calls all other poets "Mr.," Tomlinson is dubbed "Esquire"—a title then reserved for persons of mark, and not indiscriminately used, as now. But, quite apart from the question whether Tomlinson can "materialise" or not, I have proved that "To Anacreon in Heaven" was a well-known British song years before Carey introduced it to America. I may find something to say about the music later on. X.

INDIAN MUSIC.

A treatise on Indian music, particularly that of the Southern Indian or Karnatic music, entitled "Oriental Music in European Notation," with words in English, Telugu, and Tamil characters, edited by A. M. Chinnaswami Mudaliyar, M.A., printed at the Ave Maria Press, Pudupet, Madras, and published in 1893, shows prominently and yet unobtrusively the advance in musical knowledge and criticism made of recent years in India. This extensive work has been anticipated, so far as English readers are concerned, by the equally comprehensive one on the same subject by Captain C. R. Day, of the Oxfordshire Light Infantry (published, beautifully illustrated, by Novello and Co., 1891), who availed himself of the opportunity Indian service afforded him to thoroughly investigate the subject and sufficiently cover the ground. But the treatise of Chinnaswami Mudaliyar presents a new side to that based upon harmonic music we are accustomed to, the latest of all the arts, from which eminence we are too apt to depreciate all non-harmonic systems forming, amongst others, the melodic art of the East at the present day as well as the music of the past of the whole world. The educated Indian of to-day criticises our modern harmonic art from his non-harmonic or purely melodic and rhythmic standpoint, and this criticism reveals the limitations of our modern art, based upon harmony or the combination of musical sounds, and the restrictions to its development in certain directions, along which, owing to harmonic necessities, modern Europeans may not look.

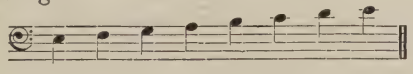
The musical art of India is best considered in its Southern manifestation, purer than that of the North, where Persian and Mahommedan influences have served to modify it. In its present aspect it is rather Dravidian than Sanskrit, although claiming a Sanskrit origin, and this connects it with ancient Greek

music precisely as the Sanskrit language is related to the dialects which formed the language of ancient Greece. As in the old Greek, so in Indian music we find an octave divided into twelve semitones, just as in the modern pianoforte which corresponds exactly with the arrangement of the frets of the Vina. There is also the prohibition to let more than three such chromatic notes succeed or be placed together. In both are the still finer divisions into quarter-tones, in modern India used only for grace; but in ancient India as in Greece, but with a slight difference in their number, as the quantitatively smallest tone-measurement. Again there are the Diatonic modes of five tones and two semitones in the octave, identical in Greece and India, although much more diversified and numerous in varieties of position in the latter. Our author does not venture too far in claiming the origin of Greek music, already allowed to be Oriental, for India. The old Greek had no aversion to the Tritone—it characterised the Hypolydian and Mixolydian modes; nor has the Indian. Thirty-six of his seventy-two modes are distinguished by its presence in the lower tetrachord; but with the Indian, unlike the Greek, whose Lydian modes were reckoned plaintive, the mode KALYĀṆI, which starts with the tritone or sharp fourth, is the merriest and liveliest of all. In Greece the chromatic was a melodic fashion only, in India it assumes an importance that is fundamental, the MĀYĀMĀḶAVA GAUḶA

or written without transposition signs—



having semitones next to the limiting notes of the tetrachords and minor thirds between them, is the most favoured mode, the first taught, and the one the Indian, according to our author, is madly in love with. It is obviously melodic and the notion of harmony can have no place in it. The Indian delights also in the old Greek Dorian (HANUMA TŌḌI) in which the semitone occurs as the first interval ascending—



This mode might lend itself to harmony, but notes sounding together are absent throughout Indian music with the exception of drone notes—the "Point d'Orgue" we have inherited from the far East, the persistent fourth, fifth, or octave upon which a melody is played, as in the drone of a bagpipe or hurdy-gurdy.

It would require a more searching investigation than can be entered upon here to identify or compare the Indian Ragas or melody types with the Greek Nómoi; it is possible that like causes may have led to their common invention although the development may have been different. The first care of Chinnaswami Mudaliyar appears to be the collection, by means of a suitable notation, of the national music of Southern India. To best accomplish this he has had to choose a suitable system, and after considering the native literation, the German tablature, the English Tonic Sol-fa, he dismisses them all in favour of the common Staff notation, finding it for his purpose the best available—malleable, clear, and all-embracing. The time, species, and values of notes are more diversified in Indian than in European music; richness in rhythmic devices being fettered by the necessities of harmony; but the Staff notation is adequate to the representation even of Indian rhythmic exuberance. There are thirty-five TĀḶA composed of five species of time multiplied by seven classes of measurement—the five species being Quadruple, Triple, Septuple, Quintuple, and Nonuple. The last three are unrecognised in our time systems. Naturally, where melody is alone cultivated, it tends to a diversity and luxury which Harmony does not allow. Our author explains with much clearness why Europeans dislike, or fail to appreciate, Indian music. He says they rarely hear it in its refined expression, and quotes an Englishman, an able musician, who, after fifty years' residence in the country, could say: "I am quite ready to believe that there is more in Oriental music than Westerns give it credit for. I know that it possesses very pretty melodies, and though, I confess, I for a long time thought, in spite of my wish to find the contrary, that anything like refined artistic music was not to be heard, I must tell you that about a year ago I was most agreeably disabused of my fancy on hearing a Tanjore musician whom I met in the railway play and sing on one or two instruments. His execution was admirable, the melody charming, and his singing and accompaniment excellent."

A similar experience befell the present writer some ten years ago when there was an Exhibition in Regent Street announced as India in London. One of the excellent native musicians engaged there, a vina player from Jeypore, performed upon his instrument with an expression and virtuosity that charmed and astonished, and this entirely without the aid of harmony. Our author urges upon us to remember that our Western perfection of style is chiefly due to the possession of a written language for music, more capable of definite expression than the written systems of any of our European languages. He continues:

"Not only has the Eastern no written language of a sufficiently intelligible type for his music, but he is barely able to understand, much less to master the endless subtleties and intricacies of the Celestial art as cultivated by his ancestors; he is overwhelmed by his strenuous endeavours to retain in his memory and hand down to posterity the unwritten

melodies of his great masters, most of which he has learnt solely by the ear and in a mutilated form."

Why Orientals do not appreciate European music, he says, is because they are soon tired of the constant repetition of the major and minor scales, are confused by accidentals, and by modulations which upset their recognition of the pitch or key to be observed in a composition. The Indian may modulate through different modes, but his key-note (ṣruti) remains unaltered throughout.

"The Indian finds the avenues to his heart are innumerable, and the chords which are there struck and the passions excited are endless; he lies buried in an ocean of ever-varying delight created by his numerous modes (mēḷakarta) and melody-moulds (rāga), and is unable to appreciate the more warlike and spirit-stirring excitement produced by a combination of simultaneous sounds, however sweetly or concordantly arranged as in European harmony."

Another noteworthy difference between Indian and modern European music is in the use made of the voices of men and women. The Indian runs them together, as no doubt the old Greek ran them together, thus materially restricting the vocal compass. The European separates and distinguishes them from the requirements of his harmony into bass, tenor, alto, and soprano. It is true the Indian may give a chorus to low voices, another to high, and reserve stanzas for medium voices; but the same melody runs through each variety of compass, from the lowest bass to the highest treble.

As already said, the Hindustani music of the North of the Indian peninsula differs from the Karnatic through Persian and other foreign admixture, and is becoming grafted upon that of the South, which native musicians deplore. Still the monodic style prevails, as in Persia and Arabia; and with a fundamental difference also in China, Japan, Java, Siam, and the Hindo-Chinese race generally, who differ from the Indian in not accepting the Diatonic scale in its pure form. Enough has probably been said to show that we have under notice a very remarkable book, whether as written in English by a native, or as a contribution to that store-house wherein is gathered all that can be found concerning the most ideal of the arts.

OPERA UNDER SIR AUGUSTUS HARRIS.

The late Sir Augustus Harris's reign over opera in England embraces a remarkable period of its history. When, in 1887, Augustus Harris opened his first lyric season, Italian opera was passing through that darkest hour which proverbially precedes the dawn of brighter times. For several years its managers had failed to sufficiently recognise the advance in taste and intelligence of its supporters. The old generation, which was content with a performance that contained little else of merit save some brilliantly sung *arias*, had been slowly but surely passing away, and those who filled the vacated seats attached as much importance to the dramatic as to the vocal side of operatic art. These called, and with good reason, for reform, for greater completeness of representation; and, seeing few signs of these things, said, with the impatience that is one of the characteristics of the new mind, that Italian Opera, as an art, was dead. The more lethargic the public became, the more desperate grew the managers, and from 1884 to 1887 thousands of pounds were scattered in more or less vain efforts to reinstate Italian Opera in its old form. In the last-named year Mr. Mapleson began an opera season at Covent Garden in March, and the following May Mr. Lago opened a season at the same theatre, which he managed to keep going until July 16. Mr. Mapleson also twice tried, beginning on June 4 and 25 respectively, to give a series of operatic performances at Her Majesty's Theatre, but without success. In addition to the above ventures, the Royal Carl Rosa Company gave a series of operatic performances, commencing on April 30, at Drury Lane, the chief success of which was achieved by the presentation of "Lohengrin," the stage management of which had been entrusted to Mr. Harris. This performance was the first gleam of the coming dawn. Harris, with the astuteness which was the secret of his success, saw what was needed, and forthwith entered the lists as an operatic manager with a performance at Drury Lane, on June 13, of Verdi's "Aïda," which was presented with an attention to detail and lavishness of stage mounting that became the talk of the town. Other operas, including "Lohengrin," were presented with the best singers available and a like regard to scenic effect, the result being that when he closed his season on July 23 he had laid the first stone of the revival of Italian opera. The next year saw the sagacious manager at Covent Garden supported by an influential syndicate, and the commencement of a policy that may be briefly described as a clever appreciation of the law of supply and demand. Thus the late *impresario* may be said to have assisted the natural development of opera rather than to have dictated its course. That which was asked for was given, and in a manner most likely to appeal to the majority. Although "Lohengrin" had proved so attractive, no other work by Wagner was ventured upon until 1889, when, on July 13, "Die Meistersinger" was mounted in Italian, with Madame Albani as *Eva* and M. Jean de Reszké and M. Lassalle in the respective parts of *Walther* and *Hans Sachs*. The following year Mr. Harris had so

far gained the confidence of his patrons as to be able to dispense with the preliminary prospectus hitherto issued at the commencement of operatic seasons. This year saw the departure in favour of works being presented in their original language, and Gounod's "Roméo et Juliette" and Bizet's "Carmen" were sung in French"; Goring Thomas's "Esmeralda" was, however, also given in French. Five years were to elapse before an English opera dare be presented in the vernacular during the grand season; which was not ventured upon until 1895, when Mr. Cowen's "Harold" was produced. The autumn of 1890 was remarkable for the revival by Mr. Lago, at Covent Garden, of Gluck's "Orfeo," with Miss Giulia Ravogli in the title *rôle*, both work and artist being promptly secured by Mr. Harris for his season of 1891. The same policy was pursued with regard to Mascagni's "Cavalleria Rusticana," which was produced in England by Mr. Lago on the first night of his autumn season of 1891 at the Shaftesbury Theatre, and which, combined with Gounod's "Philémon et Baucis," formed the bill of Sir Augustus Harris's opening night of the "Italian Season" of 1892. In the autumn of 1891, however, another departure in the history of operatic art had been made by the importation to Covent Garden by Sir Augustus of a French company chiefly drawn from the Paris Opéra Comique, and under the conductorship of M. Léon Jehin. This company gave the first performance in England of Gounod's "Philémon et Baucis," which took place on October 24. The production, five days later, of Bruneau's "Le Rêve" also served to make this season memorable. The visit of these French artists did more, however, than make us acquainted with these works. The perfection of their *ensemble* and the dramatic intensity of their acting taught us many lessons, and must have cultivated taste for completeness of detail. The year 1892 saw the beginning of a remarkable phase in operatic art—the rapid production of new works. The origin of this was, of course, the phenomenal success of "Cavalleria Rusticana." Composers saw a possible "Eldorado" in a new opera, and employed their pens accordingly. Those who judged the success of Mascagni's work to be owing to the dramatic intensity of its *libretto*, sought the most blood-curdling incidents wherewith to attract the public ear; the climax being reached by Massenet in "La Navarraise," originally produced at Covent Garden in 1894, and in which gunpowder played almost as important a part as the music. Mascagni, however, turned his back on sensational *libretti*, apparently looked through his portfolio, and presented "L'Amico Fritz," the most dramatic episode of which was a girl on a ladder picking cherries. This came to Covent Garden in 1892, during which season were also produced Isidore de Lara's "Light of Asia" and Bemberg's "Elaine"—three works which may be said to severally represent the domestic, voluptuous, and sentimental phases of operatic art. In this year another impetus was given to the spreading popularity of Wagner's music-dramas by their performance at Drury Lane by a German company, containing several leading Wagnerian artists, under the conductorship of Herr Mahler. Speaking broadly, these representations would have been well-nigh perfect if the vocalisation of the principal artists had been equal to their histrionic abilities. In 1893 Leoncavallo's "Pagliacci," the only successful imitation of "Cavalleria Rusticana," was presented, together with another domestic opera by Mascagni, entitled "I Rantzau." Other novelties were Isidore de Lara's "Amy Robsart," Bizet's "Djamileh," and Villiers Stanford's "Veiled Prophet"—the last-named being hustled in at the close of the season. The following year the production of new works surpassed all record, the list comprising Verdi's "Falstaff," Bruneau's "L'Attaque du Moulin," Puccini's "Manon Lescaut," Massenet's "Werther" and "La Navarraise," Cowen's "Signa," and Emil Bach's "Lady of Longford." At the same time a second German company was performing Wagner's masterpieces at Drury Lane. The chief effect of so much activity was, however, to bring into prominence the dramatic rather than the lyric side of the art, and the works were judged by the public more by their *libretti* than by the merit of the music. Such a result was inevitable, for the better the *libretto* is, the more instantly it appeals and impresses; but the more lofty the music, the longer it takes to gain due appreciation. Apart from this, however, the impetus given to operatic production by the success of Mascagni's "Cavalleria Rusticana" was not calculated to produce masterpieces. Nor has it. The only two works which stand out with distinctness to the musician are "Falstaff" and "L'Attaque du Moulin," the composers of both having probably been uninfluenced by the operatic fever. Last year novelties were eschewed, with the exception of Mr. Cowen's "Harold"; but the visit to Drury Lane of the Saxe-Coburg Company again brought into prominence the advantages of a good *ensemble*. This also was enforced by the performances given in English at the commencement of the year, at Daly's Theatre, by the Royal Carl Rosa Opera Company. The production by this company, at the same theatre, on December 26, 1894, of Humperdinck's "Hänsel und Gretel," and the recent success attained by Professor Villiers Stanford's "Shamus O'Brien," require mention for the completeness of this survey.

Looking back over the past nine years, it is seen that progress has been chiefly made in consistency of stage mounting and dramatic reasonableness. Both these particulars are

capable of, and indeed call for, greater development; but for that which has been accomplished there is cause to be thankful. The great attention given to the dramatic side of the art has freed music from many paralysing conventionalities. Composers are, however, in reality bound by far more rigid fetters. Formerly, appropriateness of subject-matter was of little moment, but now suitability for musical treatment is insisted upon, and at the same time the limits of musical expression are daily becoming more clearly defined. He who would write a great opera now-a-days must consequently be master of many subjects. The orchestra has already become the exponent of psychical complexities, inasmuch as it endeavours to convey to the listeners the thoughts which are supposed to be dominant in the mind of the singer; and the inflections of the vocal part must have a rational connection with the habitual rise and fall of the voice when the emotions are excited. Thus operatic music, formerly content to express vague feelings, now strives to attain greater definiteness of expression, and to indicate the process of thought. Hence it is probable that operatic art is now in a transitional stage preceding a still more distinct differentiation than at present exists between its various forms, the most important of which, apparently, will be the further development of the principles set forth by Wagner in "Tristan and Isolde."

F. G. W.

MUSIC AND CULTURE.

In the course of an interesting article on the peculiarities of the musical temperament and its manifestations, in the current number of *Blackwood*, Mr. Hutchings touches upon the subject of musical genius and general education. "The lives of the great composers do show," he writes in one passage, "unwelcome as the truth may be, that music of a very high order has been produced by men who were indisputably dunces, if not simpletons. Hence the degraded alliances which noble music has contracted with mean and foolish words; hence, too, the little that has been done by composers of the first rank in the way of elucidating the laws which their genius has evolved."

Now, as a matter of fact, we very much doubt whether, with one solitary exception at the present day, a single instance of the inspired dunce can be discovered in the musical annals of the nineteenth century. Even Schubert himself, though his surroundings were *bourgeois*, showed a considerable literary *flair* in his choice of words. Weber, though certainly not fortunate in his choice of librettos, was a well educated man. Mendelssohn was a regular admirable Crichton. Schumann, Berlioz, and, in a minor degree, Liszt, had all remarkable literary gifts. Of the accomplishments of Wagner it is not necessary to speak. At the present day the cultured musician is especially represented by Saint-Saëns, Boïto, Dr. Hubert Parry, and many others; but Brahms is known to be well versed in the masterpieces of classical and modern literature, while Verdi's choice of subjects — of late years — certainly furnishes no instance of those "degraded alliances" of which Mr. Hutchings speaks. Indeed, as he himself admits, "at present the composer is as often as not a more or less competent critic." And he supplements this admission by the bold remark that the instances of Schumann, Berlioz, Liszt, and Wagner "show little more than that in days of widely diffused education even musical genius lacks the opportunity, or can hardly dare, to be ignorant." We take it that the advance, assuming that it is an advance, is not confined to music alone, but to other callings, and that the average level of general culture to be found among, say, doctors, greengrocers, and commercial travellers would exhibit a similar elevation in the course of the last hundred years. The danger that besets a musician now-a-days is not so much that of knowing too little outside his own sphere as of knowing too much. It is so hard for him to isolate himself, and, as an illustrious writer once said, "though conversation may enrich the intellect, isolation is the true school of genius." Some well-known modern musicians have presented the extraordinary spectacle of men who combined musical composition with special scientific studies—Borodin and César Cui are, perhaps, the most remarkable cases in point. And one cannot help feeling that this terrible *enchevêtrement*, as Daudet calls it, of modern life tells against the quality of the work produced. One would not be in the least surprised now-a-days if a fine Symphony were to be written by the author of an exhaustive work on bimetallism, or if a Senior Wrangler were to compose a particularly lurid one-act opera. As a proof of our versatility, it is no doubt very gratifying; but one is sometimes beset by the awkward suspicion that if we were not quite so "good all round" we might go considerably farther in special directions.

Two men distinguished in musical art, whose names are associated, in different ways and a different degree, with the music of Handel, have celebrated their seventieth birthday last month—we are referring to Dr. Friedrich Chrysander and Herr Julius Stockhausen. Dr. Chrysander, who was born on July 8, 1826, has been for the last thirty years a resident of Bergedorf, near Hamburg, where he has founded an establishment for the cultivation on a large scale of market fruit and roses, and in the midst of which exhilarating surroundings he has written a part of his, as yet unfinished, Handel biography, and has added volume upon volume to his famous critically revised edition of the complete works of the master issued by the German Handel Society. Only two

more volumes remain to be added, and the task is done; how well done all musicians know. Then, doubtless, Dr. Chrysander will take up his Handel biography again, which has yet to deal with the most important portion of the master's career, and the necessary material for which he has long since collected. For the modest and genial *savant* of Bergedorf is still full of work, and enjoying, we believe, excellent health. May he long continue to do so!—Julius Stockhausen was for a long time by far the most accomplished oratorio singer and Handel interpreter in Germany, as well as an unrivalled *Lieder* singer. But he was, and is, much more than that, and those who have had the privilege of studying under him the choruses of Handel—or, for the matter of that, of Bach—and of witnessing the performances conducted by him at Hamburg and at Berlin, know how thoroughly all-round a musician the great German baritone is. He conducted the Philharmonic Society and the Singakademie in Hamburg in the sixties, and as conductor, from 1874 to 1878, of the Berlin Sternsche Gesangverein, raised the performances of this institution to a standard of perfection which it has not since been able to approach. Since 1879 Herr Stockhausen has directed a Gesangschule in Frankfort-on-the-Main, amongst his many distinguished pupils being M. Johannes Meschaërt, whose interpretation of the baritone solos in last year's Mayence performances of Handel's "Deborah" and "Hercules" (in Dr. Chrysander's version) was so greatly appreciated. Julius Stockhausen numbers a great many admirers amongst the older generation of concert-goers in this country, who will hear of his celebration, on the 22nd ult., in full vigour of body and mind, of his seventieth birthday, with sincere satisfaction.

Managing committees of prominent musical societies seldom have a more difficult and delicate task to perform than when they are called upon to elect a conductor. Not only is it important that a thoroughly competent musician should be chosen, but it is equally desirable that such an one should excite the confidence of the members and the public. Such was peculiarly the case in the election of a conductor to take the *bâton* at the Albert Hall from the hand of the late Sir Joseph Barnby. Music-lovers expect much from the Royal Choral Society. They have had it in the past, and their demands are likely to be equally exacting in the future. The choristers also have a high opinion of their abilities, collectively and individually, and recognise their responsibility to sustain the reputation which the choir gained under the direction of its late chief. The anxieties of the Committee consequently were doubtless considerably allayed when Professor Bridge intimated that he was willing to be a candidate for the post, the manifold duties of Sir Alexander Mackenzie making it impossible for him to continue to direct the choir after the close of the recent season. Professor Bridge's appointment is a matter for mutual congratulation. No man is more fitted, by talent, training, and experience, to occupy the position. Like his predecessor, he is an organist—itself no slight guarantee of ability—his musical compositions are widely known, and on several occasions he has shown his power to conduct large choral bodies. Moreover, his Gresham lectures have made him one of the most popular men in the art world of London, and his keen sense of humour and readiness of speech ensure his speedily gaining the allegiance of the Kensington Gore choristers. The Committee of the Cardiff Festival of 1898 is no less to be congratulated on the appointment of Mr. Frederic H. Cowen as conductor. Mr. Cowen's music has travelled round the world; his songs are to be found wherever St. Cecilia is worshipped; and amateur choral and orchestral societies are indebted to him for many charming works which are too well known to require naming. Moreover, the ability with which he has discharged his duties as successor to the late Sir Charles Hallé would alone justify the action of the Cardiff Committee. In short, two important appointments have seldom been made that have created so much satisfaction in the music-loving world, and the future should be rich in artistic results.

The enthusiasm which attended the early performances of Mendelssohn's "Elijah" in England soon found its way across the Atlantic. Within a few months of the publication of the oratorio in London, "Elijah" was performed at Boston on *nine* successive Sunday evenings! The actual dates were February 13 to April 9, 1848, inclusive, and the performances were given by the now venerable Handel and Haydn Society of Boston. The conductor at that time was Charles Edward Horn, the composer of "Cherry Ripe." There were six rehearsals for the first representation, and the orchestra and chorus numbered nearly 200 performers. "Such a success," we are told, "was never before known to attend a first performance. The hall was crowded, and the applause, not customary on Sunday nights, hardly restrainable." A newspaper called the *Chromatype* criticised the exponent of the Prophet's part in words which deserve to be quoted: "Mr. Ball, who made his *début*, sang with feeling, power, and dignity; but in 'Is not His word' he wanted fire; in a word, his musical boots were a little tight." The critic might have continued his leathery similes by speaking of some of the other vocalists as singing with or without "soul"; of a certain voice in regard to the "upper" notes, and so on.

The excellent "History of the Handel and Haydn Society," Boston, Mass., from which we have extracted the above information, says that the success of the "Elijah" performances was due in a great measure to the said Mr. Ball, who sang gratuitously. Three years later, in 1851, the Society presented him with a purse containing "a hundred dollars in gold" and a watch. On the latter was inscribed: "With best wishes for your health and prosperity, and our hopes that your purse, like the widow's cruse of oil, may fail not, till Time, in his course round the dial of your watch, shall find you, like the Elijah of old, ready to die. We remain, &c." The "History" also records that John Liphet (*sic*) Hatton sang the tenor solos in "The Messiah" and "Elijah" at the Society's Concerts in 1848 and 1849. Those who remember J. L. Hatton in his later days can hardly realise the jovial musician as an exponent of the tenor music in these two favourite oratorios.

One of our contemporaries recently published a highly interesting supplement in the form of a nearly complete list of the programmes of the Philharmonic Society from the first Concert, on June 17, 1813, to the end of the present season. An examination of this catalogue (which only lacks one programme) reveals many striking facts. The Society has given, during its eighty-four years of existence, 642 Concerts of the best instrumental music, and one naturally looks to see how the greatest of all symphonic writers

has been represented there. Beethoven's name occurs, in fact, 834 times in 597 of the programmes. Most of those from which it is absent were of a special character, either containing one large choral work or being devoted to the compositions of some particular composer. On 410 occasions has one or other of the Nine Symphonies been performed. Nine performances are without particulars, but outside these the C minor was played sixty-eight times, the Pastoral sixty-seven, and the A major sixty. The others indicate their relative popularity thus: No. 4, in B flat, forty-six times; No. 8, in F, forty-five times; No. 3 ("Eroica"), forty-three times; No. 2, in D, thirty-nine times; No. 1, in C, nineteen times; and the "Choral" only eight and a half times, in spite of the fact that it was specially written for the Society, which should have been so proud of the fact. The explanation of the fraction is that on one occasion only the *Scherzo* and last movement were performed. On March 25, 1816, was played a "Finale MS. composed for this Society, and never before performed"; but whether this was the "Namensfeier" Overture or the unhappy "Battle" Symphony it is impossible now to ascertain. On March 21, 1825, was produced the Choral Symphony, described as a "New Grand Characteristic Sinfonia, with Vocal Finale." Altogether as noble a record of art-work as can be found in this world.

The Arietta "L'espoir renait dans mon cœur," at the close of the first act of "Orfeo," though acceptable to the public, has often tried the patience of critics zealous for dramatic propriety. Yet the latter felt somewhat consoled when they read that Gluck, to gratify the vanity of a vocalist, introduced the air in question, but merely borrowed it from an Italian contemporary. Gluck himself was accused of appropriating an air from one of Bertoni's operas, but he made no reply. Early in the sixties Berlioz returned to the charge, and proved to his own satisfaction, and to that of many of his readers, that Gluck had borrowed it from Bertoni. But now M. Saint-Saëns tells us just the contrary in the *Revue de Paris*. Berlioz gave reasons for his assertions; M. Saint-Saëns, in an article on "Orphée," merely states that recent investigations prove that the air in question was written, not by Bertoni, but by Gluck. The matter is of interest, and it is to be hoped that the eminent French composer will vouchsafe further details. It seems most unlikely that M. Saint-Saëns would make such a bold statement unless he was prepared to back it up by strong evidence.

It is curious to note that Bertoni produced an "Orfeo," after Gluck. A perusal of the score shows that he evidently copied his great contemporary, yet so cleverly that no formal charge of plagiarism can be brought against him. The air in question is, however, not in the opera, nor any imitation of it; the first act concludes rather in the spirit of Gluck's Italian version produced at Vienna.

If it be true that Bertoni appropriated the "Orfeo" air for his "Tancrède," he was, at any rate, not the only composer who was tempted to pick a page from Gluck's score. Philidor appears to have done the very same thing. Handel, as we all know, was in the habit of taking and using other men's thoughts, but he returned them to the musical world so improved, so polished that it would not be fair to compare him with the common garden robber of the Philidor, and perhaps we shall have to add, of the Bertoni species.

The Spring Concert season in America, so we have heard it seriously stated on expert authority, suffered materially from the prevailing cult of the cycle, and the same complaint has been latterly heard in London. Nine-tenths of our metropolitan concert-goers are ladies, and the enormous increase in the ranks of feminine votaries of the wheel has certainly been the great feature of cycledom within the last year. The new hobby, however, operates disadvantageously to music in more ways than one. It not only lures ladies from the concert-room, and induces them to spend their leisure and their pocket money on pastime instead of art, but it is already alleged to be impairing the dexterity and suppleness of their digits. An expert in palmistry has discovered that "the bicycle hand is a thing of ugliness and a horror for ever. It becomes flattened, bulges out at the sides, gets lumpy and out of shape, and the fingers all become crooked," results which are due to the habit of clutching the handle of the machine. We have not yet seen in any of the medical papers whether the practice of bicycling exerts any influence, deleterious or otherwise, on the human voice; but of its popularity amongst operatic vocalists there can be no longer any doubt. Only the other morning we saw Kurwenal gaily careering down Pall Mall.

Of course it stands to reason that instrumentalists, in comparison with vocalists, are considerably handicapped, as regards indulging in athletic pastimes, by the necessity of keeping their fingers supple. It would never do for Mr. Borwick to keep wicket to Richardson's "expresses," or for Sarasate to field point when Mr. Stoddart is batting. Still there are open-air pastimes in which even instrumentalists can take part in moderation, notably golf, and we are glad to see that at the recent match at Furzedown, the musicians, though defeated, made a very fair show against the actors. Conductors and composers, so long as they are in the happy position of being able to devote themselves exclusively to conducting and composing, suffer from no such drawbacks as those inherent in the status of instrumental performers. Indeed, one can well imagine Herr Mottl attaining to eminence as a heavy-weight boxer or a forward in the Rugby game.

Long has war raged between intellectualists and emotionalists, and, according to a man's temperament, so will he incline towards the one or the other side. Herr William Wolf, in his recently published first volume of "Musik-Aesthetik," lays stress on the important *rôle* which emotion plays in the art of tones. Some object that the feelings which music excites are indefinite. Our author retorts: the feelings are definite enough, only language is inadequate to describe them. Others, again, complain that music cannot explain the causes of the feelings which it awakens. He answers: music expresses feelings, not thoughts. Herr Wolf recognises, with Spencer, that "no kind of feeling, sensational or emotional, can be wholly freed from the intellectual element"; only he bids us notice that the subject-matter on which intellect is engaged is feeling itself, and not circumstances and thoughts connected with the external world. He is speaking, naturally, only of pure instrumental music. Our author analyses Beethoven's C minor Symphony, and more particularly the opening

movement, with regard to its emotional contents. We are shown how feelings are expanded, grouped, contrasted; how, in fact, the laws which govern the world of thought, govern also that of feeling; the plan of nature is everywhere the same. With Beethoven, however, the emotional contents were determined by pre-established forms, and by laying too much stress on the former, Herr Wolf becomes almost as one-sided as those who see in music nothing but form. The art of tones is a mysterious combination of emotion and form, and any attempt to enhance the one at the expense of the other is an exaggeration. Considering, however, the intellectual tendency of the present age, and the attention paid to the technical analysis of music, Herr Wolf's "Musik-Aesthetik," written in a wonderfully clear and simple manner, may prove a useful antidote.

Matters move so fast in this rushing age of ours that what is hinted at in joke one day is a *fait accompli* a few weeks later. Thus it was only the other day when Mr. Asquith, M.P., facetiously expressed the opinion that the amenities of Parliamentary life would be greatly promoted by the occasional interpolation of a "musical hour." Well, this suggestion has already been carried out, thanks to the enterprise of Sir George Osborne Morgan. That amiable baronet was acting as *cicerone* at St. Stephen's to a party of Welsh constituents, and on their expressing a desire to signalise the occasion by an outburst of melody, accepted the responsibility of the innovation. The Welshmen sang several national songs and hymns—they ought to have played the Dead March in honour of the illustrious promoter of the Burials Bill—and departed; not, however, without having attracted the attention of Mr. Richards, M.P., who subsequently asked at question time whether the privilege of singing at St. Stephen's was reserved exclusively for Welsh choristers, or whether arrangements could not be made for performances by London choirs as well. For our own part, we cannot hail the prospect of parliamentary concerts with equanimity. Music does not gain from association with politics. Members are already adequately provided with recreation in the shape of tea parties on the terrace. The Whips find their work hard enough as it is; think how difficult it would be to bring in their men if the Royal Choral Society was singing on the terrace.

We learn from Mr. C. Dobson Collett that, at the weekly meeting of the Travelling Tax Abolition Committee, at Essex Hall, on the 20th ult., the following Memorial Notice was resolved upon: "Again our ranks are thinned by death, and, by no means for the first time, our loss extends far beyond our limited circle. Alfred Novello died on July 17 (*sic*), 1896, at Genoa, in the eighty-sixth year of his age. He had retired some years from the musical world, to which he had been so great a benefactor. His membership of our Committee was, in his retirement, only a reminiscence of his active services in his earlier life. He was an earnest though not a prominent member of the Anti-Corn Law League, and, as the Treasurer of the Association for the Repeal of the Taxes on Knowledge, he was the backbone of the undertaking; not only by his wise, kind, and prudent counsels, but by the generosity with which he supplied whatever funds were required: a generosity without which the movement might have broken down, and the Newspaper Stamp might perhaps have survived till this day."

FACTS, RUMOURS, AND REMARKS.

A Nottingham paper issued on Monday, the 20th ult., contained a critical notice of a musical service which did not take place till the Sunday following. This is go-ahead journalism indeed!

It is too late to mention as news the amalgamation which has taken place between the Leeds Philharmonic Society and the Leeds Subscription Concerts. But there is always a time for sincere congratulations upon any attempt to show that union is strength. Congratulation, however, must be provisional to some extent. I have known musical amalgamations which, the stimulus of rivalry being lost, resulted simply in lethargy. It is for the Leeds people to guard against any approach to such a result, and I hope for them all success in their efforts to avoid it.

Mr. Bantock Pierpoint sends particulars of a very interesting match. He writes:

It may interest you to know that, on the 2nd ult., a golf match was played between a team of vocalists and a team of actors. Mr. Rutland Barrington got together the actors and I the singers.

The match was played at Tooting Bec, by kind permission of the Committee, who had made us all members *pro tem.*

The sides were as follows:—Vocalists: Mr. Norman Salmond, Mr. Plunket Greene, Mr. Bantock Pierpoint, Mr. W. A. Peterkin, Mr. Arthur Wills, Mr. Sydney Jamieson, Mr. Dalgety Henderson. Actors: Mr. Herbert Ross, Mr. H. Reeves Smith, Mr. Rutland Barrington, Mr. Lewis Waller, Mr. W. H. Denny, Mr. Du Maurier, Mr. Allan.

In the morning singles were played, when the actors finished with five holes to the good; but in the afternoon, in foursomes, the singers were eight holes to the good, thus being three holes to the good on the day's play.

It was altogether a most enjoyable day, and it is hoped to make it an annual match.

"So mote it be."

Since the remarks upon "To Anacreon in Heaven," which appear in another column, were written, a letter of enquiry from Mr. Hubert P. Main, of East Ninth Street, New York, has come under notice. Mr. Main desires to know when the Anacreonic Society was founded. For myself, I cannot answer without further research. Mr. Main is not under the delusion which afflicts Mr. McLaughlin, and he speaks of the song as "said to have been set to music about 1765 by John Arnold; also accredited to John Stafford Smith between 1770 and 1775; and to Mr. Bannister about 1792." He adds: "The music was published in the fifth book of 'Canzonets, Catches, &c.,' between 1770-1775, words by Ralph Tomlinson; also in 'A select collection of the most approved English, Scots and Irish Songs, London: 1788' (words only, not words and music); also in 'Edinburgh Musical Miscellany,' 1792."

Mr. William F. Biddle has been putting to himself, and answering, in the *Atlantic Monthly*, the question whether opera can be true to life. The query seems to me wholly futile, and is sufficiently "sat upon" by a writer in the Boston *Transcript*, who says:

Mr. Biddle's arraignment is simply a tenuous re-assertion of the old Philistine plea in opposition to the stage as the perpetrator of untold offences against so-called "reason" and "common-sense." Why does not Mr. Biddle come out plainly and denounce opera solely because it is "not true to life"? Of course opera is not "true to life." Its

ideality forms its very basis; it is full of artistic conventions which may or may not be "crimes against nature," as Mr. Biddle gently calls them, and it may be arraigned before the court of reason, if anyone chooses to attempt so futile a task. As well destroy all sculpture because it only partially represents life; as well burn all our paintings because they are restricted to the conventions of canvas and colour; as well annihilate our poetry because its relation to reality and nature is narrowly circumscribed by the necessities and conventions of language.

It may be in recollection that at a recent Concert of the Ryde Musical Society, Dr. Parry's "Blest Pair of Sirens" was encored by the conductor, Mr. J. Godfrey Luard. That gentleman has since written to the local press explaining his reasons for an unusual step. He says, *inter alia:*

Dr. Parry has often insisted, at his Lectures, on the desirability of repeating music that is heard for the first time, unless it is so simple as to be easily intelligible at the first hearing. I mentioned this at the Concert, and then said that I was going to ask the members of the Musical Society to be kind enough to repeat the work for the benefit of those among the audience who wished to make some effort to understand it. I am well aware that this course was not usual, and was likely to be distasteful to those who have a dislike to anything unconventional; but, as was pointed out by The Musical Times, there is precedent for it, and precedent which would probably be followed by many, were it not that they are afraid of meeting with opposition and adverse criticism from those who prefer to misinterpret their motives.

It is better, I should say, not to make experiments upon an audience, to whom they would hardly be recommended because of unconventionality. There is no argument in an epithet.

A Ladies' Committee has been formed in connection with the approaching Bristol Festival. Are there enough ladies free from the "bike" craze to guarantee a quorum?

The Exeter Oratorio Society is this year celebrating its jubilee. The organisation dates from October 22, 1846, when about twenty gentlemen met, under the presidency of Mr. Michael Rice, and took the preliminary steps. Congratulations to the Society on its long life and prosperity.

The Printer's Boy, lazy of late, has just resumed operations, this time on the *Ormskirk Advertiser*. He makes that respectable journal mention the performance of a piece called "Cugis's Animum," by Rossini!

Mr. Charles Wood writes to the *Catholic Times* advising the engagement of Catholic organists in churches of the Roman communion, they being more likely to "understand the mind of the Church with regard to the music better than those Protestants and Freemasons, who in so many instances succeed in obtaining these appointments." Very likely, but what on earth has the harmless masquerading which constitutes Freemasonry in England got to do with the matter?

The cause of music in the army is now served by four brothers out of six who wear the Queen's uniform. They are: George Augustus Iddenden, born November 28, 1871, serving in the 14th Hussars as a musician; John Morres Iddenden is a musician in the 1st Royal Dragoons, and was born November 16, 1874; Francis Charles Iddenden, born February 12, 1878, is with the 9th Batt. Field Artillery, at Agra, India, as a trumpeter; Harry Hector Iddenden, born December 14, 1881, is a musician in the 1st Royal Dragoons.

A writer in the Welsh *Baner* has had the bad taste to express himself in terms of which the following translation appears in the *Western Mail:*

We could have done without the praises "Cadvan" bestowed upon the gentry who patronised the Eisteddfod. To a Welshman, who loves his language and country more than the smiles of the Saxons, the protest of the crowd against English was very agreeable. We wish to draw attention to an incident in connection with the chairing of the successful bard on Thursday, which we hope will not again happen on the platform of the national festival of a nation that has fought so heroically for ages against the arrogance of the Saxons. Some of the bards, noticing that Sir Watkyn Wynn—the president of the day—Lord Mostyn, and others, had not returned after the adjournment, the Archdruid and other bards wished to postpone the ceremony until their arrival. We do not begrudge to the baronet of Wynnstay, or the lord of Mostyn, the respect that is due to them, but the dignity of the Eisteddfod must not suffer to suit the convenience of any aristocrat, whoever he may be.

This is baneful stuff at a moment when the Eisteddfod needs wisdom in council and unity amongst its friends.

An art-publisher in Dresden is trying to get a hold upon the English market. Very good, but I hope his pictures are better than his English, of which the following is a sample:

"The house is my world." Mindfuly of those words I have it made to my problem to conduct in the trade to the adorning of this home charming newnesses in walldecorations in beautifuly and elegant plushframe with silk-lace to be suspended.

These are choosed to bring forth agreeable and effectfuly alternations in the decoration and adorning of the rooms, and to restore all the other kinds of pictures.

I am quite convince, that those my newnesses will find a good reception, because they are without any concurrence in the foreign country. Samples are to be required to any price and to any time. I am expecting with pleasure yours estimable orders and remain, yours very truly, ——

In the "Choir Corner" of the *Grace Church Visitor* (New York) I read: "Our seventy-third choir festival service took the character of a memorial service in recognition of the great work in the cause of Church music of the late Sir Joseph Barnby, of England. All the hymns, chants, canticles, and anthems were selected from the compositions of the talented composer. The principal numbers were Magnificat and Nunc dimittis in E; anthem, 'O, how amiable,' and the great 'Gloria Patri' march and chorus in D, which closes Barnby's superb setting of the 97th Psalm."

Grace Church sends its choir, men and boys, into camp for their annual holiday. This summer the tents will be pitched "in the heart of the greatest forest in America, scores of miles from cultivated farms, with the nearest house a dozen miles away." The boys wear uniform on these outings—a navy blue sweater, double sailor collar, white stripes, navy blue knee pants, red belt and cap. Is it wise to permit them to equip themselves with air-guns and Winchester and Ballard rifles?

Joseph Bennett.

ROYAL OPERA, COVENT GARDEN.

Boïto's "Mefistofele," a work which holds the boards, though it has never become exactly popular, was revived on the 1st ult., with M. Edouard de Reszké in the title *rôle*, and Miss Macintyre as *Margarita* and *Helen*. A work which depends so much for its success on artistic mounting and careful stage management can never make its full effect when it is given once in three or four years; still, there were many excellent points about the performance. M. de Reszké's invincible *bonhommie* handicapped him in certain scenes, but in the main his impersonation was most effective, while his singing was as superb as ever. The *Margarita* of Miss Macintyre, again, is quite one of her happiest achievements, and in the prison scene she acted and sang with a pathos and fervour that were most impressive. Signor Cremonini sang very pleasantly as *Faust*, but his reading of the part lacked passion until the Epilogue, in which he displayed welcome and unexpected force. Madame Mantelli and Signor Rinaldini completed the cast, and Signor Mancinelli conducted with spirit and sympathy. The scenery was excellent, and the chorus sang very fairly; but the stage management left a good deal to be desired.

On the following night "Carmen" was given for the first time this season, Mdlle. Zélie de Lussan making her *rentrée* in the title *rôle*. Her impersonation, which was always clever and effective, has gained in breadth of style, and is no longer so feverishly restless as it used to be. The final scene was acted with perhaps an excess of violence, but with this deduction Mdlle. de Lussan emerged from the ordeal of inevitable comparisons with credit—even with distinction. Her voice was in excellent order, and she sang with charm as well as fluency. The *Don José* of M. Alvarez was powerful and impressive, both vocally and histrionically; Signor Ancona sang admirably as *Escamillo*, though his make-up violated the traditions of the bull-ring; and Madame Eames made a graceful and plaintive *Michaela*. The minor parts were fairly filled and the opera showily mounted.

At the second performance of "Aïda," on the 10th ult., a new-comer, Signor Lucignani, made his *début* as *Radames*. We regret to be unable to pronounce him an acquisition to the Covent Garden Company. Neither as regards voice nor physique is he adequately equipped for the part of a heroic tenor. Miss Macintyre sang with considerable success as *Aïda*, Madame Mantelli was a conscientious and efficient *Amneris*, and Signor Ancona and M. Edouard de Reszké shone conspicuously above their colleagues by their fine singing in the parts of *Amonasro* and *Ramfis*.

Massenet's "Manon," given on the 16th ult., was undoubtedly the finest performance of that work yet given in this country. Madame Melba, who assumed the title *rôle* for the first time on the English boards, if she hardly realised the irresponsible capriciousness of the heroine, sang with incomparable beauty of tone and felicity of execution. The *Des Grieux* of M. Alvarez, again, was consistently excellent, and in the scene at St. Sulpice he provoked genuine enthusiasm by his impassioned declamation. Extremely effective aid was lent by M. Plançon as the elder *Des Grieux*, by M. Albers as the rakish *Lescaut*, by M. Jacques Bars as *De Bretigny*, and by that excellent comedian, M. Gillibert, as *Guillot*. Full justice was done to the delicate instrumentation of M. Massenet's score by the band under the able direction of Signor Mancinelli.

In the "Huguenots," which was given in a severely abridged form on the night of the 18th ult., Signor Lucignani was given a second trial in the *rôle* of *Raoul*, but it cannot be said that he succeeded in improving upon the impression created at his first appearance. Madame Melba sang brilliantly as the *Queen*, and Madame Albani displayed all her wonted earnestness in the part of *Valentina;* but Mdlle. Brazzi was only moderately successful as the page. The lack of a first-rate contralto has been seriously felt throughout the season. M. Plançon, as *Marcel*, was as dignified and sonorous as usual, Signor Ancona sang excellently as *Nevers*, and Mr. Bispham's assumption of the *rôle* of *St. Bris* was full of promise. The choruses were sung with a good deal of rough vigour—the tone of the men's voices in the "Rataplan" was quite painfully strident—and the whole performance directed somewhat perfunctorily by Signor Bevignani.

"Don Giovanni" was mounted on the 23rd ult., when Madame Albani and Signor Ancona respectively sustained, for the first time, the parts of *Donna Anna* and the *Don*.

THE BAYREUTH FESTIVAL.

(From our Special Correspondent.)

Bayreuth, July 22.

It is a little less than a quarter of a century since the foundation-stone of the Wagner Theatre at Bayreuth was laid with all due ceremony, and not quite twenty years since the first performance of the "Nibelungen" trilogy, on August 13, 14, 16, and 17, 1876. Since that year, in which three cycles were given at a serious financial loss, the "Ring" has not been heard here, although it has made its way all over the civilised world. It was most fitting to celebrate the twentieth year of its existence by a revival of the work, upon which all the pains should be bestowed that have made memorable the successive productions of "Parsifal," "Tristan and Isolde," "Die Meistersinger," "Tannhäuser," and "Lohengrin." This year's performances are the first to which the title of "revival" can be properly applied, and it is satisfactory to find that, on the whole, the principles adopted by the master's representatives are to be commended; no slavish adherence to the details of stage arrangement has turned Wagner's fine pictorial imaginings into cold and conventional replicas; and, on the other hand, the traditions started in 1876 have been duly respected.

To enter into the merits of the work itself in the present year of grace would be quite unnecessary, but it may not be entirely superfluous to point out to those readers of The Musical Times who rarely have the opportunity of hearing the cycle on four consecutive days, the enormous increase in interest, beauty, and musical clearness which result from the performance under the conditions designed by the author. The all-essential recognition of the crowd of "leading motives" is assisted, to a degree that can hardly be realised, by this arrangement, which allows them to be gradually assimilated, from those which are introduced, with a decision and clearness that admit of no mistake, in "Das Rheingold," down to the highly complex web of varying emotional factors that has been woven by the time the final drama is reached. That the conditions not only of the Bayreuth theatre, with its perfect acoustic properties and its unconventional surroundings, but of the ordinary life in the dull Bavarian town, materially assist the mental faculties of those who attend the performances, cannot be doubted for a moment, and even those who long ago went through the requisite preliminary studies of the scores receive new light upon them from the way in which they are given here. One great secret of the impression they produce is that they are given entire, so that, in accordance with a principle that is only just beginning to be understood, so paradoxical does it at first appear, the works seem actually shorter than they do when hewed and hacked about in deference to the wishes of a fashionable London audience. The old sneer, levelled against every great opera-writer from Mozart downwards, that the statue is placed in the orchestra, the pedestal upon the stage, may seem almost justified in these performances; for, although the proportions between the voices and instruments are so perfectly preserved that the latter never come within measurable distance of overpowering the singers, yet the general standard of the vocal performances is so low, and that of the orchestral playing so high, that the latter cannot fail to make the deeper impression. And to hear Herr Richter conduct the trilogy is to receive a pleasure that can never be surpassed or forgotten.

The standard of the "Rheingold" performance, given on the 19th ult. for the first time, was exceptionally high, and the scenic effects, which are here of the utmost importance, were completely successful. Here, and in "Die Walküre," the *Fricka* of Miss Marie Brema was an impersonation of very remarkable beauty, both vocally and

dramatically. Herr Carl Perron, as *Wotan*, began without making much impression, but on the third day, in the disguise of the *Wanderer*, his singing was far better, and his acting more dignified than before. As *Alberich*, Herr Friedrichs achieved a distinct success, though he is *par excellence* an actor rather than a singer, and his *parlando* delivery of the part becomes a little tiresome in certain passages. Both he and *Mime* (Herr Breuer, a student of the Bayreuth school of dramatic singing) made their greatest effect in "Siegfried," in the second act of which their dispute was given with splendid vigour and point. In all the smithy scene of the latter drama, Herr Breuer made the most of the part of the timid, malicious dwarf, and, considering that it was his first appearance in public, his success must be pronounced complete. Another pupil of the Bayreuth institution, Herr Burgstaller, who was only allotted the part of *Froh* in the first cycle, has an admirable tenor voice and capital stage presence; the great things expected of his *Siegfried* were realised sooner than could have been hoped. The chief sensation of the opening night was the *Loge* of Herr Vogl, not on account of its novelty, for it is the only impersonation remaining from 1876, but on the score of its artistic maturity and the extraordinary animation of the actor, whose voice, so far from having suffered from the ravages of time, is in far better condition than it was a few years ago. As the two giants, Herren Elmblad and Wachter were first-rate; the latter also sang the part of *Hunding* on the second night with success. Frau Schumann-Heink's beautiful mezzo-soprano voice was of great service in the weird music of *Erda*, and the three Rhine-maidens were delightfully represented by Frl. von Artner, Rösing, and Fremstad. The scene in which they appear is now a triumph of stage illusion, and the first of many beautiful pictures exhibited this year for the first time. The wild heath in the second act of the "Walküre" and the first scene in the last act of "Siegfried" are of quite remarkable beauty, and the effects of cloud and storm, and of lighting generally, are still unsurpassed.

In "Die Walküre" the guilty twins were impersonated by Herr Emil Gerhäuser, whose entire want of phrasing and *cantabile* spoilt many of the finest passages in the drama, and Frau Sucher, whose *Sieglinde* must rank with her finest assumptions. The intensely expressive manner of singing and acting the pathetic love music, the self-abandonment to all-powerful fate, the delineation of a terror that almost reaches frenzy in the second act, and, above all, the rapture with which she receives the news that *Brünnhilde* gives her of the future birth of *Siegfried*, one and all were points of the highest excellence, and as the glorious voice still retains all its power and very much of its rich quality, the performance was in every way a memorable one. Beside it, the *Brünnhilde* of Frau Lilli Lehmann-Kalisch seemed, on the "Walküre" evening, comparatively tame. The music was finely sung, but the acting was stiff and inexpressive, and in many passages the singer showed herself to be scarcely letter-perfect. In "Siegfried" she was much better, and, in the final duet, which is the dramatic and musical climax of the whole trilogy, her magnificent singing carried all before it; the breadth of her phrasing made the audience forget, or pardon when this was impossible, the want of inspiration in her gestures. The difficult concerted music of the "Walküren" was admirably sung, and the effect of the "ride" was a good deal better than usual, the management being quite successful, as the figures in the sky were only seen indistinctly, and were moved in different directions through the clouds.

Herr Grüning, the *Siegfried* of the third day, is a very capable singer as German tenors go, and he has the important advantages of a good figure and gestures that are always expressive. On the whole, the performance of this work was the most perfect of the cycle, for all the artists were at their best. The Dragon, too, was by no means ridiculous, though his whole body was exposed to view. The utterances of the wood-bird were fairly well sung by Frl. von Artner, though the words could not be distinctly heard.

Those who attended the first cycle had a welcome opportunity of seeing two *Siegfrieds;* for a short time before the commencement of "Die Götterdämmerung" the news was circulated that Herr Burgstaller would sing. The first public appearance of this young artist in so important a part was a complete success. In addition to the fine, manly quality of voice, he possesses the indefinable element of personal charm; and in all the music, but more especially in the pathetic narration just before the hero dies, he made a wholly favourable impression. The *Brünnhilde* of Frl. Lehmann was far better than on either of the preceding days, and in the tragic opening scenes, as the outraged wife of the second act, and finally in the rapturous utterances of the closing scene, she was splendid. The *Waltraute* of Frl. Schumann-Heink was wholly delightful, and gave new beauty to one of the most pathetic scenes of the trilogy, which, for some reason or other, is always left out in London. Another noble scene is that of the Norns, which was splendidly given. The *Gutrune* of Frau Reuss-Belce is an impersonation of some charm, and as *Gunther* and *Hagen* Herren Gross and Grengg were entirely successful, the latter being one of the noblest assumptions of the trilogy. The *mise-en-scène* was excellent in every respect, the whole of the last act being superlatively fine.

For the four remaining cycles, beginning on succeeding Sundays, every seat has long ago been sold; the last, like the one just concluded, is to be conducted by Herr Richter, two others by Herr Mottl, and the remaining one (possibly) by Herr Siegfried Wagner. In the arduous parts of *Siegfried* and *Brünnhilde*, the artists already mentioned are to be relieved by Dr. G. Seidel, of Prague, in the tenor part, and Frl. Ellen Gulbranson in the soprano *rôle*, a young Swedish singer whose appearance is awaited with interest. Other slight changes in the cast, which will be made from time to time, do not require notice in this place.

The ultimate result of this first cycle has unquestionably been to place "Der Ring des Nibelungen" in a higher position than it has ever occupied; of late years, imperfect and partial performances have tended, at least with English amateurs, to make them less enthusiastic about it than about any of the other mature works of the master; but restored to its original surroundings and given with all the care that the Bayreuth management can bestow, it speaks as eloquently as ever to those whose ears are open to impressions produced by modern dramatic music; and the wonderful drama, as it unfolds itself in its rational, if somewhat leisurely development, is felt to be nothing less than one of the supreme artistic creations of the century.

"ELIJAH" AT THE CRYSTAL PALACE.

The annual performance of an oratorio at the Crystal Palace, under Handel Festival conditions, in those years in which the Triennial celebration does not take place, has become an important feature of the summer season. Mendelssohn's "Elijah" having been produced at Birmingham in 1846, the appropriateness of its selection for performance this year at the Crystal Palace was obvious. No oratorio has taken a deeper hold on English-speaking people, and how widely the work is still esteemed, was shown by the enormous audience which attended its interpretation on June 27, under the conductorship of Mr. August Manns. The oratorio, as sung on this occasion, differed in many important details from the version sung fifty years before. Mr. F. G. Edwards, in his valuable "History of Mendelssohn's oratorio 'Elijah,'" has shown that the composer began to improve his work almost immediately after its first performance. In a letter to Klingemann, dated December 6, 1846, Mendelssohn writes: "I have again begun to work with all my might at my 'Elijah,' and hope to amend the greater part of what I thought deficient at the first performance. . . . The parts that I have already remodelled prove to me again that I am right not to rest until such work is as good as it is in my power to make it; even though very few people care to hear about such things, or notice them, and even though they take very much time; yet the impression such passages, if really better, produce in themselves and on the whole work, is such a different one, that I feel I cannot leave them as they now stand." How sagacious and truly "right" was Mendelssohn, Time, the greatest of all critics, has proved; and

no little of the widespread popularity which "Elijah" now enjoys may be ascribed to the composer's artistic conscientiousness. The unique conditions which prevail at the Crystal Palace when the great orchestra is filled by executants put the music performed to a severe test. "Elijah," however, came out of the ordeal triumphantly. Much of the success, of course, is to be attributed to the intelligence and abilities of the singers and the care and watchfulness of Mr. Manns. The huge choir was excellently balanced, and the tone of the voices very fine. The effect of the cry of the suffering people, "Help, Lord," was stupendous, and the body of tone with which the chorus "Thanks be to God" was delivered was almost overwhelming. Several passages in the magnificent series of Baal choruses were given with no less impressiveness, and the dramatic character of the music was most effectively recognised throughout. Mr. Santley was once more the incomparable exponent of the part of the *Prophet*, and sang with the greatest animation. Madame Albani rendered the principal soprano solos with her usual fervour, Miss Clara Butt's magnificent voice gave effective utterance to the chief contralto numbers, and Mr. Edward Lloyd sang in his usual finished style. The other soloists were Madame Clara Samuell, Miss Jessie King, Mr. Harper Kearton, Mr. Robert Grice, and Mr. W. H. Brereton, all of whom discharged their duties in a praiseworthy manner.

ROYAL ACADEMY OF MUSIC.

The prizes gained during the past year were distributed on the 21st ult., at St. James's Hall, by Lady Glenesk. Before the distribution of the prizes Sir Alexander C. Mackenzie, addressing Lady Glenesk and the company, said he was happy to state, at the end of a most prosperous and highly satisfactory session, that they had every reason to be gratified at the results of their labours. Like every other art institution they had been severely touched by the sudden removal of several great artists—Leighton, Hallé, Barnby, and Sir Augustus Harris, than whom they had no kinder or better friend. The encouragement given to their students in the form of scholarships and exhibitions was increasing, and he was delighted to state that the Costa scholarship was now at last under the protection of the Academy. After acknowledging the kindness of other prize-givers, he alluded with regret to the loss of their colleague, Mr. W. H. Cummings, whom, however, he congratulated on his appointment as Principal of the Guildhall School of Music. In celebration of his jubilee as a professor, Mr. Walter Macfarren, for the purpose of perpetuating his name in the Academy, had given two gold medals, which would be awarded to the two best pianoforte students, male and female. Lady Glenesk then presented the prizes. The Charles Lucas silver medal, for the composition of a slow movement and Rondo for violin and pianoforte, to William H. Reed; the Musicians' Company's medal, for the most distinguished student in the Academy, to Percy H. Miles; the Parepa-Rosa gold medal, for the singing of a piece selected by the committee, to Clara Williams; the Sterndale Bennett prize (ten guineas), for the playing of a pianoforte composition by Sir William Sterndale Bennett, to Lily West; the Llewelyn Thomas gold medal, for declamatory English singing, to Ethel Newcombe; the Heathcote Long prize (ten guineas), for the playing of a pianoforte piece, to Claude F. Pollard; the Bonamy Dobree prize (ten guineas), for the playing of a violoncello piece, to Audrey E. Chapman; the Evill prize (ten guineas), for declamatory English singing, to Gwilym Richards; the Sainton-Dolby prize (five guineas), for singing a piece chosen by the committee, to Amy Sargent; the Rutson prizes (purses of six guineas), for clear enunciation of words and steadiness of intonation in singing pieces chosen by the committee, to Mary A. Howard (contralto) and Frederick B. Ranalow; the Louisa Hopkins Memorial prize (ten guineas), for the playing of a pianoforte piece, to Gertrude Peppercorn; Messrs. Robert Cocks and Company's prizes (purses of ten guineas), for the playing of pianoforte pieces, to Lily West and Charles H. W. Hickin; the Charles Mortimer prize (five guineas), for the composition of a Romance and Valse for pianoforte duet, to William H. Reed; the Goldberg prize (six guineas), for the best rendering of a composition chosen by the committee, to Gwilym Richards; the Norman Salmond prize (five guineas), for the best rendering of a piece chosen by the donor, to Sarah A. Gomersall; Messrs. Hill and Sons' prize (a violin, with bow and case), to Stephen Champ; the Robert Newman prize (ten guineas), to Kate A. Field; and the Magpie Madrigal Society's prize (ten guineas), to Harriett C. Dixon.

The Orchestral Concert given by the students on the 20th ult., at the Queen's Hall, reflected great credit on the intelligence of the performers and the teaching staff of the Academy. Much interest was evinced in a setting for soprano solo, female chorus, and orchestra, by Mr. John B. McEwen, of a scene from Shelley's "Hellas." The composer has made but little attempt at "local colour," but his music is graceful and refined, and both the voice and orchestral parts show skill in contrapuntal writing and appreciation of effect. Miss Sadie Kaiser sang the solo prettily, and the choir and orchestra were manifestly animated by a desire to present the work of their fellow student in a favourable manner and secure its acceptance by the audience, in both of which aims they fully succeeded. The most successful of the pianists was Miss Gertrude Peppercorn, who played the solo part of Saint-Saëns's Concerto in C minor with remarkable firmness and intelligence. Mr. Charles H. W. Hickin gave a neat rendering of the pianoforte part of Schumann's Concertstück in G (Op. 92), and Mr. P. H. Miles displayed admirable command of the violin in Vieuxtemps's Concerto in D minor. Miss Amy Sargent, Miss Louise Atkinson, and Mr. Robert Hyett each gave proofs of having studied under competent singing instructors; and Mr. H. C. Dixon attacked the big organ with considerable success in two movements from Guilmant's Sonata in D minor (Op. 42). A feature of the Concert was the performance of Grieg's melo-drama "Bergliot," the text of which was recited by Miss Maude Lupton. This lady failed to convey the full pathos of Björnsen's tragic poem, but her declamation and gestures had much that is worthy of praise. Sir Alexander Mackenzie conducted with his usual care and ability, and is to be congratulated on the efficiency displayed by the forces he so successfully directed.

ROYAL COLLEGE OF MUSIC.

The thirteenth annual general Meeting of the Royal College of Music was held, on the 17th ult., at Marlborough House. The Prince of Wales (President) occupied the chair. Mr. Charles Morley, M.P., hon. secretary, read the annual report of the Council to the Corporation, which showed the continued and steady progress of the College. The number of pupils—scholars and students—on the registers during the College year ending April 30, 1896, had been 414, and there were at the close of the year 322—viz., sixty-one scholars receiving free musical education and 261 students or paying pupils. The Prince of Wales, in proposing the adoption of the report, said: We find that the College is prospering, and I think under the able management of those who give so much of their time and attention to it, we may look upon this institution as a most useful one for the country. We have every reason to lament the loss of many kind friends, and I would specially refer to the late Sir William Gilstrap, who from the commencement has given the College very large sums, while we greatly regret the loss of Lord Leighton, Sir Joseph Barnby, and Sir George Johnson. With respect to the loss of Mr. George Watson, I could not improve upon the words contained in the report. I can only say that all who knew him must deeply regret his death. In his successor, Mr. Frank Pownall, I believe we shall find one who will successfully carry on his duties and walk in his footsteps. I have again to thank Mr. Samson Fox for his continued munificence. I think without his help we should not on many occasions have found ourselves in so prosperous a condition. I also have to thank those gentlemen who give their services as honorary officers and the Council, and especially have to congratulate Dr. Parry, the Director, in his first year of office, on the manner in which he has discharged his duties.

In following Sir George Grove, who for so many years was Director, I feel little doubt that Dr. Parry will do everything he can for the prosperity of the College. I have great pleasure in moving the resolution. (Applause.) The Prince of Wales then presented the Hopkinson gold medal for pianoforte playing to Mr. E. Howard Jones (Foundation Scholar) and the Challen and Son gold medal for pianoforte playing to Miss E. Gertrude King (Morley Scholar).

The pupils of the College have been so busy concert-giving since our last issue that we can only notice the most striking of their performances. Amongst these was the production, on June 25, of a new String Quartet in D minor, by S. Coleridge-Taylor, although, judged by the high standard of this gifted young composer's own previous achievements, it proved somewhat disappointing. Not that it displayed less unconventionality or constructive power, but it appeared less spontaneous in invention, and here and there it seemed to us as if Mr. Taylor were developing something like a mannerism, where he sacrificed beauty to obtain his favourite "barbaric" effects, as they have been termed. These remarks do not apply to the first movement, *Allegro agitato ed energico*, which is built on two fresh and engaging themes. The slow movement, a Romance and a Waltz, standing in place of the *Scherzo*, are as unlike the general run of romances and waltzes as can be, but they lack charm. The *Finale* is a set of ingenious and, in places, highly effective variations on a most melancholy but expressive theme. There is some capital, original music in these variations, but it is here that the aforesaid barbaric effects are laid on with somewhat too lavish a hand, so that they are liable to become monotonous. The performance, by Samuel Grimson, Maude Harper, Edward Behr, and Ethel Uhlhorn-Zillhardt was fair, but the tone was thin, the violoncello being sometimes all but inaudible. The programme included Mozart's String Quintet in G minor, some pianoforte solos well played by Miss B. Cerasoli, two songs by Dvorák and Grieg (expressively sung by Miss Lily Thatcher), and part-songs for female voices for the choral class. The chief feature of the Concert of the 8th ult. was a remarkably good performance of Svendsen's String Octet. *Ensemble*, attack, expression, and emotional variety were alike excellent, and deserving of the highest praise. Miss Marie Motto led in admirable style. Brahms's Pianoforte Trio in C minor (Op. 101), Chopin's Pianoforte Sonata in B minor, thoughtfully played by Mr. William Trehearne; and Handel's "Ombra mai fù," in which Miss Ruby Shaw displayed a beautiful voice and good style, were contained in the programme.

A supplementary Concert, given on the afternoon of the 16th ult., at which a number of the pupils performed, each in his or her secondary subject of study, is hardly a proper subject of criticism; but attention may be legitimately drawn to a piece, entitled "Trials of an English Composer"—a "Decimino," that is, a piece for ten instruments, by T. Dunhill, a student of the College. This piece, which is a musical illustration of a poem by Fritz B. Hart, is practically what used to be known as a medley, and takes the form of a fantasia on various scraps of English and German popular tunes. It is only natural and right that in an institution presided over by the composer of the music to "The Frogs," musical humour should be allowed a place, and there is certainly some humour both in the conception and execution of Mr. Dunhill's piece; but having said so much, we may, perhaps, suggest that, for the present, the young composer would do well to continue his studies in the serious branches of his art, leaving the development of his humorous faculty till the time when his technical training shall be a good deal more complete.

An interesting, because unhackneyed, programme had been arranged for the final Concert of the term, which was, as usual, orchestral. It opened with a correct but somewhat unsympathetic performance of Schubert's "Unfinished" Symphony, and included the first Suite from Bizet's music to Alphonse Daudet's "L'Arlésienne"; Liszt's First Rhapsody; the air "O tu, Palermo," well sung by Mr. Harry Dearth; Ernst's difficult Concerto in F sharp minor, finely played by that clever young violinist, Mr. Samuel Grimson; and last, but not least, two excerpts from Wagner's "Parsifal"—viz., the enchanting Chorus of Flower-maidens, from the second act, and the Verwandlungsmusik from Act III., which precedes the final scene of the wonderful "Bühnenweihfestspiel." The former piece, it will be remembered, is written for two groups of three soloists each and chorus in six parts, and presents difficulties to the singers for which only the exquisite beauty of the music can compensate. It was excellently sung, but the use of the original German words, well pronounced though they were, seemed to cause a slight lack of that "airy-fairy" grace which is so remarkable a feature of this unique conception. The orchestral excerpt, one of the most gloomy—not to say dismal—pieces of music which Wagner ever penned, is magnificently effective at Bayreuth, but seems out of place in a concert-room; yet we were thankful even for this reminiscence of the Festspielhaus. The orchestra, under Professor Stanford, was in excellent form throughout the evening.

The following exhibitions and prizes were awarded at the conclusion of the Midsummer Term, on the 22nd ult.: Council Exhibitions—£7 10s. to Muriel Foster (singing), £7 10s. to Edith E. Stapley (violin), £20 to Rosina Cerasoli (pianoforte), and £20 to Ada Thomas (pianoforte); the London Musical Society's Prize for singing to Robert E. Davies, and the Brinsmead Pianoforte Prize for pianoforte playing to Edith Foster.

THE ASSOCIATED BOARD.

The annual distribution of certificates to the successful candidates at the London and Croydon centres of the Associated Board of the Royal Academy of Music and the Royal College of Music took place, on the 9th ult., at the Royal Academy of Music. The Duchess of Albany presented the certificates. On her arrival Her Royal Highness was received by Lord Charles Bruce on behalf of the Associated Board. His lordship stated that the successful candidates present came from two out of the 106 centres in the United Kingdom at which the local examinations were conducted. With reference to the London centre, by a very curious coincidence there was the same number of candidates entered this year as last year—namely, 521. It was also remarkable that the average of passes in the senior grade was in 1896 the same as in 1895—namely, 52 per cent. He was able to congratulate the candidates in the junior grade on a vast improvement in the number of passes, which showed 66 per cent., as against 61 last year. In honours the senior candidates had made a considerable advance, over 12 per cent. of those who had passed having taken honours, as compared with only 3 per cent. in 1895. On the other hand, the junior candidates had not done so well as in 1895 in honours, there having been a falling off of nearly 2 per cent. As to the Croydon centre, the entries this year had been fifty, as against thirty-seven last year. In the passes in the senior grade there had been an increase since 1895 from 40 to 54 per cent. He was sorry to say that in the junior grade there had been a very considerable decrease in the percentage of passes. Last year two senior and one of the junior candidates carried off honours, but this year they could only report one in the senior grade to whom that distinction had been awarded.

The annual general Meeting of the Board and of the honorary local representatives of the Associated Board of the Royal Academy of Music and the Royal College of Music was held, on the 17th ult., at Marlborough House. The Prince of Wales presided. Lord Charles Bruce (Chairman of the Board) read the annual report, which stated that the total number of candidates entered for various subjects at the local centre and the local school examinations from the first amounted to 29,847, as against 23,707 at the end of the previous year. In 1896 the candidates entered for the local centre examinations numbered 2,775, as against 2,488 in 1895. Of these ninety-one took up two subjects. The Prince of Wales, in moving the first resolution, said: I think we may consider the report we have heard read as highly satisfactory. I entirely endorse every word contained in the latter part, and we have to return our thanks to Sir Charles Ryan for having so kindly given his services as hon. auditor. I

would also say how deeply we regret the death of Mr. George Watson, and the pleasure we have in seeing his successor, Mr. Aitken.

In the evening the seventh annual dinner of the Associated Board was held in the Whitehall Rooms, Hôtel Métropole, Lord Russell of Killowen, Lord Chief Justice, presiding.

BANQUET TO MR. W. H. CUMMINGS.

Rarely has any musician been the recipient of so great a compliment as that paid to the new Principal of the Guildhall School of Music by his fellow-artists, at the Hotel Cecil, on the 16th ult., when over 200 ladies and gentlemen sat down to the Banquet in his honour. Very few names of eminence in the musical world were missing, and these few were represented by letters, including one from the Duke of Saxe-Coburg and Gotha expressing his regret that he could not attend and his sympathy with the object of the gathering. Sir Alexander Mackenzie presided, and was supported by Dr. Hubert Parry, Sir John Stainer, Sir John Hassard, Professors Bridge and Prout, Mr. August Manns, Mr. Randegger, Judge Meadows White, Q.C., and others; while foremost among the ladies present were Lady Mackenzie, Madame Lemmens-Sherrington, Mrs. Cummings, Miss Anna Williams, and Madame Amy Sherwin. Sir Alexander Mackenzie, in proposing the toast of the evening, said: I cannot mention a tithe even of the details of an exemplary professional career, but I must touch upon the beneficial influence of his work as a teacher in all the prominent musical institutions, in the Royal Academy, in the Guildhall School, in the Royal College for the Blind. Indeed, where has he not made his amiable presence felt? His record as a teacher alone is a tolerably fair one for a man who is now about to enter upon an entirely new sphere of action. And I must refer to that large and engrossing part of his work which we can only call his labours of love, his honorary work on behalf of the Philharmonic Society, the Royal Society of Musicians, the Incorporated Society of Musicians, the Royal Academy, of work—why attempt to swell the long list of services which are not keenly appreciated by those who stand near enough to be able to estimate them at their real value during his lifetime, but which will be remembered with gratitude by his profession at large in the future years? There is hardly a field of our art in which he has not laboured successfully. We know him as an artist, teacher, conductor, composer, antiquary, and musical historian. The great City school of music is to be congratulated upon having acquired the use of these gifts by securing their possessor as its chief administrator and counsellor. (Loud cheers.) We who occupy similar responsible positions hail his principalship with great pleasure, since we know him as a man of spotless integrity, of calm dispassionate judgment, a trusty and genial friend whose word is his bond, whose heart is just old enough to sympathise with the old, and, happily, young enough to go out towards the young.

Mr. Charles Fry then recited a poetical Ode, written in eulogy of Mr. Cummings by Miss Florence Attenborough. At the conclusion of the Ode, which was loudly applauded, the toast given by the Chairman was enthusiastically received with musical honours, the audience standing.

Mr. Cummings, who was much touched by his reception, and spoke with considerable feeling, concluded his reply as follows: I regret extremely that my connection with the Royal Academy as a professor must now cease and be severed, but I trust that there will remain a link so long as life lasts. I also regret very deeply that, as regards the Royal College of Music, I shall no longer have the honour of attending there to examine for diplomas. My colleagues, I may add, were most conscientious, most true, most loyal. I have now a tremendous task before me, when you remember that there are 3,600 students at the Guildhall, that there is a staff of 144 professors or more, and that the institution pays away to them £25,000 per annum. I intend to devote my entire energies to that work, and to perform the task in the most able manner that I can. We must advance there, for I believe that if we do not progress, we go back. Music above all other arts must be in a state of advancement. The future of our art none can see, but I honestly think that there is a tremendous future for it. This, of course, depends very much on what we Principals do. The responsibility, I confess, is very great, for the endeavour to improve the taste of our students must ever be before us. If we put before them good food, their appetites will doubtless improve. I am eclectic enough to appreciate and delight in every school of music if it be a good one. It will be my endeavour to improve the class of music and the taste of the students, and in every respect to elevate not only the pupils, but the professors and myself as well. I do not believe in pinning my faith on what has gone before.

Speeches were made during the evening by Mr. Walter Macfarren, Mr. Threlfall, Sir John Stainer, Mr. H. C. Banister, Professor Bridge, and Dr. Hubert Parry.

MR. HENSCHEL'S LOEWE CONCERT.

One of the most interesting Chamber Concerts of the summer season was that given at the German Embassy, on the afternoon of the 10th ult., in aid of the fund for the erection in his native place of a memorial to Carl Loewe, who was born in 1796 and died in 1869. It has been asserted that Loewe was the inventor of the German "art ballad," but this claim can be disputed, for surely Mozart, Schubert, Schumann, and Robert Franz wrote what may be strictly termed art ballads. But unquestionably Loewe did much in this direction, and this was manifested at Mr. Henschel's Concert, the programme of which included "Die verfallene Mühle," "Erl-König," and "Heinrich der Vogler," sung by Mr. Henschel; "Hochzeitlied," by Mr. Hayden G. Bailey; "Goldschmid's Töchterlein," by Mrs. Henschel; and "Archibald Douglas," by Mr. David Bispham. The lively trio, "Frühlingsverein," delightfully rendered by Mrs. Henschel, Miss Fanny Kreuz, and Miss Gondar also pleased greatly. The examples from the chamber works presented by Miss Fanny Davies, Mr. Maurice Sons, Mr. Paul Ludwig, Mr. Emil Kreuz, and Miss Marie Motto were not so acceptable, the music at a first hearing being little better than a weak compound of Mozart and Spohr. The Concert, however, was a conspicuous artistic success.

THE KNEISEL STRING QUARTET.

These accomplished executants had a numerous audience for their third and final Concert, at St. James's Hall, on the 2nd ult. Beginning the programme with Beethoven's taxing work in C sharp minor (Op. 131), they commanded the closest attention by a perfection of *ensemble* that caused the manifold beauties of this remarkable composition to be heard under singularly advantageous conditions. In the loftier intellectual attributes of interpretation, no less than in details of execution, Messrs. Franz Kneisel, Otto Roth, L. Scevenski, and Alwin Schroeder showed thorough acquaintance and sympathy with a recognised masterpiece. Finished and exceedingly delicate, too, was their rendering of the beautiful variations on "Death and the Maiden," from Schubert's posthumous Quartet in D minor. The concluding work was Mendelssohn's Quartet in D major (Op. 44, No. 1), into the bright and joyous spirit of which the Boston artists entered as completely as had been the case with respect to its more subdued predecessors. The effect upon the listeners was marked. The players have been so well received that they purpose paying England another visit next year. They will be heartily welcomed.

TONIC SOL-FA FESTIVAL AT THE CRYSTAL PALACE.

The Tonic Sol-fa Association, with praiseworthy enterprise, gave three great Concerts at the Crystal Palace on the 11th ult. At the first Concert, given in the morning, a children's choir filled the Handel orchestra and performed a fairly effective programme of unison songs, two-part and three-part pieces. Rather too much of the music

was of the *ad captandum* order, and the programme was absolutely devoid of any choice selection. It is easier, no doubt, to criticise a *fête*-day children's programme—in which, as a first condition of success, the singers and the audience must be interested and even amused—than it is to construct one that would gratify a musician as well as the holiday seeker. But people with a mission should discover a mean. A trio, "Fly not swallow," by W. T. Deane, was one of the best pieces performed at this Concert. Mr. S. Filmer Rook conducted with ability, and Mr. C. H. Rowcliffe accompanied on the organ.

At the second Concert, given in the afternoon, 2,500 Welsh singers performed the cantata "A Psalm of Life," by David Jenkins, under the direction of the composer. It is a striking testimony to the vitality of the tonic sol-fa movement in Wales and to the popularity of Mr. Jenkins that this great number of singers could be brought from many distant places to perform together. Of the work itself we wrote when it was performed for the first time at the Cardiff Festival in 1895. On that occasion the cantata was in a sense pitted against the works of great composers, and, it must be confessed, somewhat suffered by the comparison. But at the present performance it stood alone, to be judged upon its merits, and it may be said to have been far more successful. The form and general construction of the music incline somewhat too much to scholastic models, and, in consequence, the work is not likely to be popular. Here and there, in places where the composer has chosen to write dramatically, the effect was excellent. We especially note the chorus "And He saved them," which exhibits Mr. Jenkins at his best. The performance, so far as the choir was concerned, was often magnificent. Rarely, even at Handel Festivals, has a fuller and richer tone been heard at a great Crystal Palace Concert. The basses were especially fine, the altos were resonant and, as is often the case in Welsh choirs, rather unsympathetic in quality, and the sopranos and tenors, notwithstanding a tendency to scoop to high notes, were often thrilling. The accompaniments were played by the Crystal Palace band, augmented by numerous amateurs. Mr. Bryceson Treharne was at the organ.

The third Concert was given in the evening by an entirely distinct choir of about 3,000 singers, gathered from metropolitan and provincial centres. A new work, entitled "Maid of Lorn," a dramatic cantata for soli, chorus, and orchestra, specially written for this Festival by Mr. Thomas Facer, of Birmingham, was produced with considerable popular success. The words of the new cantata are adapted by Mr. Andrew Deakin from Sir Walter Scott's poem "The Lord of the Isles," and they afford ample scope for varied and effective musical treatment. The chief characteristics of Mr. Facer's style are its obvious spontaneity and rhythmic life and its flowing melody and general simplicity. At times the composer has allowed his fluency to develop into redundancy, and there are evidences of haste in composition which in future he would do well to avoid. No one will deny that Mr. Facer has talent, but if he does not cultivate the gift by earnest study his garden of flowers will grow weedy. The first chorus of maidens shows Mr. Facer at his best, and the choruses "Fill the bright goblet" and "Merrily goes the bark" are equally commendable. The performance was fairly good, but the work will gain greatly when given on a smaller scale. On the Crystal Palace orchestra many of the delicate orchestral effects in the solos were almost entirely missed, and in the choruses the organ was permitted to play so loudly that the band was simply inaudible, and might just as well have been dispensed with. The organist was no doubt competent, but being strange to the instrument he could hardly have been aware that he was making a record in the power of his accompaniments. The solos were adequately rendered by Miss Annie Roberts, Mr. Sinclair Dunn, Mr. Charles Courtney, and Mr. William Evans. Mr. Samuel Simms, of Birmingham, was at the organ. Mr. Facer conducted his work, and showed great capacity in controlling his unwieldy resources. On the whole, the Tonic Sol-fa Association deserves great credit for the day's doings. The encouragement they give to native and especially to provincial composers by performing important works on a complete scale is most laudable.

CHOIR FESTIVAL IN YORK MINSTER.

The North-East Cathedral Choir Association is an institution whose primary object is the general improvement of church music in the North of England. This it endeavours to effect by inducing parochial choirs in the four dioceses of York, Durham, Ripon, and Wakefield to join the nucleus formed by the Cathedral choirs of those cities in annual services, at which both the music and the performance are of a nature to form a sort of object-lesson to all taking part. The Association has now been in existence a good number of years, and can hardly fail to have had a beneficial effect, not only on the humbler choirs of the Northern dioceses, but upon the paid Cathedral choirs, whose unvarying daily routine naturally enough inclines them to fall into a groove, and is too apt to result in slipshod habits. The music chosen for this year's Festival, which took place in York Minster on the 9th ult., must be judged in the light of the main object of the Association to be rightly understood and appreciated. Anthems by Greene, Goss, Boyce, and Croft, with a service by Walmisley, though admirable in themselves as examples of Anglican church music of the most staid and decorous kind, are, if the truth be spoken, apt to pall when heard in very rapid succession. When, however, it is remembered that the result of including them in the service was to give a practical object-lesson to the many choirs taking part, and that the anthems sung were such as any well trained Parish Church choir should be able to undertake on its own account, the practical utility of the Festival is easily understood. Greene's "God is our hope," Goss's "Praise the Lord, O my soul," Boyce's "O where shall wisdom be found," and Croft's "God is gone up" were sung as well as was permitted by the small opportunities of general rehearsal, and the rather awkward position of the chorus on the floor of the Nave, at the same level as the congregation. The choruses, sung by a body of nearly 500 voices, sounded particularly well, the sonority of the men's voices having a fine effect in the vast building. The "verse" parts, which were allotted in turn to the different Cathedral choirs, were not always so satisfactory, a want of complete sympathy between singers and organist manifesting itself occasionally. The organist of York Minster, Dr. Naylor, conducted, and played an outgoing voluntary on the screen organ after the service; while Drs. Armes of Durham and Crow of Ripon accompanied the anthems and the canticles on the Nave organ. The parochial choirs that took part came from Halifax (All Souls'), Queensbury, Sheffield, Heaton, Wakefield, Dewsbury, Mirfield, and Almondbury—all, it will be noticed, West Riding towns. There are surely many choirs in the diocese of York who would benefit both the Festival and themselves by taking part in what is so distinctly a diocesan event, and it is to be hoped that when the turn of York comes round again, the North and East Ridings will be better represented in the chorus.

THE OCTO-CENTENARY OF NORWICH CATHEDRAL.

On the 1st ult. the first of a series of Thanksgiving Services in commemoration of the 800th anniversary of the foundation of Norwich Cathedral was held in that building, when the sermon was preached by the Lord Archbishop of Armagh. The anthem selected for the occasion was Boyce's "I have surely built thee an house to dwell in," the alto, tenor, and bass solos being splendidly sung by Messrs. Holden, Hemmings, and Brockbank. The Te Deum and Jubilate were Stanford in B flat. The attendance of the Mayors of the different boroughs of the diocese, in their official robes, the Norwich Corporation and officials, military officers stationed in the city, and Freemasons in full costume combined to form a brilliant *coup d'œil*.

But the musical interest of the commemoration centred in the following day, when Mendelssohn's "Hymn of Praise" and No. 6 from Part II. of Gounod's "Redemption" were given at the afternoon service in the Nave, conducted by Dr. Frank Bates, the Cathedral organist. The service might truly be called a Diocesan Festival, for

the chorus of 280 voices was drawn from selected church choirs in the district, and their singing was a pleasant and satisfactory proof of the useful work the local Church Choral Association is doing in the diocese. The chorus was supported by a band of about fifty performers (led by Mr. F. W. B. Noverre); these again, with three exceptions, were residents of Norfolk and Suffolk. The solos were taken by choristers White and Self and Mr. H. J. Brookes. With these forces Dr. Bates was enabled to present Mendelssohn's charming cantata with striking effect; the opinion of those well able to judge was that a better performance was hardly possible. The recitatives in the selection from Gounod were sung with impressive solemnity by Messrs. Brookes and Brockbank, and the concluding chorus, "Unfold, ye portals everlasting," was a fitting termination to a service which will long remain in the memory of the vast congregation who crowded every foot of available space in the building.

A MUSICAL FESTIVAL IN MADRID.

(From a Correspondent.)

The music-loving people of the Spanish capital have recently been thrown into a state of excitement by the presence in their midst, for the first time, of the Clavé Choral Societies. Clavé and the societies he founded enjoy a well-deserved celebrity throughout Spain, but as he and they are practically unknown to British lovers of music a few introductory words about both will not be out of place.

José Anselmo Clavé, whose name is almost a household word in the northern parts of the Peninsula, was a Catalan by birth. He was also a journalist of inferior note, and he took a leading part in politics, as an advanced Republican, from 1845 to the year of his death, 1874. In the latter years of his life he filled several important Government posts.

The Catalan peasant or operative is a rough looking individual. He is gruff, and his provincial dialect, to which he is so dearly attached, sounds rather uncouth at times to ears accustomed to the politer idiom of Castille. Then a Catalan is a labourer and a shop-keeper rather than a poet and an idealist. But Clavé's talent and penetration enabled him to discern, under the rough exterior of his countrymen, the germs of considerable musical ability. Hence, some forty years ago, he started his first choral society, composed almost exclusively of peasants and workmen. Rapid success proved the wisdom of his foresight, and many years before dying he had the satisfaction of seeing the movement he had set on foot firmly established in Arragon, Valencia, and the Balearic Islands. Since his death these choral societies have increased and multiplied, and each year has added to their fame. Their members are still horny-handed sons of toil, some of them shabbily clad, but all possessing good voices and a careful musical training as choristers. The vast majority of their songs are written in their local dialects, and throw an interesting light upon their usages, traditions, and manner of thinking. As for the accompaniment, it is generally melodious, though, perhaps, a trifle monotonous at times, and reminds us of the songs sung by the peasantry in Central Russia, minus their plaintive shrillness. The members of each choral society usually have a distinctive head-gear. Those hailing from Catalonia mostly wear the long and bright red Catalan bonnet, the Arragonese have caps with white peaks, the Valencians red and blue caps, and those from the Balearic Islands grey caps adorned with a red cross. Then every society has a silk or velvet banner of various colours; it is ornamented with a red and yellow scarf and the crosses and medals won by the members in musical competitions.

Bands of music and thousands of people assembled at one of the Madrid termini, late at night on May 23, to witness the arrival of sixty-four choral societies, mustering close upon 1,700 singers. At the head of the new-comers was the Maëstro Goulé, formerly bandmaster of the Royal Opera at Madrid. On the following evening they gave, in the Park, an open-air Concert, which was numerously attended, in spite of the threatening weather. The choristers were divided into five groups, which sang one after the other. Then they united and sang together. The performance was really fine, and the public showed its appreciation of it in no stinted way. The splendid voice of one of the tenors arrested general attention.

The next day a grander Concert was held in the same place. It was graced by the presence of the Queen-Regent, who was accompanied by the little King and his sisters. A huge crowd, representing all classes of society, struggled through the gates, and many of the admission tickets fetched prices far in excess of their nominal value. At a few minutes before four o'clock some thirty-six societies marched with their banners from the Royal Opera. They were escorted by the bands of all the regiments stationed in Madrid, besides several private ones, and followed by an enthusiastic crowd. When they reached the park the Royal Family had already arrived, and as they marched past the Royal tribune they lowered their banners. Here is the programme:—

"Glory to Spain," an impressive song with orchestral accompaniment; "Arre Moreu," a fishermen's song, for voices only; Symphony from various works by Barbieri, the noted composer, played by several bands; "The Fishermen," for voices only; "The beauties of the Cinca," with band accompaniment. The Cinca is one of the rivers of Catalonia. The song describes the natural and other beauties to be found along its banks. These five pieces composed the first part of the programme. The second was as follows:

"Glory to Art," a song with orchestral accompaniment; "May Flowers," a pleasing composition in the Catalan tongue, and for voices only; Symphony from Breton's operetta "La Dolores," executed by several bands; "The Basket of Flowers," "The Grandsons of the Almogavars." Both of these last two pieces were rendered exclusively by voices; but there is a material difference between them. While the former is soft and harmonious, the latter is stern and rugged, if not warlike also, as were the Almogavars who formed part of the Catalan expedition against Constantinople at the beginning of the feudal ages.

All these compositions, it need hardly be said, were performed in all but faultless style under the able direction of Señor Goulé, and loudly applauded. Many of them, indeed, had to be repeated.

When the Royal Family rose to leave, after the Symphony from "La Dolores," the united bands struck up the Royal March and the members of the choral societies cheered lustily and waved their caps. The Queen-Regent waved her handkerchief in return and Alfonso XIII. his sailor's cap.

At 10 o'clock at night the choral societies met in one of the Palace yards to serenade the Queen-Regent. The crowd outside was immense, and the effect of the electric light on the multi-coloured caps worn by the men, and on their rich banners, was extremely picturesque. From that mass of glow and colour arose the soft and impressive strains of a nautical song called "El Mar" ("The Sea"). This was succeeded by the ever-popular March of Cadiz, which was heartily cheered by the multitude and repeated at Her Majesty's request. Another song, of which little need be said, brought the serenade to a close. At its conclusion Señor Goulé, several delegates from the choral societies, and the Governor of Madrid were ushered into the presence of the Queen-Regent, who warmly congratulated the Maëstro and asked the delegates a number of questions relating to themselves and to their comrades. A short time after all the serenaders entered the Palace and sat down to a repast provided by the Sovereign.

At a later hour they broke up into groups large and small, and went off to serenade the Press Association, the staffs of the Madrid daily papers, the Senate, the Ministers of State, and many persons belonging to the aristocracy. Some of them went into the larger cafés and gave impromptu Concerts. In one of these the Arragonese sang the "Marseillaise" in their own dialect. Almost wherever they went the serenaders were treated to wine, cigars, and so forth, though in one or two places they were given money instead. The pieces they sang during the night were, with few exceptions, the same as those which had been heard at the Concerts in the Park. Unfortunately,

Madrid is not likely to hear them again before a very long time, as they have practically decided to go to Seville next year. The proceeds of both their Concerts are to be devoted to the soldiers wounded in Cuba, and each man paid out of his own pocket about twenty-five shillings of our money for his journeys to and from Madrid, as well as for board and lodging during his stay.

THE NEW PIANOFORTE RESONATOR.

Frequenters of Pianoforte Recitals have long been faced with the words "Erard with Resonator," the meaning of which has been set forth in Concert programme books with enterprising persistency for a considerable period. The invention has recently been acquired by an independent company who undertake to attach it to pianofortes by any maker, and in order to have its merits thoroughly tested, a number of experts and members of the London musical press were invited to attend, on the 14th ult., at the premises of the Company, 33, New Bond Street. In the presence of these gentlemen the invention was put on and taken off instruments of various makers, the results being, in all cases, an increase in the volume of tone and a banishment of any hard quality when the resonator was applied. The best effects were obtained from the best instruments, although all classes were perceptibly improved. In the interests of pianoforte makers it should therefore be distinctly understood that the greater power imparted by the application of the resonator does not cast any reflection on the merits of their instruments. The attachment of the resonator may be said to correspond to the increased effectiveness of a pianoforte when moved into an empty room from one thickly carpeted and curtained. The invention has undergone several modifications since its first conception, and it now consists of a thin plate of a peculiar kind of brittle steel, in which long pieces are detached on three sides and slightly curled. The entire plate is stretched under the sound-board of the horizontal pianoforte and at the back of the upright, the edge of the curled pieces of steel being tightly tied with silk to the sound-board. On the method of attachment depends in great measure the success of the invention, the resonator being set in motion, not by sympathetic vibration with the strings, but by actual contact with the body of the instrument. The effect is apparently to increase the power of the lower harmonics with a proportionate enrichment of the tone. The device is, therefore, of great value to worn instruments and those of hard quality, and it is not impossible that the invention marks a new era in the development of the pianoforte.

CONCERNING CHURCH MUSIC IN THE UNITED STATES.

(By our American Correspondent.)

I have been much interested by certain correspondence which has lately appeared in one or two of the musical periodicals of London regarding the condition of affairs which awaits the English organist who determines to try his fortune in "the States." The fact that a Fellow of the Royal College of Organists resident in the city of New York has felt moved to utter a solemn warning to his brethren in England against coming to "this great and glorious land" impels me to utter a counter-warning to English organists, who may be casting their eyes Westward, not to take the experiences of any single individual as a guide in forming their judgment.

So far as I know, no attempt has ever been made to place before English Church musicians any very comprehensive view of the conditions which surround an organist in America. Those who come here seem to have been guided only by such information as they could obtain from private sources, and usually such sources do not furnish much knowledge that is reliable of anything beyond the limits of special localities. It is the object of the present papers to give such a general view of the present aspect of American Church music as may be of assistance to those who are thinking of coming here. It is proper to state at the outset that the writer is an American organist and choirmaster, and that he occupies a position which gives him access to much general information concerning the affairs of American churches.

To begin with, it should be understood that there is no particular demand in America for organists of English training except in the Episcopal Church. That is to say, the special training which is involved in preparation for the Anglican service is not required by Presbyterian, Congregational, Baptist, or Methodist churches. In fact, those of the denominational churches which pay salaries high enough to tempt a good professional man look first and foremost at his ability as a solo player. It must not be forgotten that to meet this demand of the dissenting churches there is already a pretty good supply of men whose training has been received in France or Germany, or in America under teachers who have themselves studied on the Continent. The majority of Americans who have gone abroad to study the organ within the last twenty or twenty-five years have gone to France or Germany. They have come back excellent performers and teachers of the organ, but, of course, quite out of sympathy with the English school of church music; and they have found their field of employment among the non-liturgical churches. These gentlemen all teach, more or less, and in the aggregate they turn out a pretty large number of pupils every year, who in their turn take to teaching and increase the output in a sort of geometrical progression. It should also be mentioned that the vast majority of the dissenting churches, taking the country over, pay salaries so small that only amateurs, or local pianoforte teachers who play the organ on Sundays as a "side issue," can afford to accept them, and of these the supply—such as it is in quality—seems about equal to the demand. Speaking generally, then, it is only the Episcopal Church in the United States which offers a field to the English professional organist, and I shall confine what I have to say hereafter principally to that body.

The question of prime importance is the financial one. I can conceive of no reason why an English organist should want to come to America except the enlarged opportunities for employment and the chances of better pay than he can get at home. Before taking up the question of church salaries, which I shall do with considerable detail, I wish, at the risk of repeating what has been said by others, to emphasise particularly this point: that the organist who is considering an American church appointment should make the salary, and the salary alone the basis of his money calculations, leaving out of the account all speculations as to the amount he can add to his income by teaching. The reason is that wherever there is a field for teaching in America there is a teacher (good or bad) cultivating the field. There is practically no such thing in America as the "teaching connection," which in England so often goes along with an organist's appointment. It is true that there are few—a very few—places where a church appointment has attached to it a position as music instructor in a school; but in almost every case it will be found that these posts are in small, out of the way places, and that the arrangement exists from motives of economy. In short, the incumbent gets what amounts to a single ordinary salary, while between his two appointments he has to do more than ordinary duty. Both the church and the school "make money" by this operation at the expense of the organist. Nothing is more common than to see such a statement as this in American advertisements for organists: "Salary moderate; but excellent field for teaching." Such an offer should be received with extreme caution, for the reason that in ninety-nine cases out of a hundred it will prove to be one of those partial statements of the truth which are so particularly dangerous. The "excellent field" does, in fact, exist, and in an excellent state of tillage. No people are more alert to discover a new opportunity, great or small, for industry than Americans, or more expeditious in seizing that opportunity. Moreover, there is a very large body of German music teachers in the United States, who are capable, active, industrious men, and very wide awake to the main chance. Take also into consideration the fact that there are constantly thousands of young women in the various music schools and conservatories of the large cities

who are being trained for no purpose in the world but to go home and set up as music teachers the very moment they can be safely released from their leading strings, and it will be seen that the chances of finding an unoccupied "field" for teaching are very slight. The organist who trusts to an advertisement of this kind will almost certainly find himself installed in a post where he has nothing to depend upon except his meagre salary, and where he must compete for pupils with those who have been longer on the ground and have advantages in the way of personal acquaintance and influence over a stranger. For the last fifteen years I have seen any number of these advertisements in print; but I never saw but *one* in which the advertiser stated specially how much the candidate could expect to rely upon from teaching. In that instance the post offered was in a town in West Virginia, and twenty pupils at one dollar per week each were guaranteed. The church salary was, if I recollect aright, only 200 dollars, and as the teaching season would not cover more than forty weeks of the year the maximum amount from that source could not have been over 800 dollars; giving a total income of 1,000 dollars—say, £200.

I would not be understood as intimating that these advertisements are published with deliberate intent to deceive. Far from it. They are generally put forth in all good faith, but the phrase "a good field for teaching" means, in America, nothing more than that there are a good number of possible pupils in the place, for whom the new-comer must scramble along with those teachers who are already on the spot, and with the certainty that no prestige whatever will accrue to him from his church appointment. Nor is it to be thought that the whole business of music teaching in the States is hopelessly pre-empted. Merit will tell here, as well as anywhere, and I believe Americans are more ready than most other people to pay liberally for good teaching. The fees charged by noted teachers in New York and London are about the same, but taking the average the country over, the rates are decidedly higher in America than in England, and even after taking into account the greatly increased expense of living here, I believe that the profession makes a larger net profit from teaching in a year than is made in England from an equal number of pupils. But any English organist who contemplates coming to America should be assured that he is not likely to find a place worth having where he will not meet formidable competitors when it comes to getting pupils.

To come now to the question of salaries, it may not be commonly known in England that American churches are generally reticent about making public their expenditures. Time was when lists of the new choir appointments were published in the newspapers about May 1, with the salaries given; but that fashion has gone out of date, and it is now the custom not to give out such figures. One result of this is, that the salaries paid by certain prominent churches are often over-estimated. It may be said, however, in a general way, that an appointment at less than 1,000 dollars is not regarded as a desirable one, especially if it involves the work of training a boy choir. To give a fair idea of the purchasing value of such a sum would involve going into many matters which are beyond the scope of this article, but a comparison of some salaries paid for other lines of work will show that a thousand dollar salary in America does not mean quite as much as it seems to. For instance, the salary of a patrolman (the lowest grade of policeman) in New York is about 1,400 dollars a year. A letter carrier receives about 1,000 dollars. A journeyman painter, if he works 300 days in a year, can make 1,000 dollars, and a competent stone-cutter, 1,200. A tuner in an organ factory gets five dollars a day, and most of them make 300 days in a year. These are New York prices, which are the highest known in America; but the church salaries paid in New York are also the highest in the country and the living expenses are likewise. In other cities, where living is cheaper, salaries are correspondingly lower. Taking 1,000 dollars, then, as a standard, I will endeavour to show, as briefly as possible, how many organ appointments there are in the Episcopal Churches which are worth that sum, and in what dioceses they are to be found.

In 1895 the Episcopal Church in the United States was divided into seventy-five dioceses. The General Convention of that year erected two or three new dioceses, but as they were formed out of parts of old ones, the figures here given, which are drawn from the official book of 1895, are not affected.

To give round numbers, it may be said that all of these really desirable organ appointments are to be found in nineteen of these seventy-five dioceses. As for the rest, quite a number are missionary jurisdictions on the frontiers, and others are western and southern dioceses in parts of the country whose population is sparse and churches feeble and impoverished. Some of the latter contain two or three churches financially strong enough to enable a fair expenditure for music, but the whole number of good appointments outside the nineteen dioceses mentioned, is so inconsiderable that it is not worth discussing.

The nineteen more favoured dioceses are as follows:—California, Connecticut, Maryland (this now includes the diocese of Washington), Illinois, Massachusetts, Michigan, Minnesota, Missouri, Newark, New York, Western New York, Albany, Central New York, Long Island, Ohio, Pennsylvania, Central Pennsylvania, Pittsburg, and Rhode Island. For the sake of convenience and also because it is numerically the largest, the weathiest, and most influential, I will begin with the diocese of New York. New York is the Mecca of organists all over the country. The diocese contains 215 churches, of which eighty-six are within the city limits. Of the eighty-six city churches the organists' salaries in twenty-six reach or exceed the 1,000 dollar mark. The twenty-six are: All Angels' (separate organist and choirmaster), All Souls', Ascension, Calvary, Christ, Grace, Heavenly Rest, Holy Communion, Incarnation, St. Andrew, St. Bartholomew, St. George, St. Ignatius, St. Mary the Virgin, St. Thomas, Transfiguration, Trinity, St. Paul's Chapel, St. John's Chapel, Trinity Chapel, St. Chrysostom's Chapel, St. Luke's, Zion, St. Timothy, and St. Peter's (Westchester). Of these churches two are generally understood to pay their organists 4,000 dollars a year each, two more 3,500 dollars, and seven 2,500 dollars; so that a salary of 1,000 dollars does not cut much of a figure in New York City. Of the 129 churches outside the city it is doubtful whether a single one pays so high a stipend as 1,000 dollars—at most there are not more than two or three.

The eleven most lucrative New York posts, with perhaps a dozen (at a liberal estimate) in other cities, constitute the *crême de la crême* of American appointments; but nowhere else do salaries touch the high-water mark indicated by these New York figures.

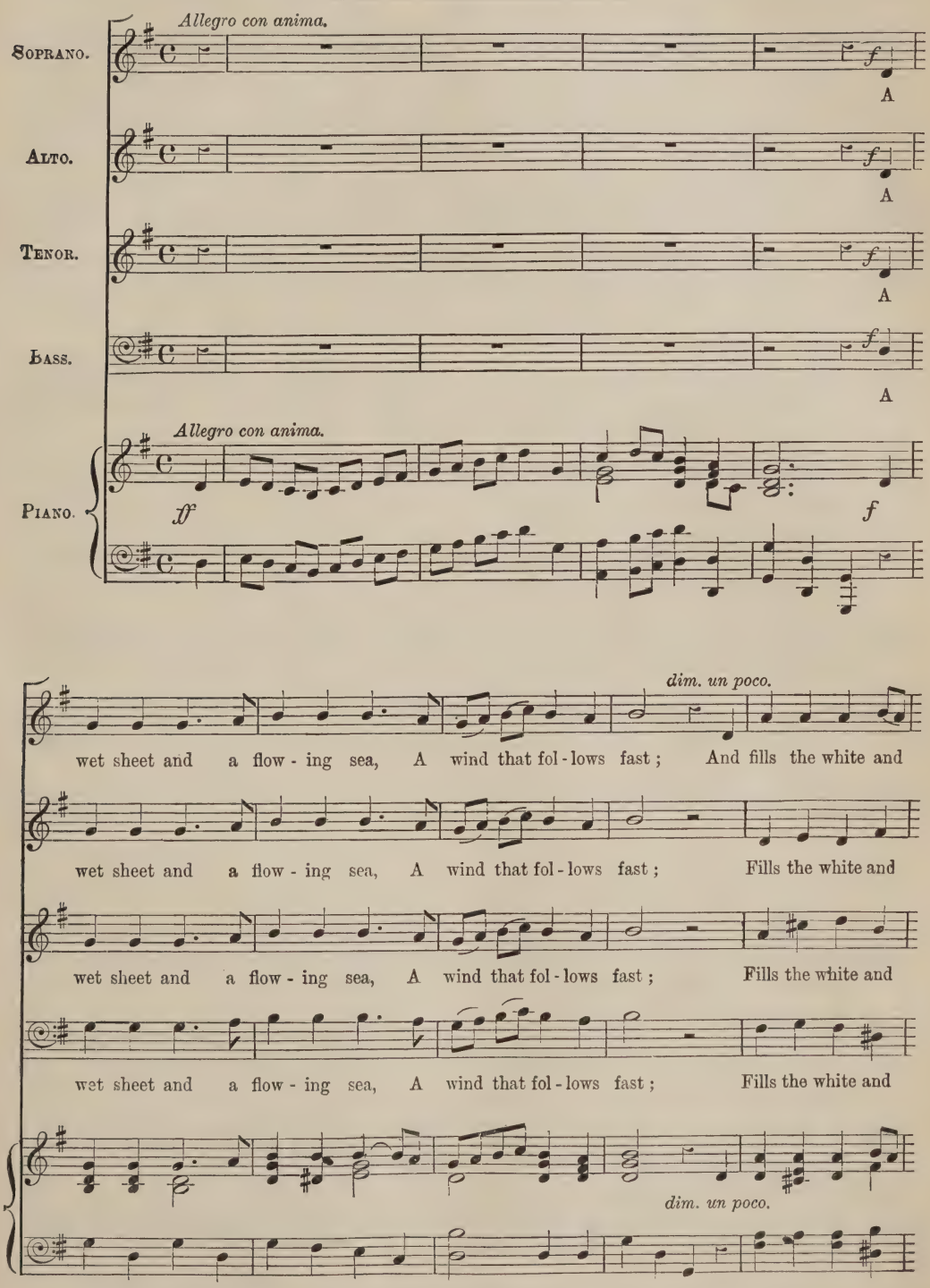
The result of the various Competitions at the Guildhall School of Music is as follows:—The Lord Mayor's Prize (soprano), Miss Mabel Engelhardt; Miss Ellen Murphy and Miss Thelma Knutsson, commended. The Sheriffs' Prize (mezzo-soprano), Miss Bessie Grant; Miss Alice Read, highly commended; Miss Edith Clegg and Miss Kate Davis, commended. The Sheriffs' Prize (contralto), Mrs. Hyem and Miss Maude Clough, prize divided. The Brinsmead Prize, a pianoforte of the value of sixty-three guineas (pianoforte), Mr. George D. Boxall; Mr. Charles R. Girardot, very highly commended. The Chairman's Prize (organ), Mr. Walter A. Richards; Miss Cartwright, highly commended; Miss Edith Tailby, commended. The Jenkinson Prize (pianoforte), Miss Rachel Ricardo. The Alexander Prize (elocution), Miss Florence Jeans; Miss Ethel Hyem and Miss Florence Barrett, commended. The Robinson Prizes (tenor), Mr. Henry Turnpenny; (accompanist), Miss Mary Cooper; Miss Louie Bonham, highly commended. The Moore Prizes (bass), Mr. Tom Powley; sight-singing, Mr. A. Montague Borwell; Miss Kingsford, highly commended. The Tubbs Prize (violin), Miss Fanny Woolf. The Carwardine Prize (violin), Miss Dora Davidson and Miss Armgart Allen, prize divided. School Prizes: Pianoforte, Miss Ethel Foreshew. Solo-singing: (Soprano), Miss Mildred Harwood; Miss Blanche Stone and Miss Beatrice Root, commended. (Contralto), Miss Beatrice Oldfield; Miss Mary Garland, highly commended. (Tenor), Mr. Wilfred Wynnstay; Mr. Thomas H. Davis, commended. (Bass), Mr. William Rogers. Violin, Miss Jessie A. Bowman; Miss José Dubois, highly

A wet sheet and a flowing sea.

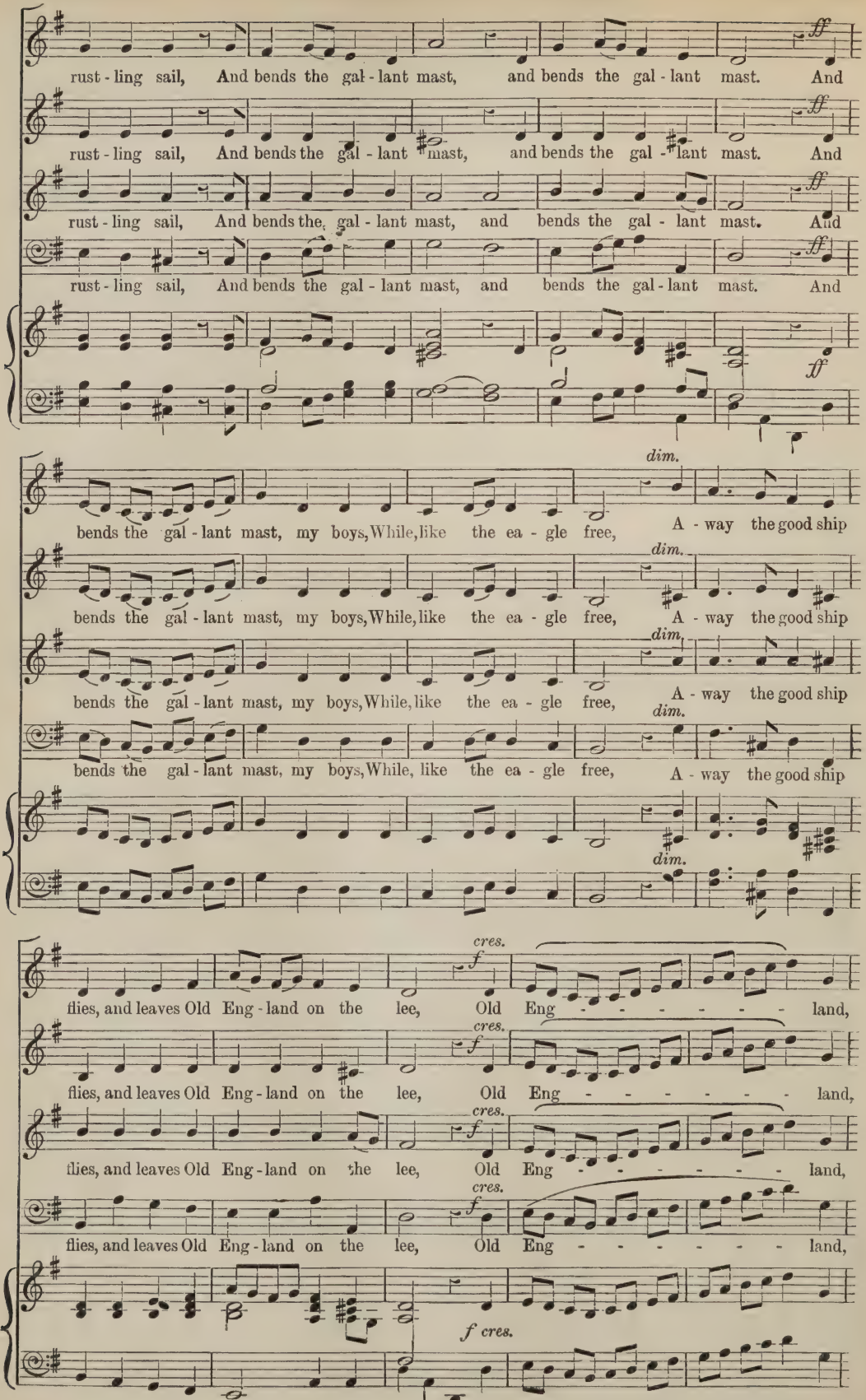
A FOUR-PART SONG.

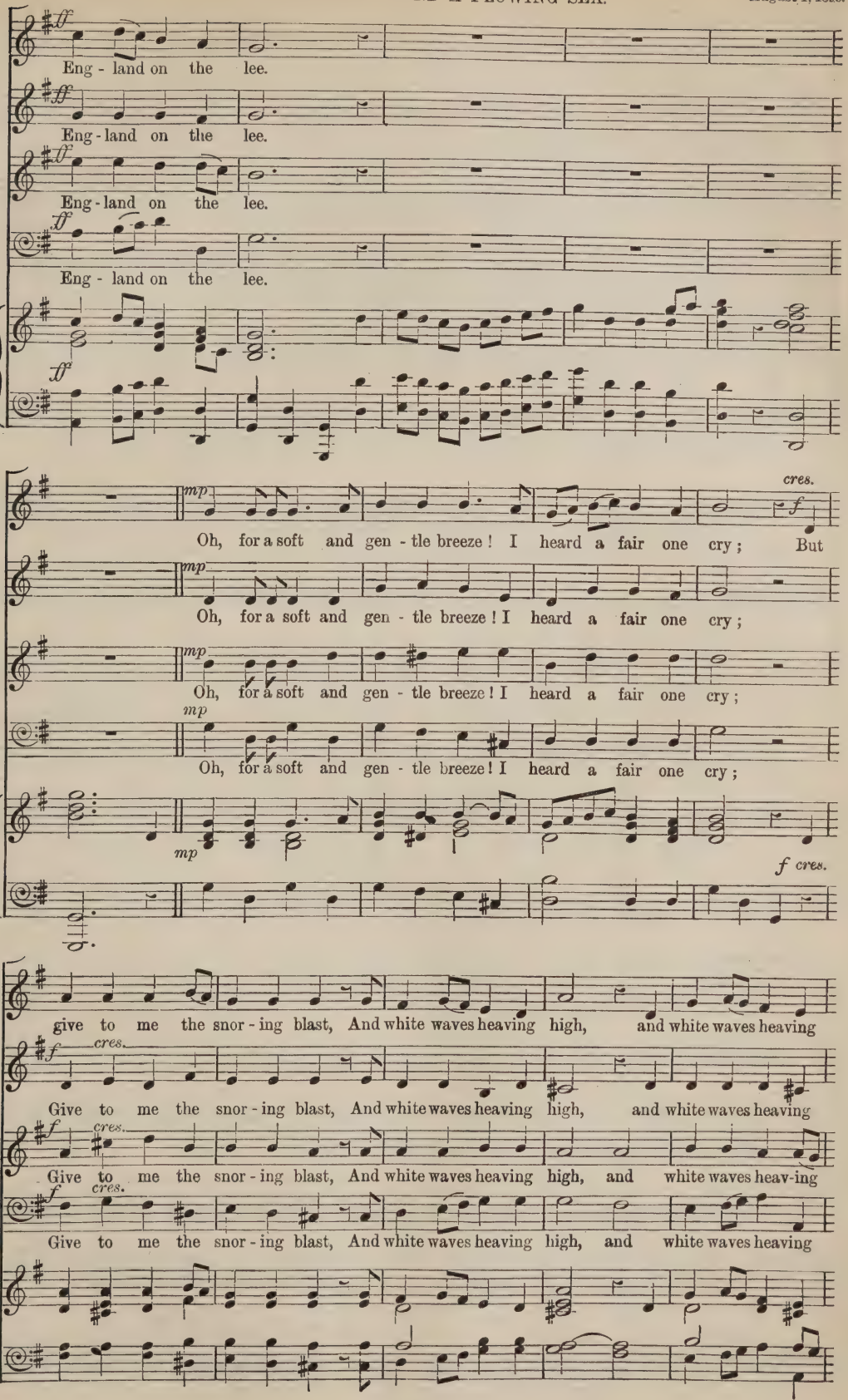
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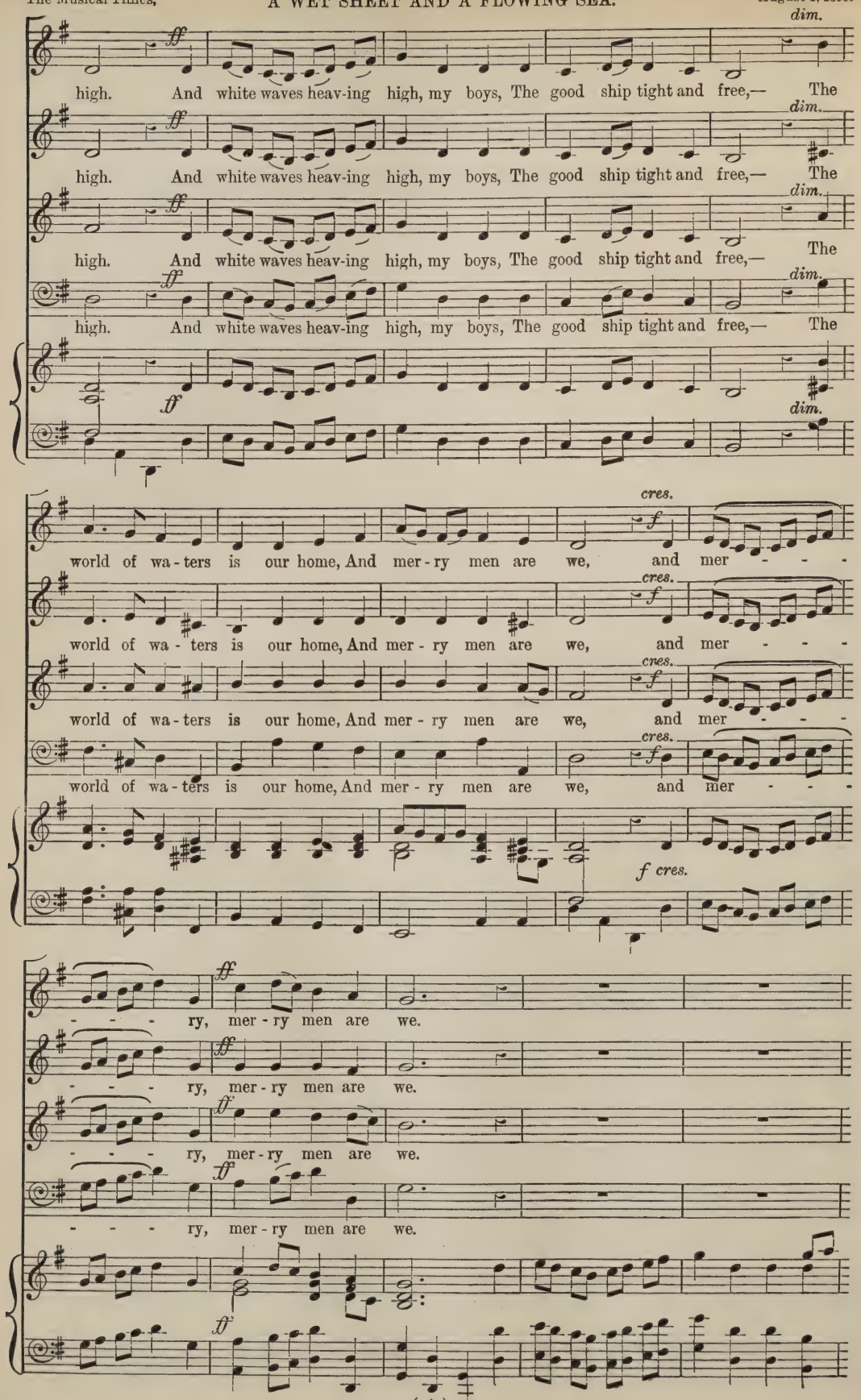
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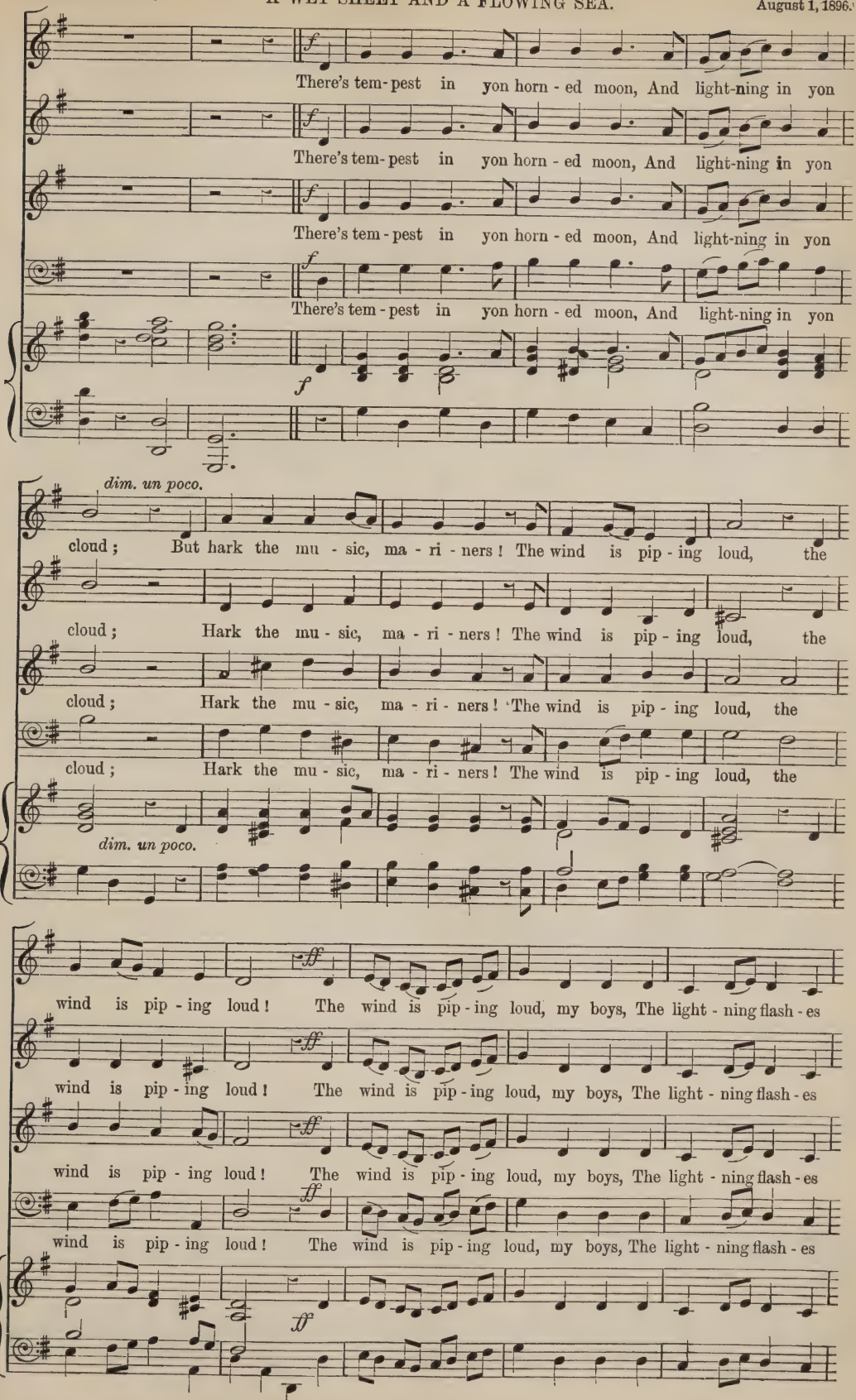


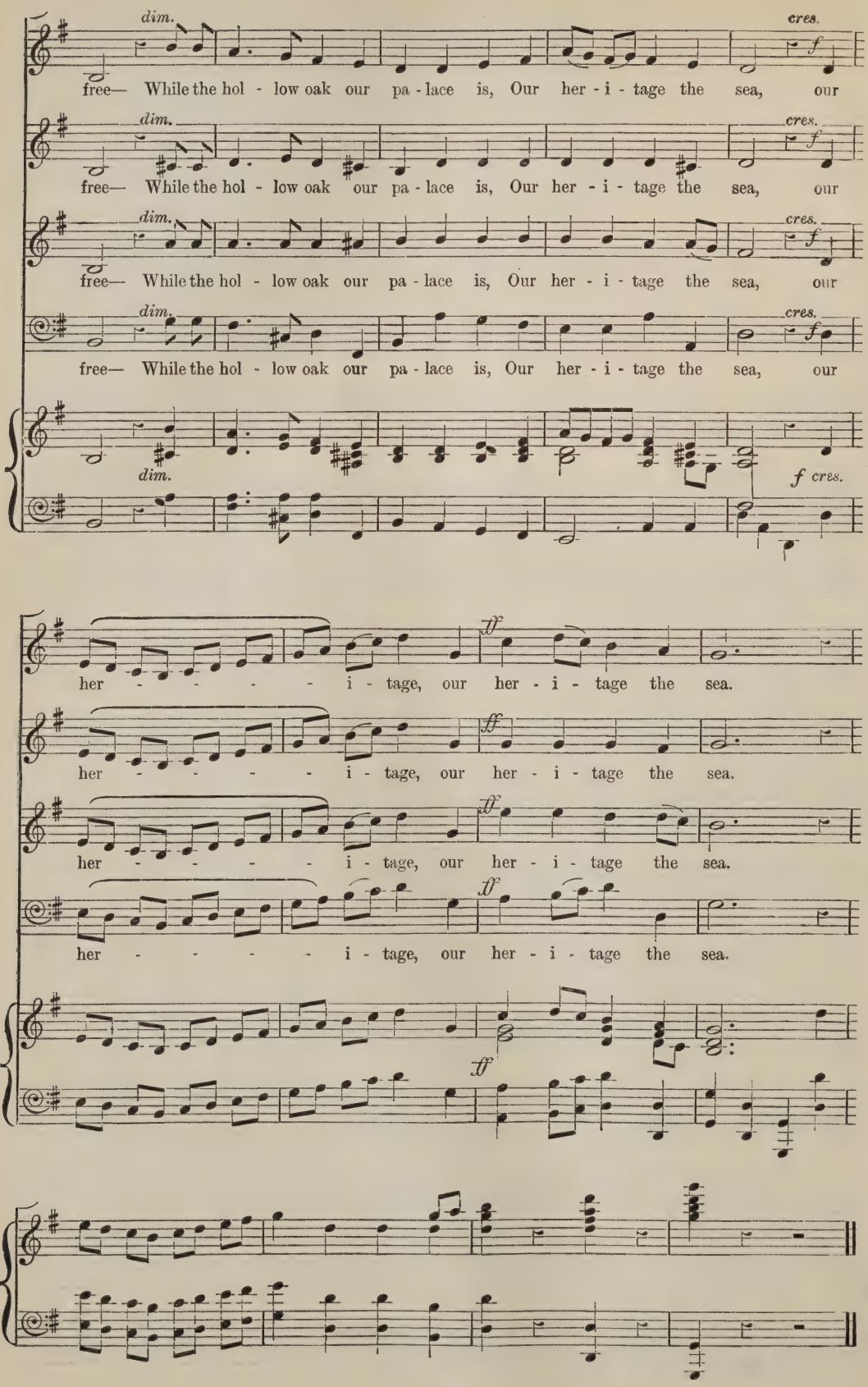
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rust - ling sail, And bends the gal - lant mast, and bends the gal - lant mast. And
rust - ling sail, And bends the gal - lant mast, and bends the gal - lant mast. And
rust - ling sail, And bends the gal - lant mast, and bends the gal - lant mast. And
rust - ling sail, And bends the gal - lant mast, and bends the gal - lant mast. And
ff
bends the gal - lant mast, my boys, While, like the ea - gle free, A - way the good ship
bends the gal - lant mast, my boys, While, like the ea - gle free, A - way the good ship
bends the gal - lant mast, my boys, While, like the ea - gle free, A - way the good ship
bends the gal - lant mast, my boys, While, like the ea - gle free, A - way the good ship
dim.
flies, and leaves Old Eng - land on the lee, Old Eng - - - - - land,
flies, and leaves Old Eng - land on the lee, Old Eng - - - - - land,
flies, and leaves Old Eng - land on the lee, Old Eng - - - - - land,
flies, and leaves Old Eng - land on the lee, Old Eng - - - - - land,
cres.
f
f cres.


ff
Eng - land on the lee.
Eng - land on the lee.
Eng - land on the lee.
Eng - land on the lee.
mp
Oh, for a soft and gen - tle breeze! I heard a fair one cry; But
cres.
f
Oh, for a soft and gen - tle breeze! I heard a fair one cry;
Oh, for a soft and gen - tle breeze! I heard a fair one cry;
Oh, for a soft and gen - tle breeze! I heard a fair one cry;
f cres.
give to me the snor - ing blast, And white waves heaving high, and white waves heaving
Give to me the snor - ing blast, And white waves heaving high, and white waves heaving
Give to me the snor - ing blast, And white waves heaving high, and white waves heav-ing
Give to me the snor - ing blast, And white waves heaving high, and white waves heaving


ff
dim.
high. And white waves heav-ing high, my boys, The good ship tight and free,— The
high. And white waves heav-ing high, my boys, The good ship tight and free,— The
high. And white waves heav-ing high, my boys, The good ship tight and free,— The
high. And white waves heav-ing high, my boys, The good ship tight and free,— The
ff
dim.
cres.
f
world of wa - ters is our home, And mer - ry men are we, and mer - - -
world of wa - ters is our home, And mer - ry men are we, and mer - - -
world of wa - ters is our home, And mer - ry men are we, and mer - - -
world of wa - ters is our home, And mer - ry men are we, and mer - - -
f cres.
ff
- - - - ry, mer - ry men are we.
- - - - ry, mer - ry men are we.
- - - - ry, mer - ry men are we.
- - - - ry, mer - ry men are we.
ff


There's tem-pest in yon horn-ed moon, And light-ning in yon
There's tem-pest in yon horn-ed moon, And light-ning in yon
There's tem-pest in yon horn-ed moon, And light-ning in yon
There's tem-pest in yon horn-ed moon, And light-ning in yon
dim. un poco.
cloud; But hark the mu-sic, ma-ri-ners! The wind is pip-ing loud, the
cloud; Hark the mu-sic, ma-ri-ners! The wind is pip-ing loud, the
cloud; Hark the mu-sic, ma-ri-ners! The wind is pip-ing loud, the
cloud; Hark the mu-sic, ma-ri-ners! The wind is pip-ing loud, the
dim. un poco.
wind is pip-ing loud! The wind is pip-ing loud, my boys, The light-ning flash-es
wind is pip-ing loud! The wind is pip-ing loud, my boys, The light-ning flash-es
wind is pip-ing loud! The wind is pip-ing loud, my boys, The light-ning flash-es
wind is pip-ing loud! The wind is pip-ing loud, my boys, The light-ning flash-es


dim.
cres.
f
free— While the hol - low oak our pa - lace is, Our her - i - tage the sea, our
free— While the hol - low oak our pa - lace is, Our her - i - tage the sea, our
free— While the hol - low oak our pa - lace is, Our her - i - tage the sea, our
free— While the hol - low oak our pa - lace is, Our her - i - tage the sea, our
f cres.
her - - - - - i - tage, our her - i - tage the sea.
her - - - - - i - tage, our her - i - tage the sea.
her - - - - - i - tage, our her - i - tage the sea.
her - - - - - i - tage, our her - i - tage the sea.
ff

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THE EYES OF ALL WAIT ON THEE

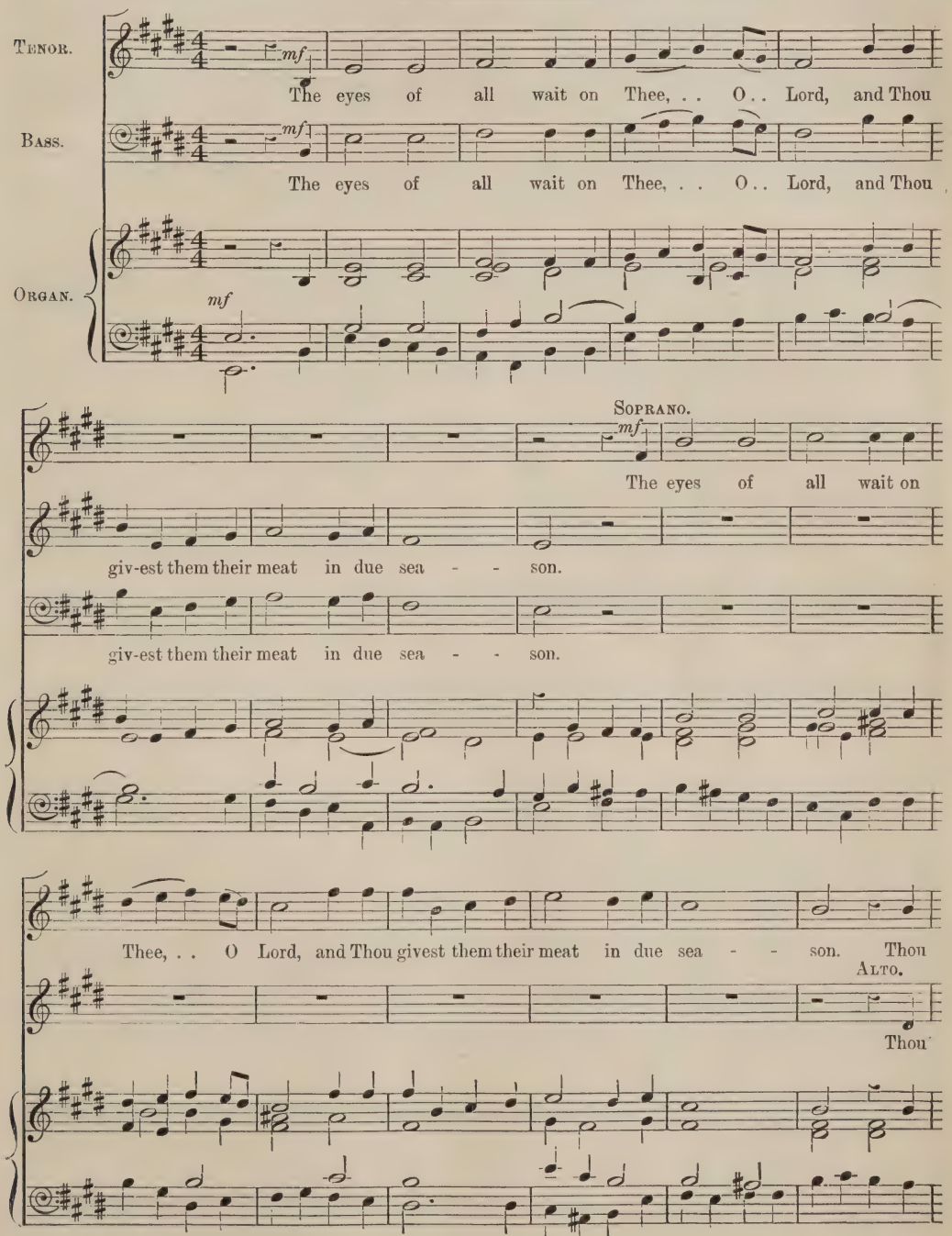
EASY ANTHEM FOR HARVEST

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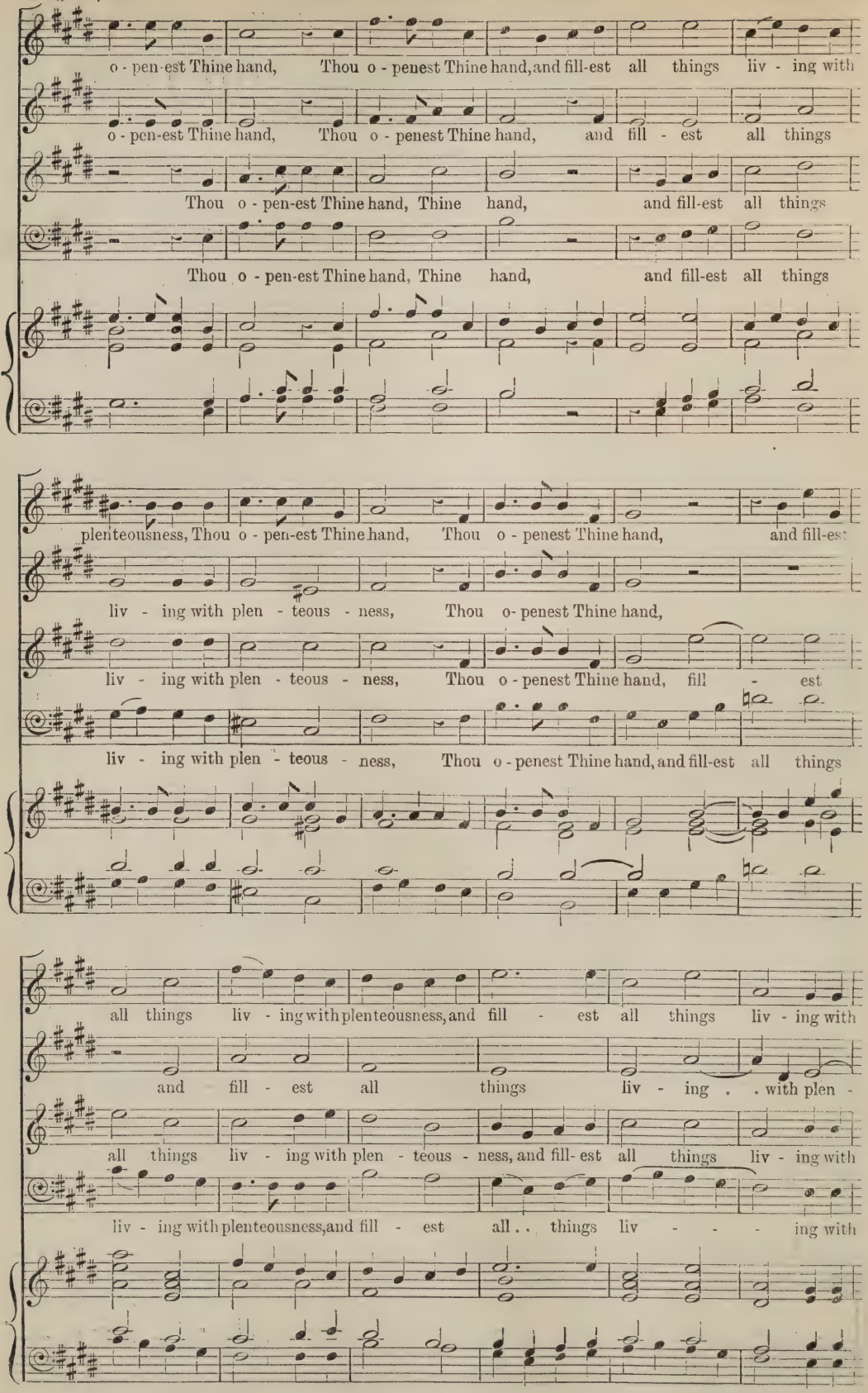
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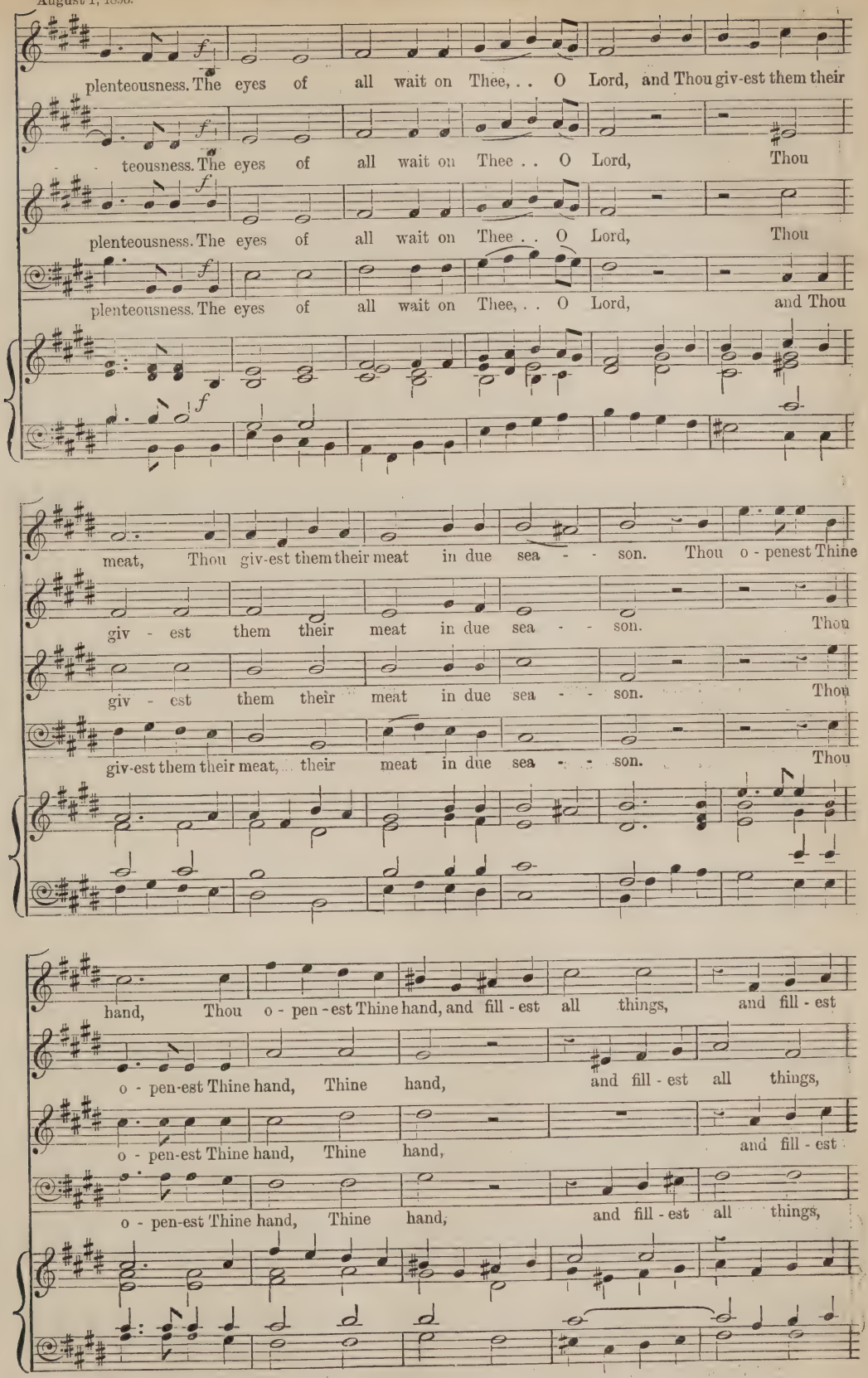
Psalm cxlv. 15, 16. cxlvii. 14; cxlv. 1.

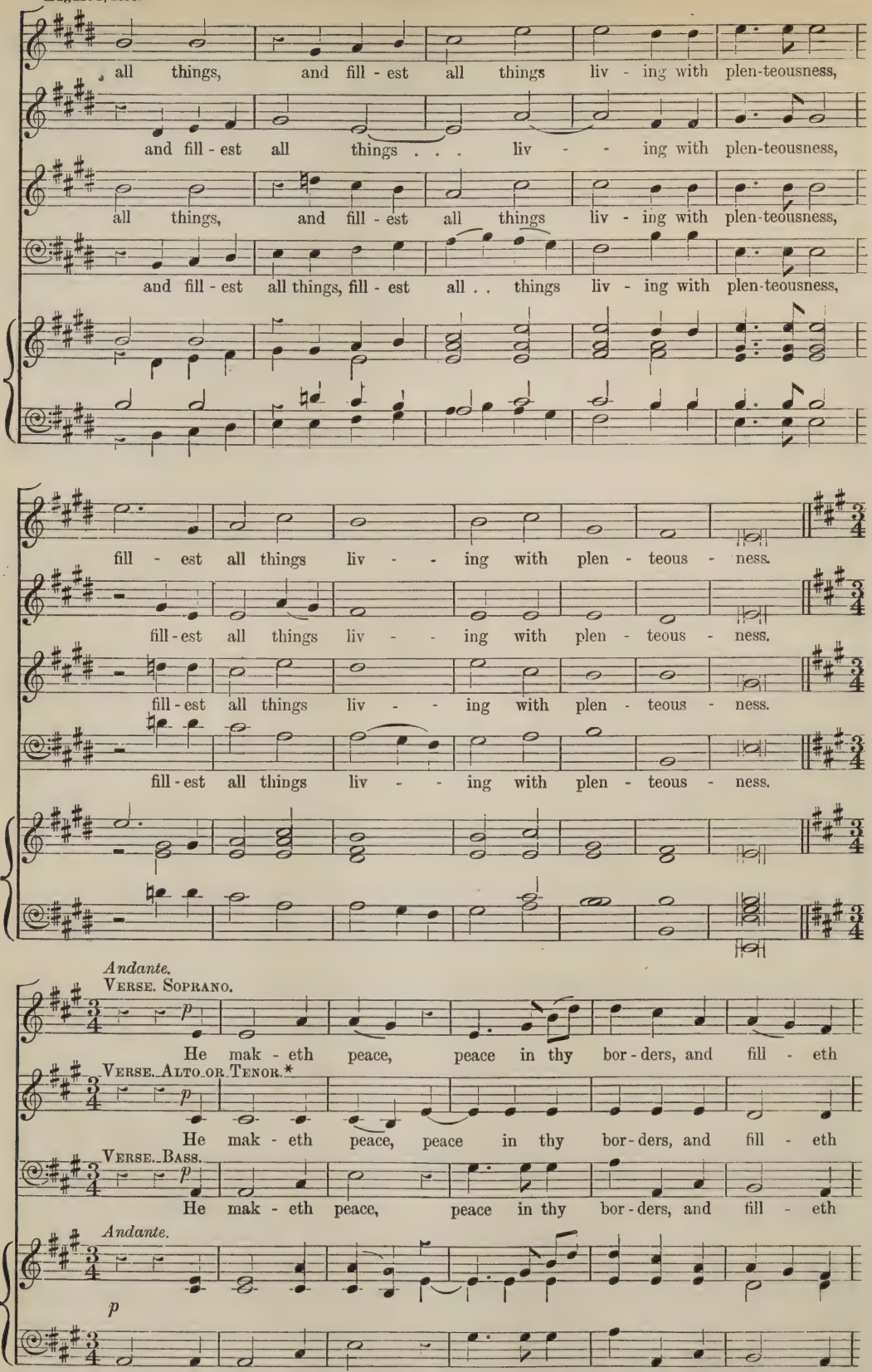
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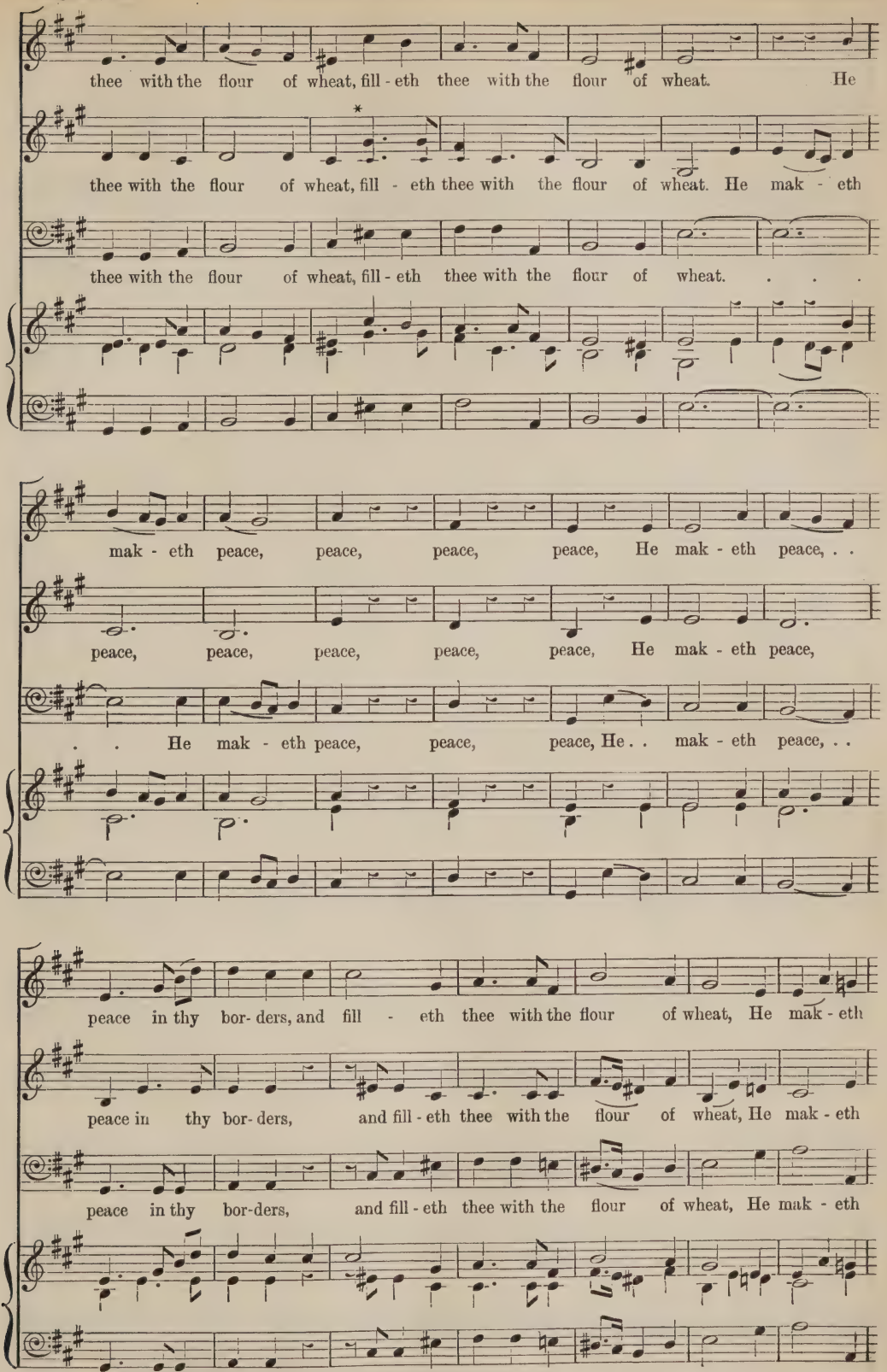

o - pen-est Thine hand, Thou o - penest Thine hand, and fill-est all things liv - ing with
o - pen-est Thine hand, Thou o - penest Thine hand, and fill - est all things
Thou o - pen-est Thine hand, Thine hand, and fill-est all things
Thou o - pen-est Thine hand, Thine hand, and fill-est all things
plenteousness, Thou o - pen-est Thine hand, Thou o - penest Thine hand, and fill-est
liv - ing with plen - teous - ness, Thou o- penest Thine hand,
liv - ing with plen - teous - ness, Thou o - penest Thine hand, fill - est
liv - ing with plen - teous - ness, Thou o - penest Thine hand, and fill-est all things
all things liv - ing with plenteousness, and fill - est all things liv - ing with
and fill - est all things liv - ing . . with plen -
all things liv - ing with plen - teous - ness, and fill- est all things liv - ing with
liv - ing with plenteousness, and fill - est all . . things liv - - - ing with


plenteousness. The eyes of all wait on Thee, . . O Lord, and Thou giv-est them their
teousness. The eyes of all wait on Thee . . O Lord, Thou
plenteousness. The eyes of all wait on Thee . . O Lord, Thou
plenteousness. The eyes of all wait on Thee, . . O Lord, and Thou
meat, Thou giv-est them their meat in due sea - - son. Thou o - penest Thine
giv - est them their meat in due sea - - son. Thou
giv - est them their meat in due sea - - son. Thou
giv-est them their meat, their meat in due sea - - son. Thou
hand, Thou o - pen - est Thine hand, and fill - est all things, and fill - est
o - pen-est Thine hand, Thine hand, and fill - est all things,
o - pen-est Thine hand, Thine hand, and fill - est
o - pen-est Thine hand, Thine hand, and fill - est all things,



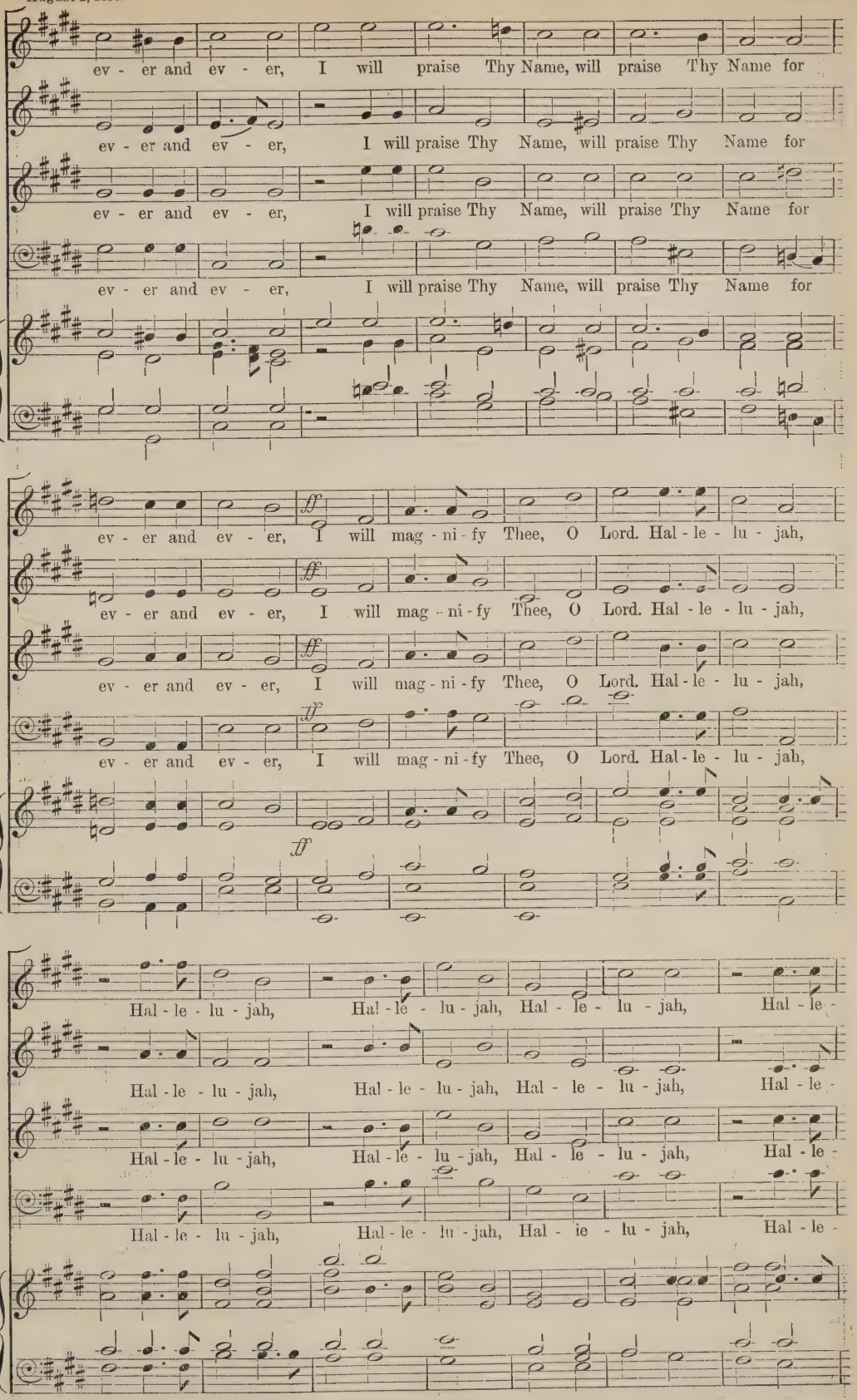
* If the middle part is sung by a Tenor, it must, of course, be sung *in loco*, and not an 8*ve* lower.

THE EYES OF ALL WAIT ON THEE.

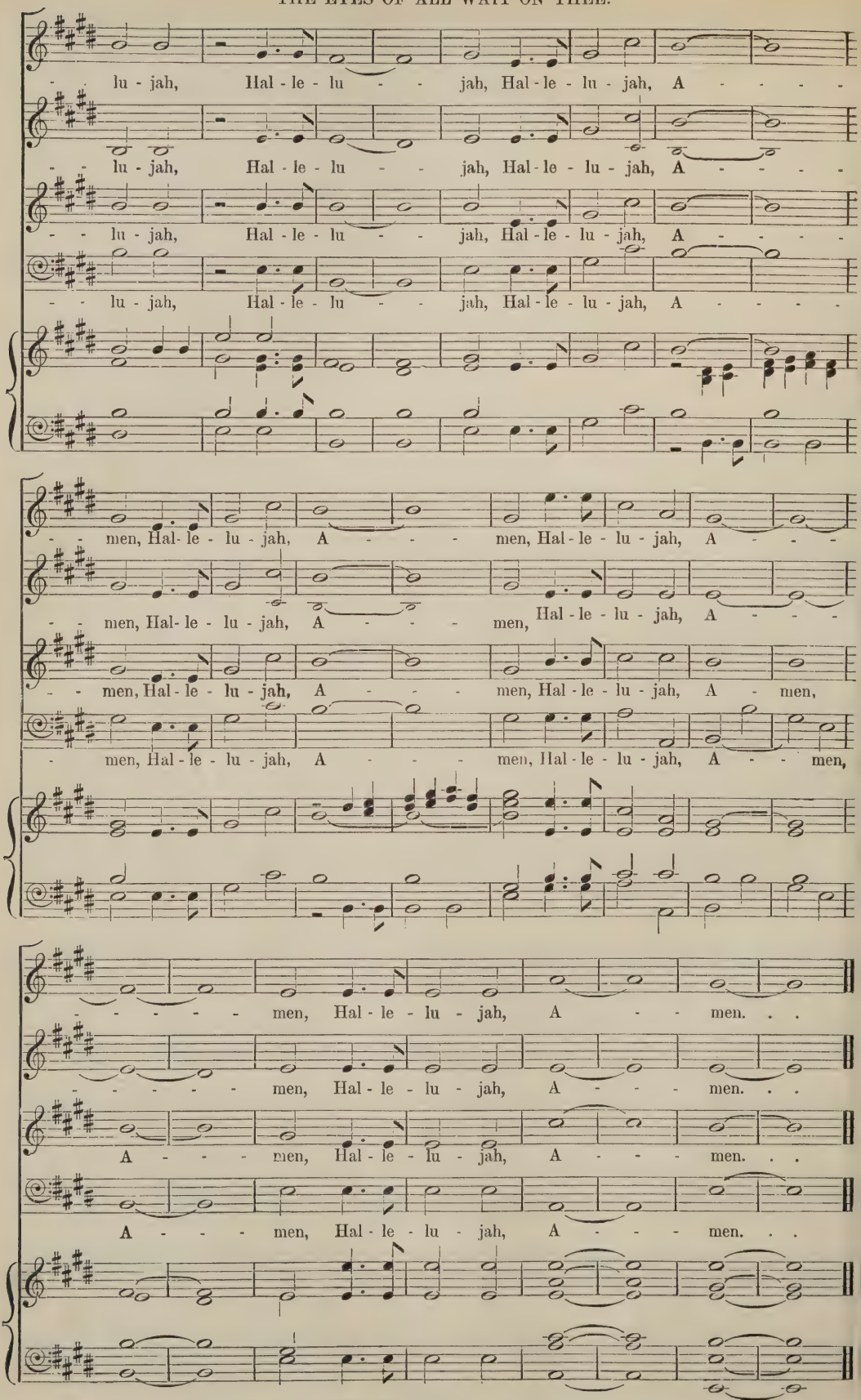


* The small notes are to be used if the middle part is sung by a Tenor


pp
peace, peace, peace, He mak - eth peace, peace, peace.
peace, peace, peace, He mak - eth peace, peace, peace.
peace, peace, peace, He mak - eth peace, peace, peace.
pp
FULL.
SOPRANO.
f
I will mag - ni - fy Thee, O Lord, and will praise Thy Name for ev - er and
ALTO.
I will mag - ni - fy Thee, O Lord, and will praise Thy Name for ev - er and
TENOR.
I will mag - ni - fy Thee, O Lord, and will praise Thy Name for ev - er and
BASS.
I will mag - ni - fy Thee, O Lord, and will praise Thy Name for ev - er and
f
ev - er, I will mag - ni - fy Thee, O Lord, and praise Thy Name for
ev - er, I will mag - ni fy Thee, O Lord, and praise Thy Name for
ev - er, I will mag - ni - fy Thee, O Lord, and praise Thy Name for
ev - er, I will mag - ni - fy Thee, O Lord, and praise Thy Name for


ev - er and ev - er, I will praise Thy Name, will praise Thy Name for
ev - er and ev - er, I will praise Thy Name, will praise Thy Name for
ev - er and ev - er, I will praise Thy Name, will praise Thy Name for
ev - er and ev - er, I will praise Thy Name, will praise Thy Name for
ff
ev - er and ev - er, I will mag - ni - fy Thee, O Lord. Hal - le - lu - jah,
ev - er and ev - er, I will mag - ni - fy Thee, O Lord. Hal - le - lu - jah,
ev - er and ev - er, I will mag - ni - fy Thee, O Lord. Hal - le - lu - jah,
ev - er and ev - er, I will mag - ni - fy Thee, O Lord. Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

THE EYES OF ALL WAIT ON THEE.



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297.	Benedictus in F	Bruce Steane	3d.
298.	Abide with me! fast falls the eventide	W. T. Best	1½d.
299.	Dies iræ, Dies illa (Day of wrath, O day of mourning)		1½d.
300.	Te Deum laudamus (2nd Series.) (Greg. Tones)	J. Stainer	3d.
302.	Faith, duty, and prayer	Myles B. Foster	2d.
304.	Cantate Domino and Deus Misereatur in C	John Goss	6d.

To be continued.

THE ORPHEUS (New Series).

284.	At that dread hour (Faith)	S. S. Wesley	6d.
285.	The Ivy	C. Lee Williams	3d.
286.	A red, red rose	J. Varley Roberts	2d.
287.	In the pleasant summer day	William Beale	4d.
288.	I prithee send me back my heart	J. Varley Roberts	4d.
289.	What care I how fair she be	Jacques Blumenthal	4d.
290.	While my lady sleepeth	Percy Pitt	3d.
291.	A Cavalier's Song	" "	3d.
292.	The Flirt	J. F. Bridge	3d.
293.	The leaves to one another say	C. H. Döring	3d.
294.	The moon looks down	" "	2d.
295.	Far down the green valley	" "	2d.
296.	Street music	Hamilton Clarke	4d.
297.	The kiss	J. Barnby	3d.
298.	In laudem amoris	J. Barnby	3d.
299.	There's life to be seen	George Miller	4d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

50.	The Lord opened the doors of Heaven	F. C. Woods	1½d.
51.	Watch ye and pray	G. R. Vicars	2d.
52.	The path of the just	J. V. Roberts	1½d.
53.	O Lord, correct me	James Coward	1½d.
54.	I will arise	Charles Wood	1½d.
55.	The Angel of the Lord	Alan Gray	1½d.
56.	Jesu, Saviour, I am Thine	Bruce Steane	1½d.
57.	O Lord, Who hast taught us	A. G. Iggulden	1½d.
58.	Almighty and Everlasting God	John Stafford Smith	1½d.
59.	Come, let us worship	Palestrina	1½d.
61.	Lead me, Lord	S. S. Wesley	1½d.
64.	Jesus said unto the people	J. Stainer	1½d.
66.	These are they which follow the Lamb	John Goss	1½d.
67.	O Lord, give ear unto my prayer	W. H. Cummings	2d.
68.	Whom have I in Heaven but Thee	G. J. Elvey	2d.

To be continued.

NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c. FOR FEMALE VOICES.

296.	Hymn to nature	L. Streabbog	3d.
297.	Dickory, dickory, dock	Herbert W. Schartau	3d.
298.	Whither away?	C. Villiers Stanford	8d.
299.	Summer	Hamilton Clarke	4d.
300.	To the woods	" "	4d.
301.	Noble be thy life	Beethoven	3d.
302.	So the world goes round	Marie Wurm	2d.
303.	Softly the moonlight	F. Iliffe	3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	4d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	"	6d.
308.	To-day and to-morrow	Hamilton Clarke	4d.

To be continued.

commended. Viola, Mr. H. G. Partridge. Violoncello, Miss L. Bowman. Flute, Miss Isabel Henvey; Mr. J. C. James, highly commended. Harp, Miss Nellie Schrader. Composition, Miss Reynolds. Elocution (Ladies), Miss Daisy Richardson; Miss Ethel Hyem, highly commended; Miss Adeline Cox and Miss Ada Giles, commended. Elocution (Gentlemen), Mr. James McGregor; Mr. Arthur Lerat, commended. The judges were Miss Esther Palliser, Miss Hilda Wilson, Mr. Ben Davies, Mr. D. Bispham, Mr. Fred. Dawson, Dr. E. H. Turpin, Mr. Battison Haynes, M. Tivadar Nachèz, Mr. J. Hollman, Mr. W. L. Barrett, Mr. E. Lockwood, Dr. Bridge, and Mr. Forbes Robertson. An Associateship for Elocution was awarded for the first time in the School and was adjudged to Miss Florence Jeans, the judges being Mr. Murray Carson, Mr. Acton Bond, and Mr. Charles Fry.

Among the numerous music competitions arranged last month by the managers of the Music Trades Exhibition at the Agricultural Hall, the choir competition on the 18th ult. proved the most popular and interesting. Nine choirs entered, most of which came from the provinces. The Saltaire Choir was an unmistakable winner of the first prize. Under the able direction of Mr. Ashworth this celebrated choir gave very fine performances of "The sea hath its pearls" (Pinsuti) and "Daybreak" (Faning). The Folkestone Choir came second, Reedyford (Lancashire) third, Harrogate fourth, and the Portsmouth Temperance Choir fifth—a position for which Tonbridge ran them very close. A curious evidence of the popularity of Mr. Eaton Faning's music was that no fewer than four choirs selected his compositions—viz., "The Miller's Wooing," "Moonlight," "Daybreak," and "The Vikings." The adjudicators were Professor Bridge and Mr. W. G. McNaught. Mrs. Clough presented the prizes to the winning choirs. In the contests for solo singing and playing Miss Bertha Rossow won the soprano competition, Mr. Charles Tree the baritone, Miss Hannah Hotten the contralto, and Mr. Tom Child the tenor. Miss Maud Agnes Winter won the first prize in the amateur and Mr. José Brath in the professional pianoforte competitions. The first prize in each of these competitions was a 100-guinea pianoforte. Mr. F. Goodenough was successful in the Organ Recital contest, the first prize for which was an organ of the value of 125 guineas. Gold, silver, and bronze medals were also distributed to the second, third, and fourth in each competition. Madame Melba distributed the prizes on the 21st ult.

Sir John Stainer distributed the Fellowship diplomas, on the 18th ult., to the twenty-two successful candidates out of the ninety examined by the Royal College of Organists. Sir John, in the course of an interesting address, urged his hearers never to refuse any work which did not seem sufficiently dignified, especially in the earlier stages of their career. He himself had gained no little experience by conducting the 3d. Saturday performances in the Corn Exchange of his native town, despite the fact that his audiences were not always of the most ruly and sympathetic description. The following is the list of those who passed:—R. W. Bartle (Northampton), W. B. Brierley (Chester), P. S. Bright (London), W. J. Bunney (Leicester), J. D. Chandler (Wokingham), A. Chatfield (London), S. Chipperfield (London), F. Docksey (Crickhowell), H. Drake (Huddersfield), H. F. Ellingford (London), W. Gardner (Northfleet), F. G. Goodenough (Reading), S P. Guttridge (Aberfeldy), A. J. Hadrill (Southend), A. Hague (Colchester), G. A. Hill (Manchester), W. H. Ibberson (Sheffield), F. T. Lowden (London), W. E. Mansell (London), H. H. L. Middleton (London), A. W. Moss (Reading), H. F. Wilkinson (London).

The Trinity College, London, diplomas and certificates gained at the forty-sixth half-yearly Higher Examinations were distributed by the Warden (Professor E. H. Turpin) at the College on the 22nd ult. The list showed that the number of candidates examined in various subjects totalled 200 and the percentage of passes was exactly forty-nine. In an address to the students Professor Turpin dwelt upon the necessity of mastering the principles and unchangeable laws of music prior to coming up for examination, and advocated the study of the works of the great masters. In dismissing his hearers he said he hoped that during the recess they would endeavour to find music everywhere, specially recommending them to read and examine poetry in connection with music. Among the examiners on the platform were Professor Gordon Saunders, Dr. A. H. Walker, and Mr. F. A. W. Docker.

At the National Temperance *Fête* held at the Crystal Palace on the 21st ult., choral contests and Concerts were the prominent features. About 170 choirs took part, and the awards for contests between juvenile choirs—small choirs of from forty to sixty voices, and large choirs up to 100 singers—were won respectively by the Clapton Park Sunday School Band of Hope Choir, the Reading Temperance Choral Society, and the Cardiff Blue Ribbon Choir. Dr. E. H. Turpin was the adjudicator for the adults' contests. There were also two choral Concerts of 5,000 voices each, conducted by Mr. W. Goodworth.

The complete programme of the Norfolk and Norwich Triennial Festival, which will be held from Tuesday to Friday, October 6 to 9, is now issued, and the following works are announced for performance: Tuesday evening, October 6, Handel's "Jephtha." Wednesday morning, A. C. Mackenzie's "The Rose of Sharon" (conducted by the composer); in the evening, Grieg's "Peer Gynt" Suite, C. Hubert H. Parry's "Blest Pair of Sirens" (conducted by the composer), new Violin Concerto in D minor, Frederic Cliffe (composed expressly for the Festival, conducted by the composer), Randegger's cantata "Fridolin." Mendelssohn's "Elijah" will occupy Thursday morning; in the evening a new operatic cantata, "Hero and Leander," by Luigi Mancinelli—the libretto by Tobia Gorrio, English version by Mowbray Marras—(composed expressly for the Festival, and conducted by the composer). Friday morning will be devoted to Gounod's "Redemption"; in the evening, Beethoven's Overture "Leonora" (No. 3), an Irish ballad for chorus and orchestra, "Phaudrig Crohoore," by Villiers Stanford (conducted by the composer), will be given for the first time, Edward German's Suite in D minor (conducted by the composer), and Act III. of "Lohengrin." Mr. Alberto Randegger will, as usual, be the conductor.

We may remind our readers that the first of this autumn's provincial Festivals is that of the Three Choirs at Worcester, which is to take place from September 8 to 11, and of which complete details appeared in our May number. The novelties set down for performance are a short oratorio "Lux Christi" ("The Light of Life"), written by Mr. Edward Elgar, and a short church cantata for Advent, "Blessed are they who watch," by Mr. Hugh Blair, the organist of the Cathedral, who will again officiate as conductor.

The preliminary programme of the Bristol Festival is just issued, and the following works are announced for performance: "Elijah," "The Messiah," "The Golden Legend," Dr. Parry's "Job" and "Blest Pair of Sirens," Brahms's "German Requiem," the "Creation," a Requiem by Gounod, a setting of Coleridge's "Hymn before Sunrise," for soli, chorus, and orchestra, by Mr. J. Napier Miles; "Siddartha," a dramatic scene composed by Mr. J. L. Roeckel, and large selections from Wagner's works.

On June 26, at Woolwich, Cavaliere Zavertal, the talented director of the Royal Artillery Band, was presented by the Duke of Cambridge with the decoration of the Order of Art and Science, a richly valued cross conferred upon him by the Duke of Saxe-Coburg, in recognition of the perfection to which he has, by his genius and assiduity, brought this admirable corps of musicians. A full parade of the Royal Artillery was ordered in honour of the occasion, and the ceremony took place with full military *éclat* on the Royal Artillery Parade. The following letter was addressed by the Duke of Saxe-Coburg to the General Commanding at Woolwich:—"To Major-General Maurice, commanding Woolwich District.—I am directed by the Duke of Saxe-Coburg and Gotha to forward you the cross of His Royal Highness's Order of Art and Science, for presentation to the conductor of the Royal Artillery Band, Cavaliere L. Zavertal. His Royal Highness has had frequent opportunities of hearing the band, both at the Albert Hall and the Royal Academy, and he is desirous of showing

his great appreciation of the very high state of perfection the band has been brought to under Cavaliere Zavertal's management by sending him the Order I have named. I am desired to request that you will be kind enough to have His Royal Highness's wishes carried out at an early date." Cavaliere Zavertal has now been twenty-five years in England and has become a naturalised British subject.

Herr Goldmark's new comic opera, "The Cricket on the Hearth" ("Das Heimchen am Heerd"), first brought out some time since at the Imperial Opera, Vienna, and also produced, on June 27, at the New Royal Opera of Berlin, appears to have been a genuine success. At Berlin, indeed, the reception accorded it by the public was quite enthusiastic, the press, however, being more reserved. As a matter of course, some liberties have been taken by the librettist, Herr A. M. Willner, with Dickens's charming Christmas Carol, and the idea of removing the kindly domestic spirit from its invisible presence on the hearth and converting it into an "up-to-date" fairy charged with delivering a prologue and an epilogue, does not strike us as being very happily inspired. As regards the music, it is generally admitted to contain some very charming numbers, cast in the old-fashioned mould, with a full close for each vocal piece, while the orchestration, as was to be expected from the composer of "Die Königin von Saba," is exceedingly clever, rich in colour, and not overloaded. Taken altogether, we should think that Herr Goldmark's new work would be pretty sure to find favour with English audiences. In reading the German accounts of it, we cannot help once more being struck, though aware of the fact in a general way, with the extreme familiarity with Dickens's characters it denotes, and the immense popularity his creations still enjoy in the fatherland.

The annual Orchestral Concert given by the Countess of Radnor has become a feature of the summer musical season. This year it took place on the 1st ult., and was given in aid of the funds of the Earlswood Asylum. The ladies' string band played with admirable precision Wuerst's vivacious "Russian" Suite; three movements from Dr. Hubert Parry's revised version of the Suite in F, originally written for this Society; and ably supported the choir in an attractive selection of choral pieces. These included Schubert's setting of the 23rd Psalm, a pleasing Barcarolle entitled "Ma Nacelle," by Goring Thomas—for which "first time of performance" was claimed — Edward German's trio "Orpheus with his lute," and an effective chorus named "Les Norwegiennes," by Délibes, stated to be performed on this occasion for the first time in England. All these were excellently sung, the voices being well balanced, refined in quality, and the expression sympathetic. The vocal soloists comprised Madame Albani, Countess Valda Gleichen, and Messrs. Plunket Greene, Kennerley Rumford, and Cecil Higgins. Countess Radnor conducted with her usual ability, and is to be congratulated on the efficiency of her forces.

Mr. Ernest Fowles's pupils made a highly creditable display at the Queen's (Small) Hall on the 18th ult. Both ancient and modern masters were extensively drawn upon, and in nearly every instance the spirit of the composition was accurately caught. In Saint-Saëns's duet for two pianofortes on a theme by Beethoven, Miss Dora Whitlie manifested a clear comprehension of her task, together with executive facility; her companion was Mr. Fowles, to whom, of course, the work presented no difficulties. To a nice touch Miss Helen Harper added much taste in her rendering of Rachmaninoff's Prelude in C sharp minor and Schumann's Romance in D minor (Op. 32, No. 3). Mr. Fowles joined Miss Maude Easten in a meritorious performance of Bach's Concerto in C minor for two pianofortes, and Mr. Alfred Wall (the violinist) was associated with Miss Grace Phillips (pianist) in Beethoven's Sonata (Op. 12, No. 1). Among other features must be named the rendering, by Misses Muriel Nixon, Lucy Wyatt, Ethel Garratt, and Winifred Jones, of some of Brahms's Hungarian Dances, arranged for two pianofortes (eight hands).

The two Concerts given by Mr. Arnold Dolmetsch at his residence in Keppel Street, Bloomsbury, on the evenings of June 23 and the 7th ult., were of the usual interesting nature. The programme of the first included Bach's "Coffee Cantata," written in 1732, and so-named from the libretto being a skit on the habit of coffee drinking, which had been recently introduced and had become fashionable at that period. The two principal characters are *Schlendrian* and his daughter *Leischen*, and the story is chiefly concerned in the old gentleman's endeavours to induce his daughter to give up the new "vice," under the penalty that she shall never have a husband. The music is quaint, and possesses much interest if only as an example of a giant at play. The programme of the second Concert contained the "Dovehouse Pavan," for five viols and harpsichord, by Alphonse Ferrabosco, an Italian composer of madrigals in the service of the Duke of Savoy at the end of the sixteenth century; and four pieces of descriptive character for the harpsichord, from the "Quatorzième Ordre," by François Couperin.

Mr. John Thomas's annual Concert, on the 4th ult., at St. James's Hall, was, as usual, made distinctive by the employment of a band of harps. Nearly all the pieces, both vocal and instrumental, recalled the Principality, and one of the most notable successes of the afternoon was gained by Mrs. Mary Davies's tasteful singing, in the Welsh tongue, of "Watching the wheat." Mr. Ben Davies's delivery of a song by Mendelssohn was fully appreciated, and other vocalists were Madame Edith Wynne, Misses Eleanor Rees and Katie Thomas, Messrs. Hirwen Jones and Dyved Lewis. Violoncello pieces were played by Mr. J. Hollman. The lady harpists, numbering twenty-four, ably performed the "March of the Welsh Fusiliers" (a new work), a transcription of the Prayer from Rossini's "Moses in Egypt," and other compositions by Mr. Thomas, who, besides playing with his accustomed neatness and facility several solos, joined Miss Clara Eissler in his cleverly written duet "Cambria."

The Church Sunday School Choir, filling the Handel Orchestra at the Crystal Palace, at the annual Festival on the 18th ult., represented about a hundred metropolitan and suburban schools. The selection of anthems, hymns, and part-songs proved quite within the means of the youngest vocalists, so that from the beginning no apprehensions were entertained respecting the issue. Sullivan's Harvest hymn, "To Thee, O Lord, our hearts we raise," a Jubilate by Ernest C. Winchester, Smart's anthem, "Lift the trumpet, up and tell," and some of the secular pieces were not only given with the utmost steadiness but with more regard for light and shade than is often observable in the performances of such large choirs. As a whole the singing was much better than on preceding occasions, the closest attention being paid to the wishes of the conductors, Messrs. George Hare and H. A. McLaren. Mr. F. W. Belchamber (of All Saints', Knightsbridge) presided at the organ.

The Foreign Press Association Concert, in aid of distressed foreign artists in England, took place, on the 1st ult., in St. James's Hall, and was even more successful than usual. Among the better-known artists who contributed to a lengthy entertainment were the Misses Esther Palliser, Jeanne Douste, Carlotta Desvignes, and Evangeline Florence; Messrs. Plunket Greene, Arthur Walenn, Johannes Wolff, and Hollman, all of whom gave compositions calculated to effectively display their respective talents. Madame Svetloffsky sang some Russian airs in a telling manner, and Miss Kosminski (an English subject, who studied at the Royal Academy and then with Madame Marchesi in Paris) distinguished herself by a fluent rendering of the "Shadow Song" from "Dinorah." Messrs. Henry Bird, Carlo Ducci, Ganz, and Schlesinger were the accompanists.

Mdlle. Carlotta Desvignes' annual Concert took place, on the 13th ult., at the Steinway Hall, and proved as attractive as usual. Mdlle. Desvignes gave effective renderings of Wagner's "Schmerzen," Tschaïkowsky's "Lo schermslich, so selig," and other songs by Pergolesi, Paisiello, Massenet, and Walthew—a selection that did credit to the artist's taste and culture. Mr. Whitney Mockridge also merits commendation for his choice of several songs, particularly of two by Clarence Lucas, respectively entitled "I dreamt last night" and "The

royal red rose." Other vocalists were Mdlle. Berthelly, Mr. Arthur Oswald, and Mr. Maurice Farkoa. Some violin and violoncello pieces were excellently played by Miss Eldina Bligh and Mr. Sydney Brooks.

Mdlle. Otta Brony received the assistance of a number of favourite artists at her Concert at Steinway Hall on June 30. Madame Belle Cole gave the fullest expression to Goring Thomas's "Summer Night"; Mr. Hans Wessely played Beethoven's Violin Romance in G and Wieniawski's Polonaise in D; and others who appeared were Mr. Henry Bramsen (violoncellist), Fräulein Eleonore Driller, Signor Carlo Ducci, Mr. Louis Frölich, and Mr. Mandeno Jackson. Mdlle. Brony sang with admirable effect Mozart's "Batti, batti," Mdlle. Chaminade's "La Fiancée du Soldat," Arthur Hervey's ballad "Once," and a couple of her native Danish songs, besides sharing with Madame Cole the "Evening Prayer" from "Hansel and Gretel" and the serenade from "Mefistofele."

The Council of the Westminster Orchestral Society, at their meeting on the 21st ult., decided to book the following dates for the events of the ensuing 1896-7 season:—Wednesday, September 30, annual business meeting at Westminster Town Hall, for the election of officers by ballot, at eight o'clock; Wednesday, December 16, thirty-fourth Orchestral Concert; Saturday, January 30, 1897, the nineteenth Chamber Concert; Thursday, March 25, celebration of the twelfth anniversary of the foundation of the Society; Wednesday, March 31, thirty-fifth Orchestral Concert; Wednesday, June 2, thirty-sixth Orchestral Concert. The Concerts will be given as usual in the Westminster Town Hall.

Mr. Oscar Meyer gave a Concert of considerable artistic interest, on the 6th ult., at the Steinway Hall. With the exception of Grieg's Pianoforte Concerto in A minor, the solo part of which was excellently played by Mr. Meyer, the programme consisted of songs composed by the Concert-giver. In these were displayed much melodic inventiveness, poetical fancy, and excellent musicianship, qualities which were specially noticeable in the lyrics entitled "Glück," "Willkommen und Abschied," and "Maienzeit," the accompaniment to the last-named being particularly pleasing. The vocalists were Miss Helen Buckley and Mr. Hugo Heinz, both of whom sang in a sympathetic manner.

A very commendable system of organ-blowing, called the "Hydro-Gas," and patented by Mr. F. W. Durham, is now on view (by appointment) at the organ factory of Mr. Ingram, 361, Liverpool Road. It consists of an ordinary hydraulic engine set in motion by means of a supply of oil or water and glycerine, which is drawn from a tank and driven through a force pump by a small gas (or oil) engine, the latter being placed at a convenient distance from the organ. The exhaust from the hydraulic engine is carried back again to the tank, thus preventing any waste of the liquid used. No water service or main is required, which is a great advantage where the water supply is not constant.

Mr. Odoardo Barri's Concert, at Queen's Hall, on June 29, included a new Mass in C from his pen. The work contains several effective passages, notably a tenor solo with chorus, and with Miss Fanny Culverwell, Miss Minnie Haydn, Mr. Harper Kearton, and Mr. Donnelly as principals it received adequate rendering. The chorus sang with spirit and precision. Miss Maud Stanley, who has a mezzo-soprano voice of good quality and extensive range, acquitted herself well in some songs, and was of service in the trio from "Maritana." An excellent impression was also made by the Countess de Fleury, who sang with much refinement Schira's "Sognai" and an air from "L'Etoile du Nord."

Herr Xaver Scharwenka, the distinguished pianist and composer, who for some years past has been conducting a musical academy of his own in New York, has recently founded a "Bach Society" in that city, having for its object the performance not only of the works of the great Leipzig cantor, but of other masterpieces of a serious order which are little known in America, such as Liszt's "St. Elizabeth," Brahms's "Deutsches Requiem," Gounod's "The Redemption," and others. The Society is meeting with influential support, and promises to be a most valuable addition to the existing musical institutions of New York. Herr Scharwenka was expected on a visit to Germany last month.

Mr. Reisenauer's Pianoforte Recital this season took place in St. James's Hall on June 29. The pieces by Schubert requiring delicacy of touch, Mozart's Rondo in A minor, and one or two of Schumann's Fantasiestücke (Op. 12) were delightfully played; but Mr. Reisenauer exaggerates, and is often inaccurate in compositions requiring energy, such as Beethoven's Sonata in F minor (Op 57) and a Hungarian Rhapsody of Liszt. Still, Mr. Reisenauer, despite generally recognised shortcomings, must be numbered among the foremost pianists of the day. Pieces by Haydn, Chopin, Tschaïkowsky, and Rubinstein were included in the programme.

When the critic sees on a programme the names of three accompanists—we beg pardon, conductors—and about twenty artists, he knows he will have little to do. Such was the nature of Signor Ducci's Concert, on the 14th ult., at the Queen's Hall. The list of executants was headed by Miss Margaret Macintyre and concluded by Madame Thénard, who gave a recitation. Amongst the numerous performances pleasant impressions were made by the singing of Mdlle. Kosminski, the vocal duets of the Misses Salter, and the pianoforte and violin playing of Master Basil Gauntlett and Mr. Louis Pecskai.

Mr. Lawrence Hanray, who gave a Concert on the 16th ult. at Steinway Hall, is a young baritone who possesses much musical intuition. He sings with taste, and his songs—nine of which appeared on the programme—show aptitude for composition, but evince a tendency to sentimentality of the kind which rejoices in being miserable. Mr. Hanray should cultivate a more manly style. The Concert-giver received assistance from a number of artists, prominent amongst whom were Miss Kate Flinn and Mr. Reginald Groome, and some very promising violin playing was contributed by Master Maurice Alexander.

Dr. Churchill Sibley (conductor of the National Sunday League Musical Society) has been presented by the choir and orchestra of that body with a handsome silver-mounted writing case and an illuminated address. Mr. Alderman Treloar made the presentation, and alluded to the rapid growth of the Society, which now numbers 400 performers. During the past season there has been no less than twenty-three oratorio performances in Queen's Hall alone, besides the work carried on in the smaller halls. The Alderman hoped their conductor would be spared to direct them for many years to come.

The Pianoforte Recital given by Miss Adela Verne, on Saturday afternoon, the 4th ult., in the Queen's (Small) Hall, showed that the young lady possesses gifts entitling her to rank at least as the equal of her sisters, Marie and Mathilde, who have been favourably known here for several years. In Beethoven's Sonata in F minor (Op. 57), a Ballade and a Scherzo of Chopin, and minor pieces by Mendelssohn, Schumann, and Weber she displayed not only excellent technique, but a warm expressive style, affording ground for the hope that Miss Verne may take a very high position as a pianist.

A Concert was given on Monday evening, the 6th ult., by Miss Alexandrine von Brunn, in the Queen's (Small) Hall. She has an agreeable mezzo-soprano voice and her method is sound. There was an interesting selection of songs, including examples by Paradies, Buononcini, Schumann, Rubinstein, and Brahms, together with national *Lieder* from German, Hungarian, Swedish, and Russian sources. The talented young pianist, Miss Ethel Bauer, Miss Campbell Taylor—who plays the violoncello very well—and the Hillier Belgian Quartet took effective part in the programme.

An Organ Recital was given at Christ Church, West Green, South Tottenham, on the 2nd ult., by Dr. E. H. Turpin. The programme included Rheinberger's Pastorale Sonata (Op. 88), Toccata and Fugue in D minor (J. S. Bach), "Storm" Fantasia (Lemmens), and Mendelssohn's

Overture to "Athalie." The solo vocalists were Mr. A. Oliver, Mr. C. M. Gaze, and Mr. John Camm, and the anthems sung by the choir were "He that shall endure" (Mendelssohn) and "I will give thanks" (Barnby). Mr. Arthur M. Flack, organist and choirmaster, accompanied the vocal numbers.

Mr. G. H. Betjemann was the recipient, on the 18th ult., of a silver tea and coffee service, gold cigarette case, sovereign purse, and fusee case, from the members of the Highbury Philharmonic Society, on the occasion of his marriage to Miss Dafforne. Mr. Mortimer Jones, chairman of the musical committee, in presenting the testimonial, said the Society wished the gift to be accepted as a mark of personal esteem quite as much as a testimony of appreciation of nine years' zealous service as conductor.

Miss Hilda Stapylton, who gave a Concert on the 1st ult., at Steinway Hall, has a good contralto voice and manifestly possesses dramatic perception; but this lady must continue her studies if she would succeed in London. Mr. Arthur Walenn contributed several songs in his usual finished style, and Mr. Gerald Walenn and Mr. Herbert Walenn severally played violin and violoncello pieces with much acceptance. Mr. P. Litta's pianoforte performances were neither note-correct nor expressive.

Miss Gertrude Palmer, who gave a Pianoforte Recital at Messrs. Broadwood's, on the 18th ult., comes from Sydney, Australia, and made her first public appearance in England on this occasion. Her rendering of Beethoven's Sonata in E flat (Op. 81) was intelligent and sympathetic, and her performance of several less exacting pieces testified to musical perception and considerable command of the keyboard. A pleasing feature of the afternoon was the expressive singing of Mr. Arthur Deane.

Two instructive Lecture-Concerts were given by Dr. George Garrett, at Trinity College, on June 23 and 30 respectively. The lecturer took for his subject the chief characteristics of the music of Bach, Handel, Haydn, Mozart, Beethoven, Weber, and Schubert; a number of excerpts from the works of these composers being effectively played by Mr. A. W. Ketelby. Other examples for strings, and some vocal music were executed in a meritorious manner by students of the Institution.

Mr. Alfred Redhead gave a Concert, on the 2nd ult., in the Hall of the London College of Music. The Concert-giver, who played a Reverie by Tivendell and a Mazurka of his own composition with much success, was assisted by Mr. and Mrs. Brereton, Miss Agnes Wilson, Mr. G. Aspinall, and Mr. J. Peachey (vocalists), Mr. Desider Nemes (violin), Signor Luciano Paggi (violoncello); and recitations were given by Mr. Charles Fry. Mr. H. Lane Wilson assisted as accompanist.

Miss Jeanne Douste and Mr. Whitney Mockridge concluded their series of vocal Concerts, at the Steinway Hall, on the 6th ult. As at the previous performances, the programme presented a pleasing and, for the most part, unhackneyed collection of songs, which were effectively interpreted by the reciters, and on this occasion the enjoyment of the afternoon was enhanced by the pianoforte and violin playing of Miss Douste de Fortis and M. Johannes Wolff.

Madame Blanche Marchesi fairly established herself in the favour of her audience at her second Recital, in St. James's Hall, on June 25. Though her voice is small, her vocal method is perfect, and two *Lieder* by Schumann and a song by Miss Chaminade were rendered with the utmost charm. Mr. Heinrich Kiefer, Mr. G. H. Clutsam, and Mr. Grünebaum took part in the Concert.

At the Patronal Festival of St. Margaret Pattens, Rood Lane, on the 20th ult., Gounod's "St. Cecilia" Mass was sung at the mid-day solemn celebration; at the evening service the Canticles were Gadsby in C, and Mendelssohn's "Hymn of Praise" was given with admirable effect. Mr. W. M. Wait, organist and choirmaster, presided at the organ. The festival services were continued on the Sunday within the octave.

Notwithstanding the fact that the Guildhall School of Music has been without a Principal since January last up to the present time, the increase in the number of students has been most satisfactory. In the spring term of this year there were 198 more pupils in the School than in the corresponding term of 1895, while the term just ended shows an increase of 117 over the summer term of 1895.

The annual special operatic performances which take place at Munich during the present and next month are rendered particularly interesting this year on account of their including those of "Don Giovanni" and of "Fidelio," both of which immortal masterpieces are to be given as far as may be in accordance with their original production under the direction of their respective composers.

Dr. W. Lemare, formerly well known in London as the conductor of the Brixton Choral Society, has been appointed conductor of the Nottingham Sacred Harmonic Society. Dr. Lemare, who went to reside at Bournemouth some years since on account of his health, has recently been successful in establishing a Musical Festival at that popular seaside resort.

At the sixth annual Industrial Exhibition to be held at the Westbourne Park Institute, on September 21 to 25 inclusive, the following music competitions will be held: Juvenile choirs, 22nd; violin and solo singing, 23rd; pianoforte, 24th. Further particulars may be obtained on application to the Secretary, Mr. W. J. Black, 147, Shirland Road.

The vocal students of Mr. Edwin Holland gave a Concert, on June 26, in the Queen's (Small) Hall. Amongst the most promising vocalists were Miss Hobson, Miss Evelyn Ward, Mr. Mervyn Dene, and Mr. Francis Harford. The excellent violin playing of Miss Ethel Barns gave very welcome variety to the programme.

Mr. Robert Newman announces that the following works will be performed by the Queen's Hall Choral Society during the next winter season: "Creation," "Samson and Delilah," "Messiah," "Elijah," "Golden Legend," "Stabat Mater," "Hymn of Praise," "Faust" (Berlioz), "Redemption," and "St. Paul."

Signor Gennaro Fabozzi, the blind pianist, gave his second Recital at Steinway Hall, on the 15th ult., when he played Beethoven's "Moonlight" Sonata with remarkable accuracy and poetical expression. He also introduced several pieces from his own pen, which testified to his musicianlike abilities.

At the recent Examination in the faculty of music held in Dublin, the Degree of Mus. Doc. was conferred on Mr. Samuel Weekes. Dr. Weekes is the conductor of a large choral and orchestral society at Plymouth, whose Concerts have obtained a high reputation in the West of England.

M. Colonne will bring over his complete orchestra from Paris to give a series of four Concerts at Queen's Hall, commencing on October 12. M. Lamoureux will also give six Concerts at Queen's Hall, alternately in the evenings and afternoons of the week beginning November 16.

The next Triennial Handel Festival at the Crystal Palace will be held in 1897 on the following dates: General Rehearsal, Friday, June 11; "The Messiah," Monday, June 14; Selection Day, Wednesday, June 16; "Israel in Egypt," Friday, June 18.

The Glasgow Society of Musicians offer a prize of £20 for the best trio, quartet, or quintet for pianoforte and strings, or pianoforte and wind instruments. Works intended for competition must be in the hands of the secretary not later than December 1.

Mr. Edgar Pettman has been appointed to the choirmastership of St. James's, Piccadilly, where it is proposed to hold occasional oratorio services. Mr. Pettman will continue his duties as organist and choirmaster to St. Gabriel's Church, Willesden.

The English Concert Company—Misses Thudichum and McKenzie, Messrs. Branscombe and Powell—have had a wonderfully successful tour in Australia under Mr. Daniel Mayer's management. They are expected back about September 15.

Mr. Adolf Beyschlag will direct the performances of the newly amalgamated Leeds Philharmonic Society and Leeds Subscription Concerts.

A second Bach Festival will be held at Queen's Hall on April 6, 8, and 10, 1897. The principal works to be performed are the "St. Matthew" Passion, in German, and the Mass in B minor.

The London Symphony Concerts next season will again take place on Thursdays. There will be nine Concerts, extending from November 12 to April 1.

Civil List Pensions of £70 in each case have been granted to Madame Bodda Pyne and Lady Barnby.

The next Sarasate Concerts will take place on October 21, November 9 and 30, at St. James's Hall.

The Richter Concerts will take place, at Queen's Hall, on October 19 and 26 and November 2.

REVIEWS.

Novello's Octavo Anthems. Nos. 495, 522-529, 531-534. [Novello, Ewer and Co.]

Choirmasters will do well to examine recent additions to Novello's valuable series of Octavo Anthems. No. 495, "I will lay me down in peace," by A. C. Edwards, is an anthem for quartet and chorus unaccompanied, and is well worthy of the attention of well-trained choirs. The setting is specially welcome as tending to cultivate choral singing without the aid of the organ, an exercise which is not only extremely beneficial to choirs, but also, which is to be desired, as providing impressive contrast to other portions of Church services. Choirmasters who have not thus tested the abilities of their forces may be recommended to begin with Mr. Edwards's anthem, for it is written with a careful regard to the preservation of true intonation that will conduce to the confidence of the executants. The text consists of Ps. iv. 9, and cxxi 2, 3, and 7, and the spirit of the words is well and scholarly expressed in the music. The direction that "six beats in strict time," equal in this instance to a bar and a half, should be given to the circumflex mark for elongation of a note is to be highly commended, for the uncertainty of tone duration, indicated by this sign, is a common source of difficulty and prejudicial hesitancy when there is no conductor.

Nos. 522 and 523 are T. Attwood Walmisley's fine anthems, respectively entitled "Hear, O Thou Shepherd," and "Remember, O Lord." The former is intended for use in the Lenten season, for which it is admirably suited. The latter is also meant to be sung in Lent, but would be appropriate for many other periods of the Church year.

"Behold, the days come, saith the Lord," No. 524, by the Rev. H. H. Woodward, will, probably, owing to its melodious expressiveness, become a favourite anthem in many churches. It is written for tenor solo, quartet, and four-part chorus, and will present no difficulties to the average choir. No. 525 is the chorus part of Henry Purcell's fine anthem "Sing unto God, O ye kingdoms," memorable by its effective bass solo. No. 526 will doubtless be no less valued, since it is the beautiful quintet from Mendelssohn's "As the hart pants." Choirs which contain a competent soprano, two good tenors, and two bass soloists could not make a better choice.

Sir John Stainer has enriched the store of Christmas anthems in No. 527, entitled, "Mercy and truth are met together." This begins with a pastorale movement for the organ, the rhythm of which is kept up on the entrance in detached phrases of a soprano voice. The subsequent four-part chorus is extremely vivacious, and contains some effective harmonic transitions, notably one at the words, "The God that dwells above the skies," where a change is made from the tonality of E to that of C. The resumption towards the close of the opening "Tempo da pastorale" is cleverly managed, and a four-fold "Amen" forms an impressive ending.

A setting for soprano solo and chorus, by Charles L. Naylor, of Cardinal Newman's world-known hymn "Lead, kindly Light," forms No. 528. For the first five pages the chorus echoes the sentiments expressed by the solo voice; but at the line "So long Thy power hath blest me, sure it still will lead me on," the sopranos announce a subject of confident character, which is taken up by the other voices in fugal style. After this has been carried on for twenty-five bars the chorus subsides into its first manner, and supports the solo voice, which enters in an effective fifth part. Finally the music expands into six parts, in which it tranquilly closes. The work contains some excellent part-writing, and will repay the careful and sympathetic rehearsal it demands.

No one knew better how to write effectively for a choir than the late Sir Joseph Barnby, and the composer's skill in this respect is manifest in No. 529, "While shepherds watched their flocks by night," which is another welcome addition to music for the Christmas season. After a characteristic introduction for the organ the four voices enter separately until the words "And glory shone around" are reached, when they burst forth together *forte* in a chord of the dominant major ninth with the root omitted. The words of the angel are given to a soprano voice, which is written over the other four vocal parts. Subsequently there is a solo for soprano extending over two pages, which contain some happy suggestions of the old Church modes. The work concludes with a spirited chorus and a four-fold "Amen."

Few composers of church music seem able to resist setting the Rev. E. Monro's "Story of the Cross." That written by Mr. Arthur Somervell, which forms No. 531, contains "short interludes (for the organ) giving opportunity for meditation." From this it will be gathered that the music is eminently of a devotional character and aims at impressiveness by simple means. Several verses of the third division of the poem are given to the tenors and basses accompanied by an effective independent organ part. "The appeal from the Cross" is entrusted to the basses alone, the chorus entering *fortissimo* at the words "Oh, I follow Thee." A five-fold "Amen" forms an appropriate conclusion.

No. 532, "Sing we merrily," by F. A. W. Docker, is a bright and spirited anthem appropriate for harvest or other festivals. With the exception of a few bars' recitative for a bass the anthem is written for four-part chorus. The music is vocal, and awkward intervals are avoided; but a well trained choir is necessary to do justice to the vigorous and cleverly developed fugue with which the composition ends.

The familiar Easter text, "Christ is risen from the dead," is set in a spirited style by J. Varley Roberts in No. 533. The composition is entirely for four-part chorus, in which fairly capable choirs will find no difficulties.

No. 534, "The first day of the week," by Bruce Steane, is also for Eastertide. This opens with a recitative for bass solo, followed by twelve bars for a soprano voice. The chorus enters with bold diatonic harmonies at the words "Christ is risen," and an effective point is made by the setting for quartet of "For since by man." A solidly harmonised chorale effectively concludes the composition.

The Antiphonal Chant Book. By Henry James Poole, M.A. [Novello, Ewer and Co.]

This is a collection of single, double, triple, and quadruple Anglican chants, based on the half-verse parallelism of the Psalter—that is to say, the melodic structure of the chants selected, corresponds to the resemblance which exists between the two portions of each verse divided by the colon in the Prayer Book version of the Psalms. This melodic correspondence exists in the large majority of chants, but presumably this is the first time that a collection of them has been made, and the principle carried out in double, triple, and quadruple chants. The statement that antiphonal chanting "should therefore proceed by *half* verses" (not whole, as is the common custom) is very much open to question. There would seem to be no reason for many verses being so divided; indeed, such verses as "I did call upon the Lord with my voice: and He heard me out of His holy hill" (Psalm iii. 4) would appear to call for declamation by one set of singers rather than to be divided at the colon between opposite sides of the choir. Neither will all musicians agree that

the Gloria at the end of every Psalm should always be sung to the same chant, although the three forms respectively given for festival, ferial, and fast days are, in themselves, commendable. The complete list of chants most appropriate to the daily Psalms should obviously have been printed with the collection instead of in a separate pamphlet. The size of the volume is also inconvenient for use by choristers, although it is excellent for the organ desk. These are matters, however, which can easily be rectified in future editions. The book contains 267 chants, of which eighty-nine have been composed by Mr. Poole, and fifty-seven expressly written for the collection by well-known church musicians. The collection, therefore, largely consists of new chants, which may prove an attraction to some choirmasters. With a view to congregational requirements the compass of the soprano part lies between middle C and the fourth space of the middle clef, and no reciting note is higher than the octave above middle C, consequently all the chants can, if necessary, be sung in unison by all voices.

The Leitmotives of "Der Ring des Nibelungen." By Franklin P. Patterson. [Breitkopf and Härtel.]

Visitors to the Bayreuth Festival may be recommended to acquire a copy of this guide to the "Ring." The word "guide" is used advisedly, for Mr. Patterson makes no attempt to fit the text to the music, or to give a complete translation of the original German libretto; he simply follows the action of each drama in a graphic style, only translating the German dialogue when it is calculated to make his explanations of the scenes more vivid. The value of the work to musicians consists in the inclusion of the principal *Leitmotives* and the marginal references made to them as they are heard during the action. This is done with remarkable completeness and in a manner that makes the book of great use as a work of reference. There is also much other information given which will be read with interest both by the learned and unlearned in Wagner's mighty work.

Mind and Voice. Original Exercises for the Development of the Voice. By J. Barnard Baylis.
[Novello, Ewer and Co.]

We cannot say we are favourably impressed with the theory set forth in this book, which is based upon the supposed benefits arising from the practice of whispering. The author says: "The advantage of whispering vowel sounds is owing to the fact that this practice strengthens opposition to escape of breath at the throat, and tends to make such opposition more and more *automatic* during speaking or singing. Vowel whispering may be characterised as an audible opposition to outward flow of breath, at the *false vocal cords*." As, however, the best authorities—namely, Garcia, Dr. Joal, Jean de Reszke, and others agree that "the exit of the wind should be regulated by the muscles of respiration alone, without any intervention of the laryngeal muscles," we can scarcely recommend students to practise the method of Mr. Baylis, which in plain words would encourage the throat to do that which should be done by the chest. We, moreover, fail to see how the "mind" of the pupil is specially exercised. The title "Mind and Voice" has a ring of psychological importance about it, but we would advise the student to forsake whispering and mind *the* voice.

Artistic Songs. A and B series. *Song beside the Cradle* and *The Poet's Message.* Music by Emilio Pizzi. *O World, O Life*, and *Flowers of Spring.* Music by F. E. Gambogi.
[Robert Cocks and Co.]

All these songs are tastefully written and contain pleasing fancifulness, although none of them can be said to possess marked individuality. They are, however, very welcome as calculated to develop a taste above that which finds enjoyment in the "royalty" ballad. The two songs by Emilio Pizzi are well contrasted in style, and the second is vivacious and has an effective accompaniment. Those by F. E. Gambogi possess, however, more interest to the musician, and offer more opportunities for effect to the vocalist.

Mass of St. Philip Neri. By William Sewell.
[Alphonse Cary.]

Mr. William Sewell is the organist and choirmaster of the Birmingham Oratory, and his setting of the Mass bears abundant testimony to his experience in the music of his Church. The setting is throughout written in four-part vocal harmony, with a simple but effective organ accompaniment. The part-writing is flowing and easy to read, and the character of the music distinctly devotional. The vigour of the Gloria forms an admirable contrast to the placid and subdued tone of the opening Kyrie, and a similar perception of effectiveness characterises the setting of the Creed. An impressive dignity pervades the Sanctus, some interesting contrapuntal writing distinguishes the Benedictus, and the Agnus Dei possesses considerable melodic charm.

Novello's Parish Choir Book, Nos. 272—280.
[Novello, Ewer and Co.]

The rapid improvement in the musical rendering of the Liturgy in Parish Church services has been very marked within the last twenty or thirty years, and it is exemplified by the strong demand for new compositions, many of which are worthy of rendering in our cathedrals. Thus the first of the above-named series is Attwood's Magnificat and Nunc dimittis in C, perhaps the liveliest setting of its period, and certainly one of the most effective. Mr. Bruce Steane's Te Deum in F, which forms the next number, though by no means difficult, is very expressive and musicianly. Nos. 274 and 275 are respectively settings of the Te Deum and the Jubilate in A by the late Sir John Goss. This unison service, composed many years ago, has long been a deserved favourite, and criticism of its musical beauty would almost be an impertinence. It should be said, however, that parts for four voices are provided in this edition. No. 276 is a Magnificat and Nunc dimittis in B flat by Berthold Tours, written in bold and vigorous fashion, with an abundance of chromatic harmonies, and needing a well-trained choir to do it full justice. Three more settings of the Evening Canticles follow. These are respectively by J. Baptiste Calkin in F, melodious and not difficult; Ebenezer Prout in D, rather more elaborate, but broad, dignified, and mainly diatonic in its harmonies; and J. Stainer in B flat and F, a very simple version based on progressions suggested by the Gregorian Tones. No. 280, the last we shall deal with at present, is a hymn, "Ride on! ride on in Majesty," by Arthur H. Brown. Each of the familiar verses sung in all churches on Passion Sunday is varied, but the composition is strictly metric and must therefore be regarded as a hymn and not as an ordinary anthem—in other words, as congregational music.

The Teacher's Music Course. By Ernest E. Denney.
[Normal Correspondence College Press.]

This book contains nothing which has not been frequently said, but its information is conveyed in a clear and concise manner, and excellent indexes will enable the student to quickly find any explanation he may require. Both the Tonic Sol-fa and Staff notation systems are exhaustively explained, and some brief but excellent precepts given concerning voice production. A comprehensive series of questions at the end of each chapter will enable candidates for examinations to test their competence.

Three Pieces composed for the Harpsichord. By G. Frescobaldi, J. J. Froberger, and J. C. Kerl. Edited by J. S. Shedlock. [Novello, Ewer and Co.]

The first piece in this singularly interesting collection is a reprint of the "Partite sopra Folia," from Frescobaldi's "Toccate e Partite d'Intavolatura di Cembalo," published in Rome in 1616; and the second piece, entitled "Auf der Mayerin," consists of a series of variations taken from an MS. volume in the Vienna Court Library, named "Libro secondo, terzo e quarto di Toccate, Fantasie, Canzone, Allemande ed altre Partite." The "Auf der Mayerin" variations are probably now printed for the first time, and, in common with the "Sopra la Folia," show the influence which their respective writers exercised on Bernado

Pasquini, one of their most distinguished successors. The compositions also serve, as the editor well observes in his preface, "as useful landmarks in the history of variation form during the seventeenth century"—*i.e.*, the period between the early English school of Byrd and Bull and the German school of Handel and Bach. More than ordinary interest is also attached to the third piece in this collection, "Capriccio Kuku," by Johann Caspar Kerl, which is a quaint specimen of "bird music," and would seem to have suggested Pasquini's "Toccato con lo Scherzo del Cuccó," recently published by Messrs. Novello in a valuable volume selected from the old Italian master's chamber music.

Twenty-five Vocal Studies. With easy Pianoforte Accompaniment. By Angelo Mascheroni. [Robert Cocks and Co.]

Thoughtful practice of these vocal exercises, under the guidance of a good teacher, would undoubtedly result in increase of volume of tone and command of expression. They are laid out for the medium portion of the voice, are for the most part confined to the compass of an octave and a third, the highest note of which is the fourth space in the treble clef, and they are grateful to sing.

Grande Valse. From the "Faust" Ballet. By Ernest Ford. Pianoforte Solo, arranged from the full score by I. A. de Orellana. [Novello, Ewer and Co.]

The improvement of late in the ballet music at leading London music halls is as marked as it is satisfactory, and amongst the best of its class may be placed that written by Mr. Ernest Ford for the "Faust" ballet recently produced at the Empire Theatre. The "Grand Waltz" is a good specimen of its kind. It is bright and vigorous in character, rhythmic to dance to, and pleasant to hear. In addition to these attractive attributes, it possesses several features which appeal to the musician. The Introduction, of twenty-four bars, is built upon a dominant pedal note, a device which greatly enhances the effect of the entrance of the first waltz subject. The bass also provided for this theme is not of the conventional three chords in a bar kind, but is cleverly broken, and in a manner that increases the lilt of the melody. The vigorous character of the subject before the final *réprise* of the opening theme, and the bold nature of the accompanying changes of harmony, happily impart vivacity to that portion of the waltz form where, in the majority of instances, musical interest flags. Apart from its excellence to dance to, Mr. Ford's "Grande Valse" would make an effective piece for the drawing-room.

An Ode in honour of the Birth of Prince Edward of York. Written by Richard H. Manley. Set to Music by E. Markham Lee. [Novello, Ewer and Co.]

Mr. Manley has written some excellent lines in commemoration of two events which, in the latter part of June, 1894, excited, by reason of their antithetical character, much public sympathy—viz., the birth of Prince Edward of York and the murder of the French President Carnot. Mr. Lee had no easy task to musically illustrate such widely divergent subjects, and he did wisely in taking refuge to a considerable extent in contrapuntal resource, his work thus acquiring a scholarly dignity which well befits the subject. The music, which consists of four numbers, is written throughout in four parts and in several places shows dramatic perception. The indications in the pianoforte score of orchestral instruments also suggests Mr. Lee's appreciation of effective instrumental contrasts.

Graceful Dance. For the Pianoforte. By J. L. Roeckel. [Novello, Ewer and Co.]

This dance is taken from Mr. Roeckel's pleasing cantata "The Hours," one of the excellent series of vocal works now being issued by Messrs. Novello, Ewer and Co., and specially and admirably designed to meet the long existing want at schools where music is taught. The Dance is in D minor and major, the two modes being effectively contrasted. Its tunefulness and simplicity will doubtless cause it to be welcomed by many young pianists, whom it provides with an easy and attractive piece.

Melody in A. For Violin or Flute and Pianoforte. By Frank Moir. [Novello, Ewer and Co.]

Mr. Moir has invented an expressive melody which would be more effective on the flute than the violin, although it is well suited to the genius of the latter instrument. A good contrast is obtained by the second subject being introduced in the key of F, and the pianoforte part arranges for the return of the primary key in a simple but ingenious manner. The florid passages are easy of execution on the wind instrument and the pianoforte accompaniment possesses musical interest.

Chromatische Etüden. For the Pianoforte. Op. 24. By Graham P. Moore. [Leipzig: Breitkopf und Härtel.]

These Studies are intended for advanced players, by whom they may be practised with advantage. Apart from their technical value, they possess considerable musical interest, several of them having titles which the character of the music justifies.

FOREIGN NOTES.

Amsterdam.—Herr Hans Sommer's interesting new opera, "Der Meerman," is to be brought out here shortly with a Dutch version of the libretto.——A German opera is to be established here next autumn, and a similar undertaking is planned also at Rotterdam.

Berlin.—A special performance of "Der Freischütz" was given at the Royal Opera, on June 18, to signalise the seventy-fifth anniversary of the original first performance here of the evergreen and, to use a Teutonic expression, "epoch-making" work. There can be no question as to the perennial vitality of this truly romantic opera, while its direct influence upon the development of the modern music-drama of Richard Wagner is equally undoubted. An instance of the former quality possessed by it was furnished on this occasion in the warm reception accorded by the audience to the very fine performance under the direction of Dr. Muck. The Royal Opera has now closed its doors for the usual vacation, but performances are taking place throughout the summer months at the "New Royal Opera" (formerly Kroll's), of which Herr Larronge, whilom Capellmeister at the Stuttgart Hof-Theater, has been appointed as the principal conductor. Operatic performances on a moderate scale are also given during this summer at the Flora Theatre, in the Charlottenburg suburb.——The Minister of Fine Arts has granted to a number of pupils at the Hochschule the means to witness the present Bayreuth performances, and a similar grant has been made to five native musicians by the Governor of Alsace-Lorraine.——M. Louis Pecskai, the gifted young violinist who recently made his London *début*, has resolved to place himself under Dr. Joachim, for composition as well as for playing. He will visit London again in the winter.——Mr. Eugène d'Albert is about to leave his Saxon abode near Dresden and take up his residence in this capital.——The Philharmonic Orchestra, under Herr Weingartner's direction, proposes giving a series of Concerts in Paris next spring; a somewhat venturesome undertaking, one would think. Musical critics here regard with some dismay the fact that all the concert-rooms in the capital have already been engaged for almost every evening during next season up to March!

Bloemfontein (Orange Free State).—The Orchestral Society, under the direction of M. Ivan Haarburger, has been making good progress since its foundation in 1893, and announces a series of Concerts with classical programmes for its coming season.

Bremen.—Herr Georg Schumann, of Dantzig, has been appointed musical director of the Philharmonic orchestra and choir in this town.

Breslau.—In the place of Fräulein Sedlmayr, who has become a member of the Imperial Opera, Vienna, director Loewe, of the Stadt-Theater, has engaged Miss Riva Stanhope for the leading dramatic parts. Miss Stanhope is an Englishwoman, and has only just completed her studies with Madame Fichna, in Vienna.

Brussels.—Madame Kutscherra has been engaged for the forthcoming season at the Theatre de la Monnaie, where she will make her *début* as *Elsa* in "Lohengrin," and

will also create the principal part in M. Bruneau's new opera "Messidor." The lady had been immensely successful in Paris concert-rooms, and latterly as *Sieglinde* at the Opéra, where she was on the point of being engaged when her popularity suddenly collapsed. Madame Kutscherra had been looked upon as of Hungarian nationality, but it was found that, although of Hungarian parentage, she was born in Germany and considers herself German. Hence the collapse—it was all a mistake.——M. Vincent d'Indy's new opera, "Fervaal," with the new tenor, M. de la Tour, in the titular part, is to be the first novelty at the de la Monnaie next season.——M. Edgar Tinel, the composer of the oratorio "St. Franciscus," is to be the successor at the Conservatoire of M. Kufferath, whose death is announced in our obituary column.

Budapesth.—A new one-act opera, "Mathias Corvinus," by Carl Frozler, was announced to be brought out at the Royal Opera last month, with Fräulein Sedlmayr in the principal female part. Herr Alexander Erkel has been appointed to the leading conductorship at this institution. ——A curious pianoforte, constructed—"out of his own head," so to say—by a Hungarian peasant, with, it is said, an ingenious mechanism and effective tone, is to form part of the present Millennium Exhibition.——A monument was erected on June 25, at his native town, Bekés-Gyula, to the Hungarian composer, Franz Erkel.——A cycle of operas by Hungarian composers—Doppler, Erkel, and others—is to be given at the Royal Opera next month.

Carlsruhe.—Quite a number of special performances of opera is to be given at the Hof-Theater in connection with the celebrations of the seventieth birthday of the Grand Duke of Baden, and extending from the 6th to the 27th of next month. The highly interesting scheme includes Berlioz's "Les Troyens," Wagner's "Tannhäuser," "Lohengrin," and "Die Meistersinger," Mozart's "Zauberflöte," and a number of characteristic one-act works by Pergolesi, Cherubini, Gluck, Grétry, Haydn ("Der Apotheker"), Dalayrac ("La Savoyarde"), Bizet, and Weber. Herr Felix Mottl will conduct the entire series.

Cassel.—An excellent Concert performance of the greater part of Wagner's "Parsifal," with a chorus of 400 amateurs, was given here on the 2nd ult., under the direction of Herr Beier. On this occasion the new bell tubes of Messrs. Harrington and Co., of Coventry, were made use of and generally admired for the clearness and purity of their tone, even in *pianissimo*. ——A very amusing new operetta in three acts, "Die Musketiere im Damenstift," by Herr Fritz Baselt, was brought out at the Court Theatre, on June 21, and received with high favour. It will also be produced shortly at the Frankfort Stadt-Theater.——Herr W. Kienzl, the composer of the highly-successful opera "Der Evangelimann," is engaged upon a new tragi-comic operatic work, entitled "Don Quixote."

Cettinje.—The capital of Montenegro has treated itself to a small but handsomely-built opera house, which will shortly be opened by a Russian company of singers.

Cologne.—There have been during the past season, from September 1 to May 3, 151 performances of opera at the Stadt-Theater, representing forty-five different works. Amongst these, thirty performances were devoted to Wagner, including two cycles of the Nibelungen Tetralogy. The most successful novelty was Herr Kienzl's "Der Evangelimann," which was produced seven times.——A new Symphony, just completed by Herr Felix Weingartner, the Berlin conductor, entitled "King Lear," is to be first produced at one of the Gürzenich Concerts next season, under the composer's direction.—— Herr Max van der Sandt, hitherto on the teaching staff of the Sternsche Conservatorium, has been appointed to the senior professorship of pianoforte playing at the Conservatorium in this city.

Copenhagen.—Herr August Enna's new opera "Aucassin and Nicolette," which maintained its original success, in February last, at the Royal Theatre in the course of a score or so of performances during the season just closed, has been accepted for production by several German lyrical establishments.

Dresden.—The new Japanese fairy opera "Lili-Tsee" was brought out shortly before the close of the season at the Court Theatre, when the really charming little work met with an equally enthusiastic reception as recently at Mannheim and at Frankfort. The composer, by the way, Herr Franz Curti, is a dentist in good practice in the Saxon capital.——The management of the Opera have decided to considerably increase the orchestral forces, and to give daily performances in the coming season, instead of five weekly, as hitherto; a somewhat bold departure, which only a State-subventioned institution like this could venture upon. One of the first novelties here will be the opera "Runenzauber," by Herr Emil Hartmann (the son of the veteran Danish composer), which is also to be brought out at Berlin.

Eisenach.—Herr Oesterlein's Wagner Museum has now been completely transferred to the Villa Reuter in this town, the library occupying the entire first floor, while the numerous other objects of the unique collection are exhibited on the ground floor. The Museum will be open to the public very shortly.

Florence.—Rumour is again rife with regard to a new opera upon which Verdi is said to be engaged, and it is hoped that ere long the veteran Maëstro will gratify his countless admirers with the score of a "King Lear," or, as some have it, a "Tempest"—Shakespearian, at all events. The one thing certain in the matter is that the master spends several hours daily engaged in composition.——A Society is being formed here having for its object the revival of that once favourite and highly "genteel" instrument, the lute, the tuning of which alone has been said to constitute "a joy for ever." The new "Società del Liuto" will shortly be inaugurated with a grand Concert, in which Signor Mascagni, Signora Gemma Bellincioni, and Signor Stagno will take part; Mascagni, moreover, having promised to contribute a new composition for the occasion, entitled "The Apotheosis of the Lute."

Frankfort-on-Main.—According to the just published annual report of the Raff Conservatorium, the number of pupils during the past academical year of this excellent institution was one hundred and fifty, amongst them fourteen foreigners.

Geneva.—The performance took place here last month of an important new work, a kind of patriotic hymn, entitled "Pcème alpestre," the words by M. Baud-Bowy, the music by M. Jacques Dalcroze, both of Swiss nationality. It is a lengthy work for soli, chorus, and orchestra, not devoid of originality and skilfully orchestrated. The choral forces consisted of the members of the Lyre Sacrée and the Société du Conservatoire, and with the orchestra amounted to 550 executants. The composer conducted a very fine performance, which was greatly appreciated.

Gotha.—A commemorative tablet has recently been added to the house in the neighbouring little town of Wechmar, where Veit Bach, the founder of the great Bach family, was born.

Leipzig.—According to the statistics of musical publications in Germany during the past year, just issued, the number of instrumental works has been 6,867 (as against 6,397 in 1894), and that of vocal compositions 3,756 (against 3,986 in the preceding year), while the number of books, &c., on music amounted to 313 (against 431 in 1894). *Multa* certainly, but not necessarily *multum*.——Herr Arthur Nikisch, the eminent conductor of the Gewandhaus orchestra, will be the conductor of ten Philharmonic Concerts in Berlin during next season.——The ninetieth birthday of Herr Robert Sipp, one of the most highly esteemed musicians and teachers here, for many years a member of the Gewandhaus orchestra, was celebrated, on the 5th ult., amidst countless demonstrations of affectionate regard on the part of past pupils and others from far and near. The veteran musician, it is interesting to add, at one time gave lessons on the violin to no less a student than Richard Wagner, whom, however, he cannot reckon amongst his most satisfactory pupils.——A second edition will shortly be published of Richard Wagner's "Letters to his Contemporaries," edited by Herr Kastner, and augmented by over a thousand letters of the Bayreuth master.

Liège.—In one of the recent excellent Orchestral Concerts at the Jardin d'Acclimatisation, under the direction of M. Dossin, three of the Characteristic Dances from Mr. Edward German's music to "Henry VIII." were produced for the first time in Belgium, and warmly welcomed both

by the audience and in the press, the latter pronouncing them highly interesting, both as regards local colour and marked rhythmical characteristics.

Lisbon.—Two representations were given at the National Club, on June 18 and 20, of a new three-act opera, "Lancha Favorita," the libretto by Senhor Marinho du Silva, the music by Senhor Filippe Duarte, with considerable success. ——Preparations are going forward for the celebration, next year, of the 400th anniversary of the discovery of the Cape passage to India by Vasco da Gama. An influential committee has been formed for the purpose, and a competition has been opened, *inter alia*, for a commemorative hymn, a triumphal march, and an opera of an appropriately national character. Amongst the native composers who will take part in the competition are Augusto Machado, Alfredo Keil (the composer of "Donna Branca"), the Viscount d'Arneiro, and others.

Lyons.—M. Albert Vizentini, the new director of the principal theatre here, proposes during the coming season to produce several operatic works not yet performed in France, including Wagner's "Die Meistersinger," with the new French translation of M. Ernst.

Mexico.—The Philharmonic Society here signalised the first anniversary of its foundation on May 2 by a Concert, including the Prelude to M. Saint-Saëns's "Le Déluge," a Serenade by Goetze, a Suite by Grieg, Beethoven's E flat Concerto, and other numbers. Under the able direction of Señor Ricardo Castro, the Society has given during its brief existence no less than nine Concerts, chiefly of symphonic music by the classical and the best modern masters, a fact which greatly redounds to its credit, and deserves a record.

Milan.—Signor Mascagni has undertaken to compose a new opera on a Japanese subject, for which Signor Illica has written the libretto. The work, which is in two acts with a prologue, and is called "La Giapponese," will be brought out at La Scala during next season. The composer of "Cavalleria Rusticana" is also said to be preparing for publication a volume of verse.——Under Signor Durer's management, Signor Leoncavallo will give a series of Concerts in America next winter, introducing several of his own compositions, and himself conducting the orchestra.

Moscow.—The first complete edition of Wagner's music-dramas in the Russian language is about to be issued by the important music-publishing firm of Jürgenson here. Only "Tristan and Isolde" has hitherto appeared in a Russian edition.

Naples.—Signor Nicolo van Westerhout, the composer of the successful opera "Doña Flor," has been appointed a professor of harmony at the Naples Conservatorio. Signor van Westerhout is a Sicilian by birth, and was formerly one of the most brilliant pupils of the Naples institution.

Ostend.—The Royal Theatre opened its doors, on the 12th ult., with a performance of "La Mascotte," in which Madame Mardoga as *Bettina* scored a brilliant success. The performances will continue throughout the season.

Pirano (Istria).—A bronze statue of the famous violinist, Giuseppe Tartini, is to be unveiled here on the 2nd inst., with musical and other ceremonies. The monument is the work of the sculptor, Dal Zotto.

Prague.—Franchetti's "Cristoforo Colombo" was produced here, for the first time, recently, at the National Theatre, and, with an excellent representation, secured a good success. On the 1st ult. "Lohengrin" was given, Mdlle. Dvorák, now a permanent member of the national institution, undertaking the part of *Elsa* at very short notice. The lady, who is making rapid strides both in her artistic development and in the favour of the public, acquitted herself admirably of her difficult task, and gained enthusiastic applause.

Pretoria (Transvaal).—A Musical Academy for instruction in all branches of the art has recently been established here under the direction of M. Henri van der Berg, assisted by an efficient staff of professors. A very satisfactory Concert was given on May 29, by the choral society, "Hollandsch Mannenkoor," under the conductorship of M. D. Balfort, to celebrate the first anniversary of its foundation. The Pretoria orchestra, under the direction of M. de Groot, also took part.

Rome.—Madame Teresina Tua (Countess Franchi-Verney), the celebrated violinist, has returned here after a highly successful seven months' concert tour in Russia, extending as far as Caucasia. At a private Concert given here last month, she introduced for the first time a Sonata for violin and pianoforte by Signor Gianturco, the Italian Minister of Public Instruction, who is a musician of considerable attainments.——The recently promulgated indefinite prolongation by the Government of the expired copyright of Rossini's "Il Barbiere" has been declared void by a parliamentary commission—a decision which will probably obtain the sanction of the house of representatives.——A special Concert was arranged in the hall of the Santa Cecilia Academy on June 14, in honour of the visit here of Dr. Joachim, the Queen of Italy being present. The great violinist, who met with a most enthusiastic reception, played, amongst other numbers, Beethoven's Violin Concerto and some of his Hungarian Dances, the Baroness von Keudel, who is an excellent musician, playing the pianoforte part.

St. Petersburg.—It is stated that Anton Rubinstein has left a quantity of manuscript, containing personal recollections, observations on the art, and aphorisms, much of which cannot fail to be of general interest. A friend of the great pianist-composer has been charged with the editing of these posthumous papers, the publication of which may be ere long expected.

Stockholm.—Ivar Hallström, the well-known Swedish musician and composer of the first Swedish national opera, has just celebrated his seventieth birthday, among those sending congratulations being the Queen of Roumania, "Carmen Sylva."

Stuttgart.—A Festival of German male choral societies is to be held here in the early part of this month, in which over 14,000 singers will take part, the conductor being Herr Eduard Kremser, of Vienna.

The Hague.—M. Viotta, the newly-appointed Director of the Royal Conservatoire, has been elected President of the Neederlandsche Toonkunstenaars Vereeniging and chief editor of the old-established music journal *Cæcilia*, in succession to the late M. Nicolaï. M. Viotta, at the same time, retains the directorship of the Amsterdam Wagner Society, which has achieved so distinguished a position under his able guidance.——The Berlin Philharmonic Society's Orchestra is paying its annual visit to Scheveningen, where, until the end of the season, it is giving concert performances, under Herr Mannstaedt's direction, with international programmes, at the spacious Kursaal, which, though it accommodates some four thousand persons, is generally crowded on these occasions.——M. Richard Hol, the *doyen* of native musicians, has been for some time seriously ill.——At the enterprising Royal French Theatre here Massenet's "Hérodiade," Giordano's "André Chénier," and Wagner's "Die Walküre" are being mounted for the approaching season.

Vienna.—During the past season sixty-one different operatic works have been produced at the Imperial Opera, including, amongst successful novelties, Massenet's "La Navarraise," Kienzl's "Evangelimann," and Goldmark's "Cricket on the Hearth." The first new work to be brought out here in the coming season will be Giordano's "André Chénier," which has also been accepted at several leading establishments in Germany.——The veteran Johann Strauss, who is as usual spending the summer months at Ischl, is engaged upon a new operetta in three acts, the libretto for which has been furnished him by Herren Willner and Buchbinder.

Weimar.—A new music-drama, entitled "Dichter und Welt" ("Poet and the World") by Herr W. von Baussnern, libretto by Herr Julius Petri, will be the first novelty next season at the Court Theatre.

Mr. Hamilton Clarke has been commissioned by Sir Henry Irving to compose and arrange Incidental Music for his forthcoming production of "Cymbeline" at the Lyceum Theatre. With the exception of the creditable performances given by the Irving Dramatic Club, this play has not been seen in London since the days of the Queen's Theatre, Long Acre, and the production will be anticipated with great interest.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

A season of dulness has reigned here during the past two months, which for almost absolute lack of musical interest is probably without parallel, even at Midsummer time. Nor are there as yet many overt signs of preparation or thought for the fall of the year, which will be with us a couple of months hence, and which it is expected will bring with it the usual crop of concerts and so forth. Doubt alone seems to exist as to the local opera season, but an assurance is felt that the new management of the Royal Court Theatre will not be ungenerous in carrying forward the honourable traditions of the early home of the Royal Carl Rosa Opera Company. It is, however, settled that pantomime will have its reign at the commencement of the New Year, and that, as was the case at the beginning of 1896, opera will follow a little later.

The number of applications for the post of Corporation organist is reported to have reached 200; but, truth to tell, very little local interest is being taken in the matter outside a certain and not very large section of the public, who were regular attendants at the series of performances which have for so many years been given at St. George's Hall. It is not likely either that anything will be immediately decided as to the appointment of a permanent successor to Mr. Best. The needful repairs of the organ and the cost thereof at least block the way for the present, and other matters of municipal reform relating to such inartistic but utilitarian considerations as are concerned with the tramways and a high-level bridge for the relief of vehicular traffic will probably take precedence of aught else in the minds of the finance committee.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

On Saturday, June 27, among the honours awarded by the Victoria University in the various faculties of Art and Science, the degree of Mus. B. was conferred upon Walter Carroll — already a graduate of Durham — and upon Lucy Bolton, both having completed the three years' course prescribed, submitted satisfactory compositions, and passed the severe examinations imposed. At the Royal College of Music, also, examinations have been rife, and, it is understood, successful.

The annual choir competition held under the auspices of Mr. G. W. Lane and his Philharmonic Society proved, on Saturday, the 4th ult., extremely attractive. Some very excellent choral work was done; the chief prizes being awarded by Dr. Henry Hiles to choirs from Hanley (Mr. Garner) and from Blackburn (Mr. Tattersall). It would be difficult to over-estimate the value of such meetings, whether as regards the direct impetus they give to that study of part-singing which is so ardently pursued in this part of England, or the ever-increasing discrimination displayed by the thousands of listeners as to the comparative merits of the competing choirs.

After a lengthened struggle, our oldest musical institution—the so-called "Gentlemen's Concert Society"—has collapsed. Some year or so ago, Mr. C. J. Heywood, the unwearied friend of the Association, relieved the Society by purchasing its heavily mortgaged hall; but the whole block of buildings has now been bought by the Midland Railway Company for the necessary extension of their station and the accommodation of their passengers. But the influence and usefulness of the institution had long waned past all possibility of revival.

MUSIC IN PARIS.

(From our own Correspondent.)

The musical season here has come to a close, and our big orchestras have betaken themselves to the fashionable watering-places and seaside resorts.

"Messidor," the new opera by MM. Zola and Bruneau, is being prepared at the Opéra, M. Claudius Blanc, formerly director of the Marseilles Conservatoire, having been appointed chorus-master in the room of the late M. Delahaye.

Some few days before closing its doors for the vacation—viz., June 24—the Opéra Comique brought out a new work, "La Femme de Claude," lyrical drama in three acts, the libretto (after Alexandre Dumas' drama) by M. Louis Gallet, the music by M. Albert Cahen. The composer, a wealthy amateur, had already made himself known by a one-act opera, "Le Bois," and by another in three acts entitled "Le Venitien." In producing a new work in the eleventh hour, as it were, of the season, the management of a theatre renders a questionable service to its author, whom it thereby almost necessarily consigns to the *à priori* indifference of the audience. Whether, if produced at a more propitious period of the season, the work would have met with a more favourable reception is, of course, difficult to say. As it was, notwithstanding a very fine interpretation, "La Femme de Claude" was somewhat severely criticised, and the composer had to be content with a recognition, in a general way, of his laudable tendencies and excellent intentions.

An interesting performance took place on June 21, at the Church of Saint Gervais, when, amongst other numbers, a Mass, "Quartitoni," by the sixteenth-century Spanish master, T. L. de Vittoria, was sung by the choir, while M. Lacroix introduced some pieces by the Spanish composer Antonio de Cabeson (1510-1566), a famous organist in his day. M. Lacroix, who is the organist of the Lamoureux Concerts, has just been appointed to the chief organistship of the Church of Saint-Merry, a post in which he can boast such famous predecessors as Couperin, Chauvet, M. Saint-Saëns, and others.

As usual, at the end of the season, a great number of pupils' Concerts are just now taking place at the various teaching establishments, the results exhibited in many instances being, it must be admitted, exceptionally satisfactory, both on the part of amateurs and of those destined for the profession. The prize annually offered by the Ville de Paris has been awarded to M. Lucien Lambert for an opera, "Le Spahi." The Grand Prix de Rome this year has gone to M. Mouquet, a pupil of M. Dubois; M. d'Ivry, likewise of M. Dubois's class, and M. Halphen, pupil of M. Massenet, gaining the customary first and second prizes respectively.

The entire library of the orchestral scores of the late M. Ambroise Thomas has been bequeathed by him to the Conservatoire.

OBITUARY.

In Hubert Ferdinand Kufferath, whose death is announced, on June 23, at Brussels, Belgian musical art has lost one of its most zealous promoters, and the Brussels Conservatoire in particular one of its most highly valued and valuable professors. He was born at Mühlheim-on-the-Ruhr on June 10, 1818, having thus just completed his seventy-eighth year. He studied brilliantly at Leipzig under Mendelssohn, David, and Hauptmann, rendering himself equally proficient as a pianist, violinist, and organist, he having also studied in the last-named capacity under Friedrich Schneider in Dessau. At one time conductor of the well-known Cologne Maennergesang Verein, he settled in Brussels in 1844, where for a period of three years he acted as private pianist to the late King Leopold I., to whom he played for some hours daily the latest operatic scores, and also instructed the royal princes. On the appointment of M. Gevaert to the directorship of the Royal Conservatoire, Kufferath obtained the professorship of counterpoint and fugue at that Institution, a position for which his profound learning and eminent teaching qualities peculiarly fitted him. Of a retiring nature, and shrinking from all notoriety, his great executive powers were only known and appreciated by a comparatively small circle in the Belgian capital, and by that wider circle of numberless pupils who had studied under him, and by whom his exalted art principles, which he so well knew how to instil, are being disseminated throughout his adopted country. The deceased artist has written some orchestral and chamber music, amongst it a Pianoforte Concerto, frequently played by M. Brassin, and other compositions of high merit, and an excellent practical manual, "Ecole de Choral," introduced at the Conservatoire. One of his

sons, M. Maurice Kufferath, is the editor of the *Guide Musical* of Brussels and a distinguished musical author.

Ludwig Siegfried Meinardus, the well-known musical author and composer, died on the 12th ult. at Bielefeld, aged sixty-eight. He was born on September 17, 1827, at Hooksiel, in Oldenburg, and made his musical studies at the Leipzig Conservatorium. In 1865 he was appointed to a professorship at the Conservatorium in Dresden, in which position he remained until 1874, when he took up his residence in Hamburg, where for a number of years he was the much-esteemed musical critic of the *Hamburger Nachrichten*. For the last eight or nine years he has lived in retirement at Bielefeld. Meinardus was the composer of several oratorios, which have met with success in Germany; of several choral works, symphonies, and chamber compositions; as well as of three operas, only one of which—"Die Odaliske"—has been produced. He is, however, most widely known as an author of considerable merit, his writings, chiefly of a biographical and musico-historical order, including a very interesting and appreciative monography on Matheson, the Hamburg musician, friend and biographer of Handel; a Life of Mozart, a History of Music in Germany, and other works.

The death is announced, at Mühlhausen, at the age of forty-six, of Adolphe Stiehle, one of the most distinguished violinists of Alsace. A native of Frankfort-on-Main, he was a pupil of Vieuxtemps and Joachim, and for some years formed part of the quartet parties of Allard-Franchomme and Léonard-Jacquard, in Paris, and also of that of Count Hochberg, in Silesia. Shortly after the Franco-German war he settled in Mühlhausen, where he became the director of the orchestral and choral forces of the Philharmonic Society, and where his excellent chamber concerts obtained a very wide celebrity.

Achille Lerminiaux, a much esteemed Belgian violinist, died last month at Ixelles, at the early age of thirty-nine. Born at Genappe, of a musical family, he studied at the Brussels Conservatoire under Vieuxtemps and Wieniawski, obtaining the *premier prix* in 1872. He was for a number of years a leading member in the orchestra of the Théâtre de la Monnaie, but had for some time past devoted himself entirely to teaching and to the cultivation of chamber music, the periodical Concerts instituted by him being invariably much frequented. His tone as a violinist was full of warmth and subtle charm, and his technique irreproachable. He was, moreover, an earnest and modest musician, whose loss is greatly deplored by Belgian amateurs.

The death occurred on June 17, in Vienna, of Rudolph Wilhelm Kurka, whose great technical attainments in the construction of pianofortes, and ability as a writer on subjects connected with his art, have rendered his name widely known. He gained his early experience with various makers of note, especially with Marschall, of Vienna, and Bechstein, of Berlin, and established a factory of his own in 1881, in the Austrian capital. Here he introduced a number of improvements of his own invention in his instruments, and was the first to adopt the English mechanism, which since then has been generally accepted by Austrian makers. While conducting a daily increasing business, Kurka found time to contribute a number of excellent articles to the well-known *Zeitschrift für Instrumentenbau*, edited by Herr Paul de Witt, of Leipzig; and for some years past he has been the technical editor of the Viennese *Neue Musikalische Presse*. He was the author of two operatic librettos, one of which, entitled "Carinus," has been set to music by the Viennese composer, Josef Roscher. A native of Vienna, he had only attained his forty-fifth year.

The Russian composer and musical author, Alexander Sjergjewich Famincin, died at Ligovo, near St. Petersburg, on the 6th ult., aged fifty-five. He was a pupil of the Leipzig Conservatorium, and the composer of an opera, "Sardanapal," produced with but little success at the Imperial Russian Opera, and of another operatic work, "Uriel Acosta," which, we believe, has not yet been performed. His musical essays and special studies include "The Indo-Chinese Scale" and "Studies on Russian National Instruments," and contain much that is interesting and instructive.

We have to record the death, on June 29, at Marienwerder, of Carl Lessmann, an excellent organist and composer of church music. He was born at Hornburg, near Halberstadt, in 1838, and studied at Berlin under Schneider and Grell. After filling one or two minor organistships, he was appointed, in 1871, organist of the Marienwerder Cathedral, a post which he has occupied with distinction ever since. He was also the conductor of the Marienwerder Choral Society, and exercised a most beneficial influence upon the musical life of that city, where his sterling qualities as a musician and man were greatly appreciated.

The death is announced last month, at Milan, of Raffaele Parravicini, a distinguished *litterateur*, theatrical critic of *Il Secolo*, and author of several operatic librettos. An excellent musician, he was the composer of a number of songs, and also of some operettas, one of them particularly, "I disgrozzi del sur Sprella," written in the Milanese dialect, having obtained a well-merited success.

The announcement made in some Brazilian papers, and which has made the round of the European musical press, of the death, at Pará, of Senhor Carlos Gomes has, we are glad to say, proved incorrect. Unfortunately, however, the composer of "I Guarany" is lying hopelessly ill in the town where, with so much just pride, his countrymen had but recently welcomed him as the new director of their Conservatoire, and in the opinion of his medical attendants his life cannot be prolonged many weeks.

We have also to record the following deaths:—

On June 7, at Rio Grande do Sul, Paul Faulhaber, a native of Dresden, for many years an esteemed resident pianist, conductor, and teacher, formerly an officer in the German army, aged sixty.

On June 8, at California, Charles Goffrie, excellent violinist and teacher, aged seventy-four.

On June 12, at Bex, Charles César Dénéreaz, for many years vocal professor at the Canton Schule of Lausanne, aged fifty-eight.

On June 13, at Laibach, Anton Nedvěd, orchestral conductor and composer, aged sixty-eight.

On June 14, at Paris, Emma Dufresne-Demay, for many years a professor of harmony at the Consérvatoire, in her seventy-fourth year.

On June 14, at Zurich, Henriette Eschmann, pianoforte teacher, aged sixty-six.

Recently, at Brest, Barthélemy Chalmet, organist of the Church of St. Louis and composer of church music.

On June 16, at Auckland, N.Z., A. Tutschka, popular conductor, formerly bandmaster of a Hungarian regiment, a native of Prague.

On June 16, at Rome, Professor Vincenzo Rosati, able musician and teacher.

On June 17, at Temesvar, Josef Hromadka, organ builder, founder of the extensive organ building industry of the town, aged seventy.

On June 18, at Grenoble, the Abbé Martin, editor of the *Revue du Chant Gregorien*.

On June 29, at Bozen, Hans Zipperle, musical director and choirmaster, one of the most highly esteemed musicians in the Tyrol, aged sixty-five.

On June 30, at Baden Baden, August Wallmer, gifted pianist and choral conductor, aged twenty-three.

Recently, at Dresden, Ferdinand Büchner, one of the founders of the German Musiker Verein, distinguished violinist, aged eighty-two.

On the 2nd ult., at Milan, Fréderic Hummel, for many years professor of French at the Conservatorio, a well-known personality in artistic circles, aged eighty-two.

On the 7th ult., at Vienna, Josef Heitzmann, chief of an extensive pianoforte making establishment, aged forty-two.

On the 7th ult., at Holmesdale, Upper Tooting, Alfred Arthur Physick, in his thirty-sixth year.

On the 9th ult., at Griez, H. Urban, cantor at the Stadt-Kirche, and professor at the Seminary in that town.

Recently, at Wiesbaden, Major von Schlieben, composer of some popular *Lieder*, aged sixty-nine.

On the 12th ult., at Hamburg, Carl Armbrust, famous organ virtuoso and musical author, for many years organist in Hamburg, aged forty-seven.

On the 16th ult., at Paris, Anatole Lionnet, concert-singer, who, with his brother Hyppolite, enjoyed enormous popularity in Paris *salons* some fifteen years ago.

CORRESPONDENCE.

A GERMAN COMPLIMENT TO PURCELL.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—A tribute lately paid, quite unintentionally, by some learned German musicians to our great composer, Purcell, seems to me to be worth placing on record, since it affords the clearest proof of what is so constantly asserted, that the Englishman was a generation before his age. In the forty-second volume of the Bach-Gesellschaft, issued early last year, there is an appendix, containing "Variants and compositions of which the authenticity is not fully established." The second piece in this section (p. 250), a "Toccata quasi Fantasia con Fuga," is nothing more nor less than Purcell's well-known Harpsichord or Organ Toccata in A major, in a virtually unaltered condition. In the notes with various readings, &c., preface, p. xxx., the source of the composition is stated to be the collection of Fr. Knuth (in the possession of the late W. Rust), and the comment is added: "Unfortunately far from correct, and leaving much that is doubtful." It would be very interesting to learn the history of Knuth's "Sammelband," and how the composition made its way to Germany in the first instance, and in the second, got ascribed to Bach. The passages in which it differs from the work as it appears in Mr. W. Barclay Squire's edition of the harpsichord works for the Purcell Society are neither numerous nor important. In the first bar the final quaver in the left hand becomes an arpeggio, and the close on E in bar 11 is followed by an empty half-bar, so that the rest of the movement down to the middle of p. 43 (Purcell Society) has its rhythm displaced. The movement beginning on p. 45 with an *alla breve* sign is marked *lento* in the Bach edition, and an extra bar appears, fitting in between the two halves of bar 2, and making the progression easier to the E sharp in the bass. This may very possibly be a genuine addition of the composer's. The second bar of p. 46 is marked *Allegro*, and in the next bar an alto part of quavers appears. The conjectural emendation of line 5, bar 1, is exactly identical with the German copy; in the last bar but one the low D is turned into D sharp. In the notes in the German preface the editors seem to have been much exercised over two instances in which Purcell has, with characteristic boldness, made his melody go from E sharp to A in the key of F sharp minor—*i.e.*, from the leading note to the mediant; no very great liberty, supposing the work to be Bach's, by the way. In their text they have altered the progression, and not improved it; and they give in the notes the reading of their MS., which tallies exactly with the English authorities for Purcell's piece.—Yours faithfully,

J. A. Fuller Maitland.

MR. CORDER'S LECTURE ON BERLIOZ.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Some recent remarks of mine upon Berlioz having been ill reported, thereby causing offence, I reluctantly trespass upon your space to make clear my views in the matter.

I asserted in my lecture at the Royal Institution—and I challenge disproof of the assertion—that Berlioz, though he has, in common with many second-rate composers, written isolated movements of interest and attractiveness, does not thereby claim to rank among *great composers*. He has written works of ambitious scope, of which the most ambitious features are invariably the least successful—the first and last movements of all his symphonies, for instance; his operas have been tried again and again, and found deadly dull; his "Enfance du Christ," in spite of two beautiful numbers, bores an audience almost as much as Liszt's "Holy Elizabeth." With a tolerably extensive knowledge of modern books dealing with the art of music, I have failed to find in any of them a single citation of Berlioz as an authority or an example of any feature in harmony or composition. This does not look as if musicians thought very highly of him. In Dr. Prout's monumental series, for instance, where quotations from the most recondite sources abound, Berlioz is absolutely ignored.

Lastly, I tried to hint that the greatness of Berlioz had been taken too much on trust, few people having really gone to the trouble of knowing and analysing his work. This seems to have given offence, which I deplore. I think it is about time we took the public verdict on the merits of Berlioz, Liszt, and Wagner, for they have all been for thirty years now "on approval," with what result everyone knows.—Faithfully yours,

F. Corder.

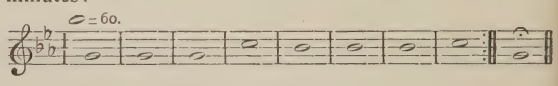
THE BELLS OF ST. MAGNUS CATHEDRAL, KIRKWALL, ORKNEY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—A few months ago I visited the islands of Orkney and Shetland, and at Kirkwall (from the Norse words, *Kirk*, a church, and *vogr* or *vaagr*, a bay—the place was called Kirkiuvogr by the Norsemen) the peculiar order in which the bells are rung from the old Cathedral tower interested me so much that I made notes of the melodies I heard.

KIRKWALL CATHEDRAL BELLS.

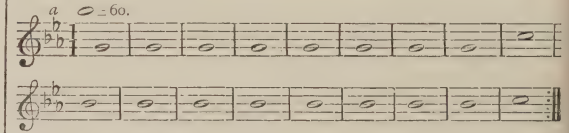
On Sundays, at 9 o'clock a.m.; rung for some five minutes:—



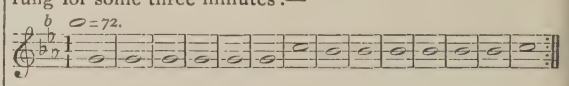
At 10.30; rung for some five minutes:—



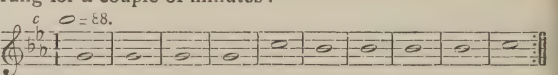
From 11 till 11.15, the following sections, *a*, *b*, *c*, *d*, *e*, rung for some eight minutes:—



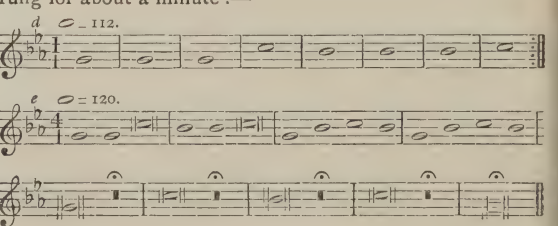
rung for some three minutes:—



rung for a couple of minutes:—

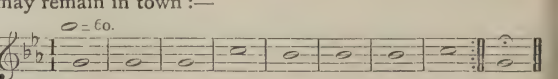


rung for about a minute:—

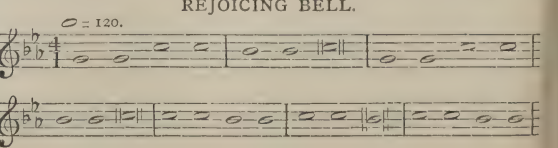


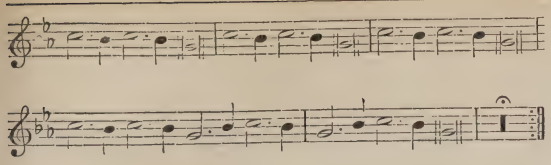
SKAILING BELL.

Rung immediately after morning service, if there is to be an afternoon service, so that worshippers who have come from a distance, by means of boats or other conveyances, may remain in town:—



REJOICING BELL.





The bells were given by Bishop Maxwell. They are rung by means of a short rope, one end of which is fastened to the clapper and the other to the wall; to the middle of this rope is fastened a second rope, the lower end of which is pulled by the ringer; this causes the clapper to strike the side of the bell.

The inscriptions on the bells are as follows:—

3rd bell (tenor).—"Made by master Robbert Maxvell, Bischop of Orkney, the yaer of God MDXXVIII., the year of the reign of King James the V. *Robert Borthwik made mein the castel of Edinbrugh."

"Taken et brought againe heir by Alexander Geddus, marchant in Kirkwa, and recasten at Amsterdam, Jully, 1682 years, by Claudius Fremy, city bell caster. It weighs 1,450 P."

2nd bell.—"Maid be maister robert maxvell, bischop of Orknay, in ye secund yier of his consecration in the zeir of god ImVcXXVIII. zeiris ye XV. zeir of ye reign of King James V."

1st bell (treble).—"Maid be maister robert maxvel, byschop of Orknay, ye secund zier of his consecracion ye zier of gode ImVcXXVIII. zeris ye XV. zier of Kyng James ye V. be robert borthvyk maid al thre in ye castel of Edynburgh."

The following extract from the Parish Record was supplied by the late Mr. G. Petrie to Sir Henry E. L. Dryden, Bart., who has printed it in his interesting book "A Description of the Church dedicated to S. Magnus at Kirkwall":—

"Moonday, Jany. 9th, 1671.—Quhilkday ther happned ane fearfull and sad accident in this place to the great astonishment and terrification of all the beholders, by thunder and lightning which fell upon the steeple heid of the Cathedral Kirk of Orknay, called St. Magnus Kirk of Kirkwall, and fyred the samen, which brunt downwards until the steeple heid, three loftings, and all the timber work pertaining to the bells and the Knockhouse were consumed to ashes. But by the providence of God, the bells thereof, being thre great bells and a little one called the skellat-bell, wer preserved be the care and vigilance of the Magistrats, with the help of the townes people, who were verie active in that so sudden a meschance, and animated thereto be the liberalitie of my Lord Bishop of Orknay, who was present."

William H. Stocks.

Dulwich College.

SOME NEW CHROMATIC HARMONIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—With regard to the letter from Mr. Phillips in the correspondence on the above subject, I would point out that, strictly speaking, there *is* a considerable difference in an augmented sixth and a harmonic seventh. The ratio of an augmented sixth taken from A flat as the minor ninth of the dominant in C, is 17 : 30. If the A flat be taken, as Mr. Phillips suggests, as a true major third below C, the interval is very slightly nearer to the harmonic seventh, with a ratio 128 : 225. These can be compared with the harmonic seventh as follows:—

Augmented sixth (A flat minor ninth of G) (17 : 30), 2176 : 3840; augmented sixth (A flat major third below C), 2176 : 3823; harmonic seventh (4 : 7), 2176 : 3808. The ratio of the seventh (G flat) to the augmented sixth (F sharp) is therefore as 19 : 120.

This difference is, of course, very small from a practical standpoint; but that the two chords have a different effect on highly cultivated ears is shown by the following quotation from the work on "Instrumentation," by Dr. Jadassohn; he is speaking of the tendency of the imagination to correct the immobility of pitch of the pianoforte in enharmonic modulation:—

"Noch auffallender ist dies bei den alterirten Tönen, die wir allerdings die schärfsten Leittöne nennen möchten. Man betrachte die Harmonie-Verbindungen in Beispiel 39*a* und 39*b*, in denen wir Cis als alterirten Ton, Des dagegen als Septime haben—



Das nach D führende Cis des alterirten Akkordes in 39*a* wird uns höher dünken, als die nach C führende Septime Des in 39*b*." ["Still more noticeable is this in the case of the chromatic notes which one might call the sharpest leading notes. Notice the progressions in Ex. 39*a* and 39*b*, in which we have C sharp as a chromatic note (augmented sixth) and D flat, on the other hand, as a seventh. The C sharp leading to D will seem to us higher than the D flat going to C."]

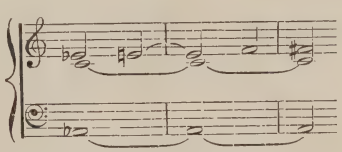
Hence we must consider these chords distinct in effect as well as in treatment, though one may be converted into the other by "enharmonic change" and an—in most cases theoretical—alteration of pitch of the augmented sixth to the minor seventh.—I am, Sir, yours truly,

H. J. Wrightson.

206, Manningham Lane, Bradford,
July 14, 1896.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I think the following passage from Mendelssohn's "Elijah" may be fairly quoted from a number of others in support of Mr. Froggatt's declaration that "augmented sixths . . . do not in the least sound like minor sevenths":—



Mr. Dunton says that "when we hear the combination of sounds that may be an 'augmented sixth,' we cannot be sure that it is not a modulating minor seventh until we hear the following chord." This is quite true of this quotation when played upon a tempered instrument such as an organ; but when it is played in true intonation (as scored) for the strings alone, it is impossible for trained ears to regard it as anything else but an augmented sixth.

Yours obediently,

George Middleton.

24, Dryden Street, Nottingham,
July 13, 1896.

An interesting service took place at Canterbury on the 18th ult., when Choral Evensong in the Welsh language was celebrated for the first time in the Cathedral. The service was held in connection with a visit of the Welsh choir and congregation for some years past connected with All Saints', Margaret Street, but who now attend Berkeley Chapel, Mayfair. The Gregorian chants of Bunnett's service in F were used. Two Welsh hymns were sung, "From above the heights of Jerusalem" and "What home on earth is there for me?" also a translation into Welsh of Sir Herbert Oakeley's hymn "Sun of my soul." No address was given, but the closing benediction was pronounced by the Dean of Canterbury (Dr. Farrar), at whose invitation the visitors subsequently inspected the Cathedral. Mr. Arthur Bly was the organist.

* Master gunner to King James.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. Merritt.—*The Secretary of the Royal Society of Musicians is Mr. Stanley Lucas, 84, New Bond Street, W.*

H. E. Smart.—"*Arise, ye subterranean winds,*" *is from Purcell's "Tempest" music, and is published separately by Messrs. Chappell, price four shillings.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Banchory.—The Parish Church Musical Association gave a meritorious rendering of Gaul's cantata "Ruth," on June 25, under the conductorship of Mr. Harper. The soloists were Miss Watson, Miss Berry, Miss M. G. Gordon, and Miss Ross. The accompaniments were effectively played by Miss Forbes Smith and Mr. R. W. Allan, the last-named presiding at the organ.

Beeston, Nottingham.—A special feature of the celebration of the Dedication Festival, at the Parish Church, was the introduction of an orchestral accompaniment to the musical portions of the service, the performers being selected from the local orchestral society. The effort reflects the greatest credit upon the organist and choirmaster, Mr. Byng Johnson; the hymns and the anthem (from Hadyn's "Creation") were sung with admirable precision and effect. Mr. Richardson presided at the organ.

Brampton.—The biennial Musical Festival of the rural deanery of Brampton was held on June 25, at St. Martin's Church. Some 150 voices took part in the celebration, and the anthem selected was Tours's "Blessing, glory, wisdom, and thanks," which was sung in a very creditable manner. Mr. Storey conducted, and Mr. F. Willey ably presided at the organ.

Bromyard.—The Herefordshire Choral Union celebrated, on the 7th ult., in the Parish Church, a Choir Festival, in which choirs from Bromyard, Pencombe, Stoke Lacey, Moreton Jeffries, Edwin Loach, and Tedstone Wafer took part. The Evening Canticles were sung to Maunder in D and the anthem was "O worship the King," by the Rev. E. Vine Hall.

Clifton.—The certificates, forty-nine in all, of the Associated Board of the Royal College and Royal Academy of Music, the Incorporated Society of Musicians, and Trinity College, London, recently won by the pupils of the Bristol and Clifton Training School of Music, were distributed by the Dean of Bristol on the 11th ult., in All Saints' Lecture Hall. The Dean, having distributed the diplomas and certificates, delivered an interesting address; and Mrs. Weaver read an attractive paper, entitled "Some poets' thoughts on music."

Dover.—The College Musical Society gave its Summer Concert, on the 16th ult., in the Ancient College Hall. Mendelssohn's "Lauda Sion," Anderton's cantata "The Norman Baron," and Eaton Faning's "Song of the Vikings" were rendered with marked precision and spirit by the youthful chorus to the accompaniment of the organ and a small but efficient orchestra. Mr. Clarke, organist, and Mr. Barclay, principal violin (assistant music-masters), rendered valuable aid, the admirable singing of the latter in the second part being much appreciated. Mr. Pearson, of Canterbury Cathedral, likewise did good service. The Rev. A. H. Stevens, director of the music, who is personally responsible for the training of the boys, conducted.

Eastbourne.—An attractive Organ Recital was given by Dr. Sangster, on the 2nd ult., at St. Saviour's Church. Two vocal solos were contributed by Mr. C. Maynard.

Exeter.—The tenth annual Festival of the Exeter Diocesan Choral Association was celebrated, on the 2nd ult., and for the third time in the Cathedral. Upwards of 900 choristers took part in the Service, which was of an impressive character. The Evening Canticles were sung to Dr. Pearce's music, the anthem was "The Glory of the Lord" (Goss), and a setting by Dr. M. J. Monk of the Te Deum was sung at the close of the Service. Mr. D. J. Wood presided at the organ with marked skill and judgment, and Mr. Roylands-Smith, who conducted, received valuable assistance from two sub-conductors in the nave, Messrs. A. E. Wilshire and R. Bareham. There was a decided improvement in the singing since the last Festival held here, and great praise is due to Mr. Roylands-Chanter, the honorary secretary of the Association, for his excellent organisation.

Froome-Selwood.—An attractive programme of organ music was played on the 1st ult., by Mrs. F. Harold, in the Parish Church.

Hanley.—On the 4th ult., at Clough Hall, a juvenile competition secured seven entries, and Mr. J. Roper, of Wolverhampton, awarded the prizes in the following order:—First, Talke Primitives; second, Hanley Northwood; third, Talke Tonic Sol-fa; fourth, Kidsgrove Wesleyan; Burslem Hill Top withdrew prior to the contest. The late Mr. Howson, prior to his death, gave a bandstand to be erected in Hanley Park, and on the 10th ult., before a large company, his son (Mr. J. T. Howson) declared it open for band and other concerts. The Royal Artillery Band (under M. Zavertal) gave the first Concert, and in the evening Mr. Garner's Prize Gleemen sang before a large audience.

Holderness.—The Choral Festival celebrated in St. Mary's Church, on June 26, reflected great credit on its promoters, and it is to be hoped that it will prove the forerunner of many like services. The anthem was "The sun shall be no more thy light by day" (Woodward), which was well sung under the direction of Dr. G. H. Smith.

Leamington Spa.—An Organ Recital was given in the Parish Church, on the 21st ult., by Mr. W. H. Bellamy, the organist and choirmaster. The programme included compositions by Bach, Mendelssohn, Sterndale Bennett, Lemmens, &c. Mr. Bellamy was assisted by Masters Ainsworth and Bradshaw; Messrs. Rowbotham, Miles, and Fellows (all members of the Parish Church choir). At an "At Home" at the Vicarage afterwards, the choirboys performed a programme of music consisting of old English songs, &c., including "Warwickshire Lads," supposed to have been written by David Garrick for a Shakespeare Festival at Stratford-on-Avon in 1769.

Oxford.—On June 26 (the day of the Encaenia) the usual Madrigalian Concert was given in the Magdalen College Hall by the Magdalen Madrigal Society, under the conductorship of Dr. Varley Roberts. A number of madrigals and part-songs were excellently rendered, and the programme was interspersed by a violin solo and a pianoforte duet, the executants being Messrs. Benecke, Kelly, and Wilson. A special feature of this annual Concert is that it is rendered entirely by members of Magdalen College.

Ross.—The annual district Festival of the Parish Church Choirs of the Hereford Archdeaconry took place on June 30, at St. Mary's Church. About 200 executants took part in the celebration, under the direction of the Rev. J. Charlesworth, choirmaster of the Choral Union, with Mr. Trottman at the organ. The anthem was "O worship the King," by the Rev. E. V. Hall.

Saddlesworth.—The Choir Festival was celebrated on June 28, at the Parish Church, under the conductorship of Mr. Herbert Whitely. The anthems were "O Lord, Thou hast searched me out," from Bennett's "Woman of Samaria," sung by Miss Holden, and Gounod's "Sing praises unto the Lord." At a special musical service in the afternoon were sung "It is enough" and "Cast thy burden," from Mendelssohn's "Elijah"; "I know that

my Redeemer liveth," from Handel's "Messiah"; "God so loved the World," from Stainer's "Crucifixion"; Goss's anthem "The Wilderness," and Gounod's "Nazareth." The principal singers were Miss Marchbank, Mrs. J. Holden, Mr. R. Taylor, and Mr. J. Ridding. At the evening service, "Waft her, angels," from Handel's "Jephtha"; "Arm, arm, ye brave," from the same composer's "Judas Maccabæus"; and Sullivan's anthem "Sing, O heavens," were sung. Several effective organ pieces were also admirably played at the services.

Tenbury.—The Musical Society gave the first Concert of its twenty-sixth season on the 9th ult. The programme included a new cantata by Dr. Wareing, entitled "The Wreck of the Hesperus," the solos in which were sung by members of the Society. The cantata was warmly received by the subscribers, as also was the performance of a Symphony by Schubert. The second part of the programme comprised several songs and part-songs by Elgar, Hatton, Faning, &c. The Rev. J. Hampton conducted the choir, which was accompanied by a small band from Birmingham.

Wellington, New Zealand.—An Organ Recital was given in St. Luke's Church, Wellington, on May 24, after the usual Sunday evening Service. The programme was as follows: Offertoire in G (L. Wély), "Daybreak" (Spinney), "Cujus Animam" (Rossini), "Benediction" (Dr. J. H. Lewis), "St. Ann's" Fugue (J. S. Bach), March in A (W. A. Reid). The performer was Mr. W. A. Reid (organist of St. Luke's), who played in a thoroughly musicianlike manner.

Wigan.—The recently-established School of Music, under the presidentship of Sir F. S. Powell, member for the borough, gave its first Concert last month, at which several instrumental and vocal compositions were meritoriously rendered by pupils of the Institution, prominent amongst whom were Miss L. Betley and Miss E. Leach.

Windsor.—On June 24 (St. John the Baptist Day) the Dedication Festival of the Parish Church was marked by an excellent performance of the "Lobgesang" by the choir, which numbered over sixty voices, and was well balanced. The work was accompanied by a first class orchestra, the strings of which were supplied by local players, and the wind were from London. The organ, unfortunately, could not be used, by reason of its being very much below pitch, and its place was supplied by a pianoforte played by Dr. Ferris Tozer, of Exeter. Mr. G. W. Tozer, the organist and choirmaster of the church, conducted with great ability and care. Mr. T. Kearton, of St. George's Chapel, delivered the tenor solos in an expressive manner, and Masters Carey and Foreman, two of the choristers of the church, together with their companions in the chorus soprano work, are to be highly commended on their excellence of voice, attack, and phrasing. A most interesting address on the cantata was given by the vicar.

Organ Appointments.—Mr. C. J. Harold Shaw, Organist and Choirmaster to St. James's, Bury St. Edmunds.—Mr. Cecil A. Engelhardt, to the Abbey and St. Andrew's Church, Pershore.—Mr. S. Exton Swaffield, Organist and Choirmaster to the Parish Church, Langley, near Slough.—Mr. J. Howard Douglas, Organist and Choirmaster to St. Leonard's Free Church, Perth.—Mr. E. C. Broadhurst, Organist and Music-master to St. Michael's College, Tenbury.—Mr. H. Caledfryn Williams, to Somers Town Presbyterian Church.

HAVEN GREEN FREE CHURCH, Ealing, W.—There is a VACANCY for an ORGANIST at this Church. Salary, about £50 per annum. Applications, with copies of testimonials, may be sent to Mr. Charles Lean, Choir Secretary, 14, Grange Road, Ealing, W.

WANTED, competent TUNER, with knowledge of Harmoniums and American Organs. Apply, Goulden and Wind, Ashford, Kent.

FIRST-CLASS TUNER, with knowledge of American Organs and General Repairs, REQUIRED, for South of England. State references, age, salary, &c. Cyclist preferred. M. O., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

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HOFMANN, H.—Festival March, from the Opera "Aennchen von Tharau." Arranged for Military Band, by George Miller. 7s. 6d.

HADOW, W. H.—"Sonata Form." (No. 54. Novello, Ewer and Co.'s Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry.) 2s. 6d.; paper boards, 3s.

SPEER, W. H.—"The Jackdaw of Rheims." Legend. By Richard Barham. Set to music for chorus and small orchestra. Paper cover, 2s.

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DURING THE LAST MONTH—*continued.*

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THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

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EDITOR'S PREFACE.

In accordance with the Decree concerning Church Music, drawn up by the Sacred Congregation of Rites, and approved of by His Holiness, Pope Leo XIII., on the 7th of July, 1894, I have revised this edition of Schubert's Masses.

Article 10 of this Decree says:—"Every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated is forbidden."

Article 11 says:—"It is forbidden to break up into pieces, completely detached, the versicles which are necessarily interconnected."

While correcting the omissions which have been made in the text, I have altered the music as little as possible; but in no instance has the Composer's harmony been interfered with.

THOS. F. A. GALE, A.Mus., L.C.M.,
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THE WORDS WRITTEN BY
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Not far from old Kinvara, in the merry month of May,
When birds were singing cheerily there came across my way,
As if from out the sky above an angel chanced to fall,
A little Irish colleen in an ould plaid shawl.
She tripped along right joyously, a basket on her arm;
And oh! her face, and oh! her grace the soul of saint would charm,
Her brown hair rippled o'er her brow, but greatest charm of all
Was her modest blue eyes beaming 'neath her ould plaid shawl.

I courteously saluted her, "God save you, Miss," says I,
"God save you kindly, Sir," says she, and shyly passed me by.
Off went my heart along with her, a captive in her thrall,
Imprisoned in the corner of her ould plaid shawl.
Enchanted with her beauty rare, I gazed in pure delight,
Till round an angle of the road she vanished from my sight,
But ever since I sighing say, as I that scene recall—
"The grace of God about you and your ould plaid shawl."

Oh, some men sigh for riches and some men live for fame,
And some on history's pages hope to win a glorious name;
My aims are not ambitious and my wishes are but small,
You might wrap them all together in an ould plaid shawl.
I'll seek her all through Galway, and I'll seek her all through Clare
I'll search for tale or tidings of my trav'ler everywhere,
For peace of mind I'll never find until my own I call
That little Irish colleen in her ould plaid shawl.

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Sir George Grove's analyses of Beethoven's Symphonies have long been familiar, not only to every frequenter of the Crystal Palace Concerts, for which they were at first designed, but to all lovers of music in England. They may most truly be said to have become household words, and it seems almost strange that a piece of musical literature so well known and so highly valued should never before have appeared in book form. The analytical programmes, with the musical examples, form the groundwork of the volume, published by Messrs. Novello under the title "Beethoven and his Nine Symphonies," but these have been amplified and their value largely increased by the addition of documents before only referred to.

DAILY TELEGRAPH.

I recognise it, without the smallest hesitation, as one of the most important and valuable among recent contributions to musical literature. . . . The best informed of professional musicians may learn a great deal about the master-works of Beethoven from Sir George Grove, whose wide reading and acute perceptiveness have enabled him to marshal an astonishing array of facts, and whose intimate acquaintance with the spirit of the master has qualified him to throw light upon pages which, to many, are still obscure. . . . I must be satisfied with the remarks already made, earnestly recommending all who recognise Beethoven's greatness as shown in his immortal Symphonies to obtain Sir George Grove's volume, and walk in the luminous paths through which he is ready to conduct all who trust his guidance.

MORNING POST.

Sir George Grove's book is irresistibly fascinating. It is never unduly pedantic, and the information it contains is conveyed in a style at once terse and lucid, whilst its pages are interspersed with many anecdotes and interesting details of the great master's life.

GLOBE.

Sir George Grove seems to have discovered a good deal of new material, which forms by no means the least valuable part of the book. In his estimate of Beethoven Sir George Grove writes like an enthusiast, but his enthusiasm is tempered with sound judgment, and his style is always pleasant, and often eloquent in the best sense of the term.

ST. JAMES'S GAZETTE.

It would be difficult to say whether Sir George Grove's admirable volume is more to be esteemed for its biographical or its critical chapters. Probably for neither, but rather for those in which biography and criticism go hand-in-hand together. It needed an enthusiast gifted with industry and the spirit of research to produce such a work.

SPECTATOR.

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SUNDAY TIMES.

No one can fail to have his enjoyment of the Symphonies enormously increased by reading the work which will henceforth be indispensable to every student of Beethoven.

THE PEOPLE.

Sir George Grove has performed his self-imposed task with such thoroughness that, after reading the volume, there will be little, if anything, left for amateurs to learn concerning the Nine Symphonies.

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32. Hail to the bride! From Wagner's "Lohengrin."
34. A bridal wreath we twine. Chorus of Bridesmaids from Weber's "Der Freischütz."
35. Behold! how brightly breaks the morning. The Barcarolle from Auber's "Masaniello."
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WEDNESDAY EVENING—Overture, "Leonora," No. 3 (Beethoven); "Blest Pair of Sirens," Ode by Milton (Dr. C. Hubert H. Parry); Scena, "Ocean, thou mighty monster"—"Oberon" (Weber), Fräulein Malten; Grand Symphony, "No. 2, in D major" (Brahms); Aria from "Armida" (Gluck), Fräulein Malten; Overture, "Othello" (MS.), (Walter Macfarren); Overture, "Carnival" (Dvorák); Selection from "Götterdämmerung"—Funeral March and Closing Scene (Wagner)—*Brünnhilde*, Fräulein Malten; Rhapsodie in F minor and major (Liszt); Choral Ballad, "Sir Patric Spens" (Pearsall); Overture, "Tannhäuser" (Wagner). Vocal Solos by Mr. Braxton Smith, &c.

THURSDAY MORNING—Overture, "In Memoriam" (Sullivan); "REQUIEM MASS" (Gounod)—Posthumous Work, first performance in England—Madame Albani, Fräulein Witting, Messrs. Lloyd and Black; "Hear my Prayer" (Mendelssohn), Madame Albani; Symphony in C minor, No. 5 (Beethoven); Oratorio, "CREATION," Parts I. and II. (Haydn)—Madame Albani, Messrs. Lloyd and Black.

THURSDAY EVENING—Overture, "Manfred" (Schumann); New Cantata, "Hymn before Sunrise," Poem by Coleridge (P. Napier Miles)—Soloist, Mr. D. Bispham; Song, "Lorelei" (Liszt)—Fräulein Malten; Orchestral Suite in D minor (E. German); Schmiedelieder, from "Siegfried" (Wagner)—*Siegfried*, Mr. Ben Davies; *Mime*, Mr. Braxton Smith; Vorspiel and Liebestod, "Tristan and Isolde" (Wagner)—*Isolde*, Fräulein Malten; Overture, "Land of the Mountain and the Flood" (MacCunn); Selection from "Die Walküre," Act 3, including the Walkürenritt, Duet, the Feuerzauber, and *Wotan's* Abschied (Wagner)—*Brünnhilde*, Fräulein Malten; *Wotan*, Mr. D. Bispham; Rhapsodie in D minor (Liszt); Overture, "Oberon" (Weber).

FRIDAY MORNING—Oratorio, "JOB" (Dr. C. Hubert H. Parry)—Master Frank Gardner, Messrs. Ben Davies, Plunket Greene, and Montague Worlock; Organ Concerto in E flat (MS.) (Ebenezer Prout, B.A.)—Solo Organ, Mr. George Riseley; "GERMAN REQUIEM" (Brahms)—Miss Esther Palliser and Mr. Andrew Black.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1896.

BACH'S MUSIC IN ENGLAND.

John Sebastian Bach died in the year 1750. Very few of his compositions, and those are amongst the lesser known, were printed during his lifetime, and fewer still in the fifty years immediately following his death. It was not until the nineteenth century had fully dawned that the transcendent genius of this great musician became manifest, and even then in a very limited degree. English musicians, steeped in Handelian and other traditions, regarded the music of the great Cantor with a distrust born of prejudice against anything new. In later years Beethoven and Wagner furnished instructive parallels. It was ever thus; and in the case of Bach it needed all the red-hot enthusiasm of such disciples as Felix Mendelssohn, in Germany, and Samuel Wesley, in England, to kindle the flame of Bach devotion which now burns in the breast of every true musician.

The question might naturally be asked: "What did J. C. Bach, the 'English Bach,' do for the propagation of his father's music in England?" The answer, so far as we know, is "Nothing." John Christian Bach, the eleventh son of Sebastian Bach, lived in London from 1759 (or 1762) till his death in 1782. He was a well-known figure in musical and fashionable circles, and enjoyed all the prestige attendant upon his appointment of "Music-master to the Queen." In conjunction with C. F. Abel, the eminent viol-da-gamba player, he gave Subscription Concerts at the Hanover Square Rooms, which were thus "opened" by them on February 1, 1775. Here and elsewhere he had splendid opportunities of bringing forward his father's chamber music, if he had been so disposed. Samuel Wesley records that J. C. Bach called his father "the old wig." But whatever filial affection and respect he felt towards his illustrious parent, J. C. Bach failed to show it in any public performances of his father's music. The artistic creed of the English Bach may be summarised in his own words, said in relation to his brother, C. P. Emanuel Bach: "My brother lives in order to compose; and I compose in order to live." The fact is that J. C. Bach was only a Bach in name. In his life, his art, and in his religious belief he cast off all the best traditions of his distinguished kinsmen. He lived in great style in London and kept his carriage; but he died in poverty and in debt, one of his creditors being his own coachman, from whom he had borrowed £100. J. C. Bach, who was a Roman Catholic, died January 1, 1782. At his death he was surrounded by a few faithful friends, who were fortunately at hand to prevent his corpse from being seized by pressing creditors. He was buried in the churchyard of Old St. Pancras Church, where many of his co-religionists formerly found a resting-place. In the same "parcel of ground" are interred three eminent English glee writers—John Danby, Stephen Paxton, and Samuel Webbe, the elder. If a stone ever marked the grave of the English Bach it has long since disappeared. His music is quite forgotten, and now he has no memorial of any kind. In the burial registers of St. Pancras Church the name is written "John Christian Bac*k*."

Dr. Burney, a friend of J. C. Bach's, was probably the first to introduce the name of John Sebastian Bach into English literature. In his "The present state of music in Germany" (1773-75) Burney gives a short biographical notice of Bach; but in his celebrated "History of Music" (Vols. III. and IV., published in 1789), he ventures upon a critical estimation of the great Sebastian. He says:—

> Sebastian Bach, . . . like Michael Angelo in painting, disdained facility so much, that his genius never stooped to the easy and graceful. I never have seen a Fugue by this learned and powerful author upon a *motivo*, that is natural and *chantant;* or even an easy and obvious passage, that is not loaded with crude and difficult accompaniments.

And again:

> This truly great man [J. S. Bach] seems by his works for the organ, of which I am in possession of the chief part, to have been constantly in search of what was new and difficult, without the least attention to nature and facility. He was so fond of full harmony, that besides a constant and active use of the pedals, he is said to have put down such keys by a stick in his mouth, as neither hands nor feet could reach. He died at Leipsic, 1754 (*sic*).

The other musical historian, Sir John Hawkins, in his "General History of the Science and Practice of Music" (1776), gives a short but sympathetic sketch of Bach, and gives as specimens of his compositions the theme and ninth and tenth variations of the "Air with thirty variations." This was probably the first appearance in print of Bach's music in England.

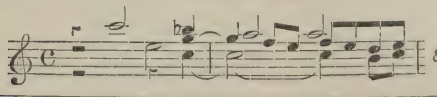
As has been already said, very little of the almost inexhaustible quantity of Bach's music was printed during his lifetime. The works so printed comprise the "Clavierübung," a collection of pieces for clavier and organ; the "Musikalisches Opfer," dedicated to Frederic the Great; and a few organ arrangements of chorales. Shortly after his death the "Art of Fugue," engraved by Bach himself, appeared. Two of the above works can hardly be considered practical, and the best known of the "Clavierübung" pieces are the (so-called) "St. Ann's" Prelude and Fugue and the Organ Fugue in D minor (known as "The Giant") on the chorale "Wir glauben all' an einen Gott." A collection of chorales in two volumes,

selected by Emanuel Bach, was issued 1765-69. Nothing else was printed until 1800, when "The well-tempered Clavier"—better known as the "Forty-eight Preludes and Fugues"—was published by Nägeli, at Zurich, and (a separate edition) by Simrock, at Bonn.

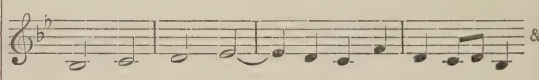
Bach's music had unusual obstacles in becoming known in England anterior to 1800. Scarcely any of the works were printed, and the few copies that were available would be difficult and expensive to procure from abroad. But those were leisurely times, very favourable to the copying of music. It is well known that not only did Bach himself frequently make more than one copy of a work—and with variants too—but that his pupils were also in the habit of making transcripts. Thus, from hand to hand, the great works of Bach were disseminated amongst his small but devoted band of admirers. Some of these manuscript copies found their way to this country even before 1800. An examination of various musical sale-catalogues of the early years of the century proves this. At the auctions of the musical libraries of Dr. Burney, J. B. Cramer, Knyvett, and others, Bach "lots" are frequently described as being in MS., though it does not follow that they were in the handwriting of Bach himself.* That Bach's music seems to have found its way into England at a very early date is largely proved by the following curious discovery made in the course of my researches on this subject.

In the library of the Royal College of Music (that portion of it which formerly belonged to the now defunct Sacred Harmonic Society) is a set of nineteen volumes of MS. music which formerly belonged to Dr. Benjamin Cooke (1734-93), organist of Westminster Abbey. This collection, according to the printed catalogue, is described as "chiefly in his handwriting, and consisting principally of his own compositions, many of the copies being originals, and several pieces being unpublished." The volume lettered "*D b*" contains, according to the Catalogue — but not so designated or assigned in the MS. itself—a "Lesson for Organ, or Harpsichord with Pedals—*J. S. Bach.*" An examination of this manuscript—which does not seem to be in the handwriting of Dr. Benjamin Cooke—reveals some startling features.

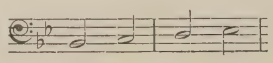
The whole of this curious "Lesson," which is in four movements, is written on three staves. The first movement is headed "Preludium pro Organo Pedaliter," and turns out to be the *Variant* form (printed in Peters' Edition, Vol. II. of the Organ Works) of Bach's well-known Organ Prelude in C, beginning:



but here *transposed into B flat*. It has three more bars at the end than in the Peters' (Griepenkerl) Variant. Then follows a movement, *Adagio*, in E flat, 3-4 time, fourteen bars long, and ending on the chord of D major. This, a sort of *intermezzo*, bears no trace of Bach, and is a weak connecting link. The third movement is the *Allegro* (6-8) of Bach's Viol-da-gamba Sonata in G minor (Bach-Gesellschaft Edition, Vol. IX., p. 213; or, Peters' Edition, No. 239, p. 12), but very different from the published version and two bars shorter. It is here set out as an organ piece in three lines, and has the superscription: "Trio, a 2 Clav. e Pedal." A *Tutti* of five bars follows—in the recitative style of Bach, but evidently not by him—which finishes on the chord of F major. This dominant chord prepares the way for the last movement, which is none other than Bach's Organ Fugue in C (companion to the above Prelude), headed "Fuga pro Organo Pedaliter," but transposed a tone lower:



Allowing for the transposition, this is practically the same version as the Peters' edition, except that the magnificent entry of the subject in the pedal on the low C (twelve bars before the end) appears thus:



whereby the parts are necessarily crossed.

At the end of this patchwork composition, and in the handwriting of Dr. Benjamin Cooke, is found the following extraordinary statement:

"By the late Mr. John Robinson,
Organist. Predecessor to B. C."

In the index to the volume, also in Dr. Cooke's hand, occurs: "Pedal Lesson for Organ, or Harpsichord—*Robinson.*"

Here is a plagiaristic mystery. John Robinson (1682-1762), an organist of Westminster Abbey, was "a very florid and elegant performer on the organ"; but as a *composer* he is only known by his double chant in E flat. Supposing that John Robinson was guilty of the theft which his successor, Dr. Ben. Cooke, unconsciously charges him with, this MS. helps to prove that Bach's music found its way into England at a much earlier period than is generally supposed, as John Robinson died in 1762, only twelve years after Bach. Unfortunately, Dr. Ben. Cooke, who departed this life in 1793, is not here to explain the matter. The next best thing is to hand over the solution of this mystery to that eminent antiquary and lecturer, Dr. J. F. Bridge, one of John Robinson and Ben. Cooke's most distinguished

* In a sale-catalogue of the libraries of Drs. W. and P. Hayes there is a very suspicious and significant "lot" thus described: "German and Italian airs, *mostly in Handel's handwriting*"! What has become of this? If we could only gather together Handel's working library, what a tale it might tell!

successors in the organistship of Westminster Abbey.

One of the first to introduce Bach's music into England was A. F. C. Kollmann (1756-1829), a naturalised English musician. In the year 1799 Kollmann published a treatise entitled:

An Essay on Practical Musical Composition, according to the nature of that science, and the principles of the greatest musical authorities. By Augustus Frederic Christopher Kollmann, Organist of His Majesty's German Chapel at St. James's, London. . . 1799.

In the preface to his book the author states, in reference to the musical examples:

I have chiefly selected for my purpose such pieces as have either not yet been printed, or as are scarce and not generally known.

In the text (p. 97) Kollmann thus refers to Bach's "Forty-eight":

Every Prelude and Fugue may be considered a Sonata of two movements, each of which can be used as a piece by itself. This most ingenious, most learned, and yet practicable work is so highly esteemed by all who can judge of it, that, as it has grown scarce, I intend to offer it to the public analysed. The first Prelude and Fugue of it, see at Plate lii., *et seq.*

Kollmann (Plate lii.) prints the Prelude and Fugue in C (No. 1 of Part II.), and also, as another Bach example, the Organ Trio in E flat. This brings out the interesting fact that one of the "Forty-eight" was printed in an English book before the complete work had appeared in Germany. The same honour can also be claimed for the Organ Trio in E flat. Kollmann's intention of issuing an analysed edition of the "Forty-eight" referred to above was very soon noticed in the *Allgemeine musikalische Zeitung*, published at Leipzig. The issue of October 2, 1799, contains something to this effect:

England is not unacquainted with the state of music in Germany. . . . Even those higher departments of German art, in which we ourselves begin to be strangers, are so well known there, that an English organist can have the courage of publishing Sebastian Bach's "Well Temper'd Clavier, with Explanations"; when but a few years ago an attempt of printing that work was made in vain, at two different places, in that great composer's own country.

The foregoing extract is as it appears quaintly translated in the *Quarterly Musical Register* for January, 1812, a work edited by Kollmann, and which forms part of an article headed "Of John Sebastian Bach and his works." Kollmann (or the writer) immediately goes on to say:

This created so great an emulation that the said work [*i.e.*, the *Forty-eight*], which had *never been printed before*, appeared in print about a year after, at three different places—viz., at Zürich, Bonn, and Leipzig; and it has since been printed at several other places.

But as numerous copies of the first three editions were imported in England, it made Mr. Kollmann relinquish his intended edition, and attempt those twelve Analysed Fugues of his own, which he has lately published.

Another important fact disclosed by the above information is, that Kollmann's proposed edition of the "Forty-eight" was never published. This ought to settle the matter once for all, and also to put a stop to those erroneous statements to the contrary which unfortunately have found their way into recent and important books of reference.*

Another feature of interest to English musicians is that (as Kollmann naïvely says) "so great an emulation" as a possible publication of the "Forty-eight" in England stirred up the German music publishers to expedite the issue of Bach's great work, in order that they should not to be forestalled by any Englishman. On the authority of Franz Kroll, the learned and conscientious editor of the "Forty-eight" in the Bach-Gesellschaft edition, the earliest published editions of the work were:

1. Nägeli, Zürich, 1800 ("Lavenu, London," also on the title-page).
2. Simrock, Bonn, 1800.
3. Peters,† Leipzig (Bureau de Musique), 1801.

Thus it was not until fifty years after the death of Bach that his best known work was given to the world. F. G. E.

(To be continued.)

FROM MY STUDY.

THE *fac-simile* reproductions in the present issue may interest students of caligraphy as showing the handwriting of two distinguished French musicians—Mr. Massenet and Mr. Lamoureux. Mr. Joseph Bennett possesses the originals, which were addressed to him; the first in connection with an English version of "Manon"; the second as part of a correspondence relating to the analytical programmes of the writer's first series of concerts in this country.

I have to thank Mr. W. H. Cummings, F.S.A., for a valuable communication on the subject of "To Anacreon in Heaven." The reader may be reminded that the tune of the song so called was adopted as that of "The Star-spangled Banner"; also that Mr. McLaughlin, a writer in the *American Art Journal*, lately asserted his belief that "To Anacreon in Heaven" belongs, words and music, to America, and challenged evidence of its publication in England prior to 1796, the date of the first American issue. Last month I had no difficulty in proving that the Anacreontic ditty was known, and sung, in London long before 1796, and now Mr. Cummings establishes the claim of England to the tune. Here is the letter of my erudite friend:

"In January, 1895, I wrote to an enquirer (Mr. Warrington, of Philadelphia, U.S.A.) telling him the real history of the 'Star-spangled Banner,' or rather of the tune to

* See two interesting articles in THE MUSICAL TIMES: one by Mr. J. S. Shedlock, "Das wohltemperirte Clavier," October and November, 1883 (p. 594, *note*, for the Kollmann reference); the other by Mr. W. H. Cummings, "A Bach Myth," March, 1885, p. 131.

† The firm, which commenced business in 1800, was then Hoffmeister and Kühnel.

5 Sutherland Gardens,
Maida Vale. W

Le 11 Mars 1841

Cher Monsieur,

Voulez-vous avoir l'obligeance de remettre à mon ami Mr Borelli qui se charge de vous donner ce mot, les partitions que je vous ai apportées dernièrement.

J'en ai besoin pour une répétition. Si elles vous sont encore nécessaires, je vous les enverrai demain vers 3 heures.

Agréez de nouveau tous mes remerciements et mes Compliments empressés

L. Lavoureux

which those words have been set. Afterwards, at the Royal Academy of Music, I lectured on 'National Song,' and then told the story.

"A printed copy, without printed date, but dated in MS., by the owner of the volume in which it occurs, 1778, has the following title:

The
Anacreontic Song
as sung at the 'Crown and Anchor' Tavern in the Strand.
The words by
Ralph Tomlinson, Esq., late President of that Society.
London: Printed by Longman and Broderip, No. 26, Cheapside. Price 6d.

The song is in C, commences with a solo, and finishes with a chorus in four parts for the last two lines. There is also a single line arrangement (in G) 'For the Guitar,' and another single line arrangement (in D) 'For the German Flute.'

"The Anacreontic Club was founded soon after 1750. The music of the song was composed by John Stafford Smith, born at Gloucester in 1750, afterwards a Gentleman of the Chapels Royal. When living at 7, Warwick Street, Spring Gardens, he published a 'Collection of canzonets, catches, canons, and glees, sprightly and plaintive,' composed by himself. The 'Anacreon Ode' is one of the pieces. The music and words are to be found not only in your *Vocal Magazine*, but also in 'Calliope, or the Musical Miscellany,' published in Edinburgh in 1788, and in 'The Edinburgh Musical Miscellany.' Probably in many other collections.

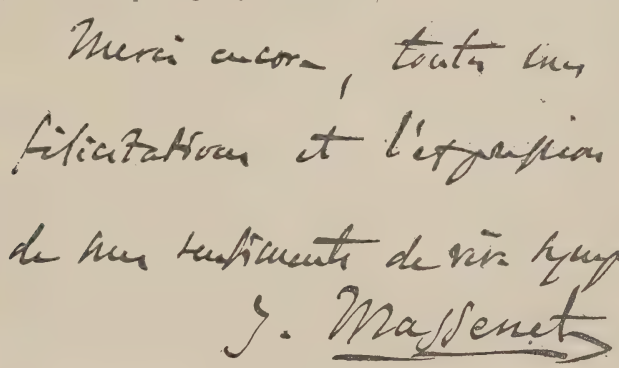
"The Anacreontic Society was dissolved in consequence of the admission of ladies to hear the performances (see Parke's Mus. Memoirs, p. 83-4)."

Mr. McLaughlin will observe that the author of the words, "Ralph Tomlinson, Esq.," has "materialised" at last. My guess at his social distinction proves correct, and it turns out that the aristocratic *convives* at the "Crown and Anchor" elected him their president. The evidence going to show that John Stafford Smith composed the tune is so strong as practically to be conclusive. The ditty was well known when Smith published his collected pieces, and a hundred witnesses would have risen to refute him had he claimed credit rightly belonging to another man. It is to be hoped that controversy anent the tune of "The Star-spangled Banner" will now cease. The air is English, and English are the verses to which it was originally set.

In order to complete our information we should know what Mr. Tomlinson meant when, in the earlier version of the Ode, he referred to "Rowley's" and "the hill of old Lud." The presumption still is that the Anacreontic Club originally met at a tavern on Ludgate Hill called by the nick-name of Charles II. Perhaps some reader will assist me on this point, as, for some time to come, I shall be unable to consult topographical authorities. The question is whether a tavern called Rowley's existed on "the hill of old Lud" during the later decades of the last century.

Mr. F. G. Edwards, *à propos* to a paragraph in last month's "From my Study," writes:

"'Ranchetino' should read 'Cianchettini,' who was Dussek's sister. The performance of the 'Requiem' was 'at her Annual Benefit, instead of a miscellaneous concert,' when 'the



celebrated Requiem of Mozart, the masterpiece of this great composer, will be performed, in commemoration of her most affectionate brother, J. L. Dussek, who departed this life, at Paris, the 20th of March last.' Performance at the Opera Concert Room, May 28, 1812. 'Conductor at the organ, Mr. Novello.'

"The actual date of the earliest performance in England under Ashley is February 20, 1801."

I do not belong to the noble army of book-skimmers, but Joshua Sylvester's translation of "Du Bartas: his Divine Weekes and Workes," published 260 years ago, is a bulky folio, and, on securing a copy, I was pleased to find that a former owner, and most careful reader, had underlined, in pencil, all the more striking passages. Enticed by this help, I have skimmed Du Bartas and, in the process, found a curious description and eulogy of music, not undeserving the notice of my readers.

Heber is unfolding to his son, Phalec, the wonders of creation, and thus directs his attention to the genius and character of Music:

Observe (my dearest Son)
Those cloudless brows, those cheeks vermilion,
Those pleasing looks, those eyes so smiling-sweet

That graceful posture, and those pretty feet
Which seem still dancing: all those Harps and Lutes,
Shawms, Sag-buts, Citrons, Viols, Cornets, Flutes,
Plac't round about her, prove in every part
This is the noble, sweet, Voyce-ordering Art,
Breath's measurer, the Guide of supplest fingers,
On (living-dumb, dead-speaking) sinew-singers:
The Accord of Discords: sacred Harmony,
And Numb'ry Law, which did accompany
Th' Almighty most, when first his Ordinance
Appointed Earth to rest and Heav'n to dance.
For (as they say) for super-Intendent there,
The supream Voyce placed in every Sphear
A Siren sweet; that from Heav'n's Harmony
Inferiour things might learn best Melody,
And their rare Quier with th' Angels Quier accord
To sing aloud the praises of the Lord,
In's Royall Chappell, richly beautifi'd
With glist'ring Tapers and all sacred Pride.

Where, as (by Art) one selfly blast breath'd out
From panting bellows, passeth all about
Winde-Instruments, enters by th' under Clavers
Which with the keys the Organ-Master quavers,
Fills all the Bulk, and severally the same
Mounts every Pipe of the melodious Frame,
At once reviving lofty Cymbals voice,
Flutes sweetest ayre, and Regals shrillest noise;
E'en so the all-quick'ning Spirit of God above
The Heav'ns harmonious whirling wheels doth move,
So that re-treading their eternall trace,
Th' one bears the Trebble, th' other bears the Base,
But, brimmer far than in the Heav'ns, heer
All these sweet-charming Counter-Tunes we hear;
For Melancholy, Winter, Earth belowe,
Bear aye the Base, deep, hollow, sad and slowe:
Pale Phlegm, moist Autumn, Water moistly cold,
The Plummet-like-smooth-sliding Tenor hold;
Hot-humid Bloud, the Spring, transparent Air,
The maze-like Mean that turns and wends so fair;
Curst Choler, Summer, and hot thirsty Fire,
Th' high-warbling Treble, loudest in the Quire.
And that's the cause (my Son) why stubborn'st things
Are stoopt by Musick; as reteining springs
Of Number in them, and they feebly live
But by that Spirit which th' Heav'ns dance doth drive.

Sweet Musick makes the sternest Men-at-arms
Let fall at once their Anger and their Arms;
It cheers sad soules, and charms the frantick fits
Of Lunaticks that are bereft their wits;
It kills the flame, and curbs the strong desire
Of him that burns in Beauties blazing Fire
(Whose soule, seduced by his erring eyes,
Doth some proud Dame devoutly idolize);
It cureth Serpent's banefull bit, whose anguish
In deadly torment makes men madly languish;
The Swan is rapt, the Hinde deceiv'd withall,
And Birds beguil'd with a melodious call;
Th' Harp leads the Dolphin, and the buzzing swarm
Of busie Bees the tinkling Brass doth charm.
O! what is it that Musick cannot do!
Sith th' all-inspiring Spirit it conquers too,
And makes the same down from th' Empereall Pole
Descend to Earth into a Prophet's soule,
With divine accents tuning rarely right
Unto the rapting Spirit the rapted Spright.
Sith, when the Lord (most moved) threatneth most
With wrathfull tempest arming all his Hoast;
When (angry) stretching his strong, sinewy arms,
With bended back he throws down thundry storms;
The harmonious sighs of his heart-turning Sheep
Supple his sinews, lull his wrath a-sleep
While mild-ey'd Mercy stealeth from his hand
The sulph'ry Plagues prepared for sinfull Man.

Thus Du Bartas and old Sylvester. They thought they knew what music was. In these latter days many of us are doubtful on the point. X.

FELIX WEINGARTNER ON CONDUCTING.*

Mr. Felix Weingartner, who holds the proud position of conductor of the Berlin Court Opera, has recently issued a little book under the same title as Wagner's famous essay on the same subject, first published in 1869. Coming as a sort of complement to this, its principal aim ostensibly is to counteract the evil effects which Wagner foresaw would probably arise from the publication of *his* views of a conductor's duties. It comes, therefore, very opportunely at a time when, according to Herr Weingartner, Germany is overrun with a race of conductors of exaggerated tendencies, whom he has, more or less, aptly dubbed with the title of "Tempo-rubato-conductors." For the avoidance of any possible misunderstanding it should at once be stated that in Hans Richter he recognises a "straightforward, honest, and worthy spirit." For Hermann Levi and Felix Mottl he has nothing but commendation, and, except as regards Siegfried Wagner, does not mention by name those living conductors against whom he inveighs.

Herr Weingartner commences by summarising some of the most important points of Wagner's pamphlet†:—

1. "Composers," says Wagner, "cannot be indifferent to the manner in which their works are presented to the public; and the public naturally cannot be expected to decide whether the performance of a piece of music is correct or faulty, since there are no data beyond the actual effect of the performance to judge by."

Enlarging upon this thesis he reminds us that Wagner—whose love for Mozart's instrumental music had only been excited when, on conducting it himself, he came to recognise the beauty of its *cantilene*—in his youth had attended a performance of the Ninth Symphony at the Leipzig Gewandhaus, when, though he had copied out the score for himself and had made a pianoforte arrangement of it, he was so much astonished at its utterly confused and bewildering effect that he lost courage, and for a time gave up the study of Beethoven. In 1839 he received a good lesson in Paris, where he heard the orchestra of the Conservatoire rehearse the enigmatical Ninth Symphony. "The scales," Wagner writes, "fell from my eyes; I came to understand the value of *correct* execution, and the secret of a good performance. The orchestra had learnt to look for Beethoven's *melody* in every bar—that melody which the worthy Leipzig musicians had failed to discover; and the orchestra *sang* that melody. *This was the secret.*"

* "Ueber das Dirigiren." Von Felix Weingartner. Berlin: S. Fischer. 1896.

† "On Conducting" (Ueber das Dirigiren). A treatise on style in the execution of classical music. By Richard Wagner. Translated by Edward Dannreuther. London: W. Reeves. 1887.

It was Habeneck, who, though not a conductor of special genius, but one whom all obeyed, solved the difficulty by perseverance in rehearsing, until Beethoven's new *melos—i.e.*, melody in all its aspects—was fully comprehended and correctly rendered by every member of the orchestra.

2. Thus the proper *tempo* was fixed by the character of the melody.

3. The occasional modification of *tempo* which Wagner recommended he, doubtless, learnt from Weber, who wrote: "Time should never be a tyrannical mill-work; it is in music what the pulse is in the human body. There is no slow movement in which there may not occur the necessity of an 'accelerando,' in order to avoid a sensation of dragging; there is no 'presto' in which passages may not be found requiring a 'ritardando,' in order to escape a sense of hurrying."

Herr Weingartner fully accords with all that Wagner has put forth in regard to the proper treatment of classical works, even to expressing his surprise, as others have done before him, that any conductor should dare to bring forward the Ninth Symphony, except in accordance with the proposed emendations in the instrumentation, which Wagner, as the result of his Bayreuth performance in 1872, set forth in an article, "Zum Vortrag der Neunten Symphonie Beethovens," which in the following year he contributed to the *Musikalisches Wochenblatt*, and which has since been incorporated in Vol. IX. of his "Collected Writings."

Wagner held the post of conductor in Dresden from 1842 to 1849, when the Revolution of that year drove him into exile, from which he did not return till 1860. This enforced absence from Germany, and the fact that he never subsequently received a permanent post as conductor, were fortunate both for him and the world; for had it been otherwise, he would probably never have lived to complete his later and most important works. At a subsequent date he was set upon founding a School of Music for the conservation of a classical style of performance. Failing in this, he succeeded in gathering round him a number of disciples belonging to the rising generation, some of whom visited him in his exile, and among the oldest and most zealous of whom was the "master-conductor," Hans von Bülow, whom at that time he regarded as his *alter ego* and his most legitimate successor.

Herr Weingartner pays a most warm-hearted tribute of admiration to Bülow's incomparable artistic powers, and reminds us with deep expressions of regret that, but for the domestic catastrophe which overtook him in 1869, he, and most properly so, would have been at Wagner's right hand in producing the "Ring" at Bayreuth in 1876.

But, unbounded as is his admiration for Bülow, as an artist and as a conductor, Herr Weingartner has not refrained from pointing out some of the weak points, as he regards them, which darkened his declining years, and which he charitably ascribes to his failing health, his mental condition, his passion for originality, or perhaps to the secret disappointment he felt that he had not succeeded as a creative artist. As samples of his so-called vagaries the following will suffice. We are told that, on the occasion of a performance of the Ninth Symphony in Berlin, Bülow took the introductory part at an extraordinarily rapid pace, and did not adopt a broader *tempo* until the principal theme—



was reached.

The chords—



were taken at nearly half the previous pace, and with the passage—



the first quick pace was suddenly resumed.

The *Andante* in the third movement was thus presented—



Speaking of the *Tempo di Menuetto* in the Eighth Symphony, Herr Weingartner affirms that Bülow took it at such a slow pace that it lost all its gay and humorous cheerfulness, and gave way to an almost unpleasant and unrefreshing seriousness. Here he seems to contradict himself, for elsewhere he speaks with unbounded praise of Bülow's Leipzig performance of this same Symphony.

We are given many more examples of the "morbid peculiarities" which are said to have beset Bülow during the latter part of his life. Like those quoted above, they seem to bear a suspicion of being exaggerated, but are recounted in a manner which would be regarded as amusing except by those of Bülow's admirers whom they are calculated to pain.

Herr Weingartner, who never was on terms of intimacy with Bülow, and felt that Bülow had never given him due recognition, affirms that nothing could have dimmed the splendour of his career as a reproductive artist. We are bound, therefore, to believe in his sincerity

towards Bülow, and to acknowledge that the hardest things he has to say are directed against those present-day conductors who, by their eccentricities and exaggerations, he thinks have out-Wagnered Wagner and out-Bülowed Bülow.

Herr Weingartner would have been more than mortal had he not taken the opportunity of blowing his own trumpet at the same time. He says, in effect, "I am not as other conductors"—"my pills are the best"! And this he has put forth in an interesting and lively manner. Of his antecedents we learn that, within the space of five years, he has officiated as conductor in four different places—viz., Königsberg, Danzig, Hamburg, and Mannheim. Through Liszt he made the acquaintance of Bülow, who kindly introduced a composition of his for string orchestra into his programmes, and on the conductorship at Hanover becoming vacant by the death of Ernst Frank, recommended him to the Intendant, Hans von Bronsart, who, however, declined his services on the ground that he was too pronounced a Wagnerite. On the post of second conductor in Meiningen becoming vacant, he applied for it to Bülow, from whom he thought that he would learn much. Bülow at once characteristically replied: "I can make no use of you; you are too independent. I want someone who will do only what I tell him, and this you neither could nor would do." To this decision of Bülow's he readily assented, and sought employment elsewhere.

Herr Weingartner, whose critical faculty seems to have developed while he was still a student at the Leipzig Conservatoire, gives amusing accounts of his experience of the vagaries of conductors.

At the beginning of the eighties he was present at a Gewandhaus Concert, when the beginning of the C minor Symphony was so slovenly played that, in the first bar, he distinctly heard four G's instead of three. Another time it was the Eighth Symphony, the score of which he had learnt by heart, and was anxiously looking forward to hearing for the first time. This lovely work was played through in a slipshod manner, while the "Herr Kapellmeister," without any regard for dynamical or rhythmical modification, gracefully beat time with his feet. So disgusted was he that he left the room after the third movement and lost no opportunity of expressing his feelings. That a youth of eighteen should question the divine authority of the far-famed Gewandhaus was regarded as a breach of good manners. Soon afterwards, Bülow brought the Meiningen Orchestra to Leipzig, and displayed the same Symphony in a very different light. It was now generally admitted that the "impertinent Conservatoirist" had, after all, not been so much in the wrong. In Hamburg he was present at a performance of the Fifth Symphony, when the conductor took the first four bars quite slowly, and doubled the melody of the strings with four drums tuned in unison with them! In a performance of Mendelssohn's "Hebrides" Overture, under the direction of a conductor from Breslau, he maintains that literally there was not one bar played in the same time as another. That he should have refrained from mentioning these arch-offenders by name seems unfair to the worthy and eminent conductors who have officiated in the places specified.

Herr Weingartner does not confine himself to speaking of the eccentricities of conductors, but has a good deal to say about the unpleasantness which the post of opera-conductor in Germany generally involves. Nor is he silent as to the tricks which, Eulenspiegel-like, he has himself played off upon the public and critics. He amusingly relates that some ten years ago he and his friend Alfred Reisenauer had agreed to play Liszt's Symphonic Poem "Die Ideale" and his "Faust" Symphony, arranged for two pianofortes, at a Concert of the Cassel Wagner Society. The committee begged that they would not introduce two compositions of the "horrible" Liszt, as this would drive the public away. They stuck to their resolution, played both works, but announced "Die Ideale" as a "Fantasia for two pianofortes, by Franz Schubert (after the 'Unfinished' Symphony, the master's last work)," which naturally did not exist. It was most warmly received by the public, and was generally spoken of by the press as a "pearl of Schubertian melody." Only one of the critics discovered in it an element which was strange to and far-fetched for the lyrical Schubert. The "Faust" Symphony, on the other hand, was roundly abused.

While on tour in 1883 he played at Düsseldorf, as No. 5 on the programme, Beethoven's Sonata, Op. 109. By an accident copies of the programme of a previous Concert which he had given in another place were distributed among the audience. Except as to No. 5, which figured in this as "Pianoforte pieces by Weingartner," the two were identical. To his astonishment the next morning he read in a Düsseldorf paper: "Herr Weingartner, of Vienna, scorned precaution, and for his *début* here played some new pianoforte pieces of his own, which certainly served to display his virtuosity, but beyond this were of no account. One may be a good executant, but at the same time an indifferent composer." The poor man, who did not know Beethoven's Sonata, had evidently got hold of the wrong programme, and was thus led to speak of Beethoven as an indifferent composer.

The above brief and very incomplete sketch of the contents and character of Herr Weingartner's little book will suffice to show the kind of book it is. Had he abstained from so cruelly making Bülow a scapegoat for many of his remarks—Bülow, who so often during his lifetime was justly spoken of as an incomparable artist—and had he heaped less abuse

upon his contemporaries, one would be the better pleased with it, notwithstanding the fact that nothing pleases some people so much as seeing notorieties, even when they are numbered among their friends, hauled over the coals.

Herr Weingartner concludes with a series of aphorisms addressed to his brother conductors. He writes: "A conductor should, before all things, be *true* to the work he has to perform, to himself, and to his public. When he takes a score into his hands, he should not think 'What can *I* make out of this work?' but 'What were its composer's intentions?' He should study it so thoroughly that during performance the score should only serve to assist his memory, and in no way become a fetter to his thoughts.

"If, during the study of a work, he has conceived a picture of it, he should reproduce this in its unity, not in fragments.

"He should always bear in mind that he is the most important, the most responsible personality in the musical world. By means of good and tasteful performances he can educate the public and bring about a general refinement of artistic feeling; but bad performances, which only pander to his vanity, are worthless for the advancement of genuine art.

"To have performed a beautiful work in a beautiful manner should be his greatest triumph; the composer's authorised intention then becomes his own."

These aphorisms may well pass muster; and, but for the objections above enumerated, Herr Weingartner's book is well worth perusal.

NEW LIGHTS UPON OLD TUNES.

No. VII.

"Ye Banks and Braes."

There are few plaintive melodies which have a truer ring about them than this, though, like "Home, sweet home," or "The last rose of summer," ridicule and indignities have been cast upon it. It has figured on the first pages of flute tutors and pianoforte instruction books, and it has had its bones ground to powder on barrel organs. The hack musician has "arranged," and the foreign pianist laid violent hands on it. But forgetting all this, and looked at in its native simplicity, it is a sweet song and a pure melody.

Regarding the tune's history, much misapprehension exists. The late Mr. William Chappell, in "Popular Music of the Olden Time," made a statement respecting it so frequently quoted without other corroboration that I make bold to put forth facts which I venture to think will contravene his arguments.

Chappell tells us that the tune is not Scotch, as generally supposed, but an old English melody named "Lost is my quiet," appearing on half-sheet songs, and included in Dale's Collection of English Songs. He says: "Dale commenced printing in 1780, but I cannot give the date of publication because of the collection, consisting exclusively of old songs, he made no entry in Stationers' Hall as in other cases; it is unquestionably anterior to 'Ye Banks and Braes.'"

Chappell prints the air "Lost is my quiet," and ascribes the trifling alterations between the two tunes to Stephen Clarke, the editor of Johnson's "Scots' Musical Museum," where Burns's song first appeared in 1792. He also speaks of other alterations in well-known airs to fit them to the Museum, but in everyone he quotes it can be shown otherwise. "Popular music" is a monument of patient and accurate research, but its author's well known Johnsonian prejudice against things Scottish leads him frequently astray, and is sometimes very comic. Leaving, for the present, Chappell's argument, the following facts bearing on the subject may be considered: The earliest copy of the air in print is to be found on the opening page of Niel Gow's "Second Collection of Strathspey Reels," 1788, as: "The Caledonian Hunt's Delight: a favourite air."

"THE CALEDONIAN HUNT'S DELIGHT."

(A favourite air.)

From "Gow's Second Collection of Strathspey Reels," 1788.



Under the same title it is to be seen in other Scottish publications of the period.*

The air attracted the attention of Robert Burns, and to it he wrote his sweetest song, which, under the title "The Banks o' Doon," figures in Johnson's "Museum," Vol. IV., 1792. There is a note in the index ascribing the authorship of the tune to "Mr. James Miller, writer in Edinbr." In confirmation of this Burns wrote to George Thomson in November, 1794:

"There is an air, 'The Caledonian Hunt's Delight,' to which I wrote a song that you will find in Johnson, 'Ye banks and braes o' bonie Doon.' This air, I think, might find a place

* The Caledonian Hunt was a body of gentlemen of high social standing, who were not merely sportsmen, but patrons of the arts. Burns dedicated his Edinburgh edition of poems to them, as Gow did his second collection of "Strathspey Reels." The air we are dealing with bears a title in their honour, which would imply that it had been specially composed were it not that Gow was in the habit of affixing his patrons' names to old melodies and thus losing their original titles.

among four hundred. . . . Do you know the history of the air? It is curious enough. A good many years ago, Mr. James Miller, a writer in your good town, a gentleman whom possibly you know, was in company with our friend Clarke and talking of Scottish music. Miller expressed an ardent ambition to compose a Scots air. Mr. Clarke, partly by way of joke, told him to keep to the black keys of the harpsichord and preserve some kind of rhythm, and he would infallibly compose a Scots air. Certain it is that, in a few days, Mr. Miller produced the rudiments of an air which Mr. Clarke, with some touches and corrections, fashioned into the tune in question. . . . Now to show you how difficult it is to trace the origin of our airs, I have heard it repeatedly asserted that this was an Irish air—nay, I have met with an Irish gentleman who affirmed he had heard it in Ireland among old women; while, on the other hand, a Countess informed me that the first person who introduced the air into the country was a baronet's lady of her acquaintance, who took down the notes from an itinerant piper in the Isle of Man."

This account of the air's origin is by no means to be lightly set aside.

To analyse Chappell's contention that the air is old English and the Scotch tune the outcome:

(*a*) The difference observable in "Lost is my quiet" is distinctly on the modern side.

(*b*) The statement that Dale's English songs consists exclusively of early productions is set aside by the fact that the book contains songs from a great number of operas of the day. The work is in folio, and consists of twenty books published in serial order, probably monthly or quarterly.

Book I. opens with a song from the "Farmer," 1787; it is followed with another from the "Haunted Tower," 1789, and one from the "Castle of Andalusia," 1782. Succeeding books represent the operas "Richard Cœur de Lion," 1786, "The Spoiled Child," "Inkle and Yarico," 1787, "No Song, no Supper," 1790, &c., all before Book X., wherein "Lost is my quiet" is printed.

(*c*) Book X. has the imprint 151, New Bond Street, an address which did not belong to Dale before 1802 or 1803; and, in my copy, one of the later books bears the watermark 1808. This is sufficient proof that Gow's copy, 1788, preceded Dale's.

I am in possession of many other copies of "Lost is my quiet," but none of these appear to be before the present century. One of these copies is a folio sheet with the imprint "London, printed for the author by Preston and Son," though the author reserves his name. Another olio sheet by another publisher is "Lost is my quiet for ever . . . music by Mr. Sharp," but this is not the familiar air. At the back, however, the tune we are dealing with is printed with the heading "'Lost is my quiet,' adapted to an Irish air." In the "Myrtle and the Vine," Vol. II., 1803, the words only of this song are printed, and again with the remark, "Irish air." Indeed, the opinion regarding the Irish origin of the air seems to have been very general about this time.

The author of "Lost is my quiet" was not merely content with appropriating the tune, but he was indebted to an earlier poet for his first line.

In the "Orpheus Britannicus" (Walsh's edition, *circa* 1745) is the following set to an air by Henry Purcell:

Lost is my quiet for ever,
Lost is life's happiest part,
Lost are my tender endeavours
To touch an insensible heart, &c.

Compare with the modern version, which runs:

Lost, lost, lost is my quiet
For ever, since Henry has left me to roam;
To forget him how vain my endeavour,
Alas! will he never return, &c.

Is it possible that Chappell, having seen an old folio sheet of Purcell's song, has hastily come to the conclusion that Dale's copy and it were one and the same? Regarding the supposed Irish origin, I think much indirect evidence in its favour exists. Burns tells us that he has repeatedly heard it asserted to be Irish and that a gentleman affirmed he had heard the tune in Ireland among the old women. Another of Burns's informants told him that the tune had been originally noted down from an itinerant piper in the Isle of Man, who, it is easy to believe, might be an Irish one. A curious half-confirmation of this Irish theory has come in the way of the present writer, who in a remote district of Yorkshire heard the old Anglo-Irish street ballad sung to a decidedly Hibernian setting as under:—

"THE FOGGY DEW."

(A Traditional Air noted down in Yorkshire.)



One night as I lay in my bed and faithful watch did keep,
My love she came to my cot door and bitterly she did weep;
She wept, she cried, and tore her hair, and cried what shall I do?
I pray you take pity and shelter me in fear of the Foggy Dew, &c.

Other airs for the ballad of "The Foggy Dew" are found; one is printed in "Bunting's Irish Airs," 1840, and another, from an old manuscript copy, in Kidson's "Traditional Tunes," 1891. The Yorkshire singer did not know the air as "Ye Banks and Braes," but only as used for the song he then sang. I do not advance the theory that the traditional "Foggy Dew" is the same air which the gentleman spoken of by Burns had heard

among the old women of Ireland, though there is no doubt that a song of the "Foggy Dew" existed there at that period. The traditional setting is distinctly Irish in form, and has an Irish song adapted to it. It is also quite within bounds to say that Gow, in dedicating the air to the Caledonian Hunt, may have changed the name (for the Irish song is somewhat coarse) to one more palatable. If he knew that Miller had composed it, it is likely that he would have attached the name. But whether Burns had got a correct story or whether Miller re-composed an existing air are questions not easily settled. Another theory was once advanced—that the tune was French; but as nothing beyond this bald statement has been adduced it may be dismissed until further particulars are vouchsafed.

Mr. F. Corder, who has just returned from a visit to Bayreuth, sends us the interesting comments which follow:—"Not having visited Bayreuth since the first production of 'Parsifal,' in 1882, its wonders came again with startling novelty upon my mind; and I am therefore anxious to be allowed to supplement the notice of your special correspondent (with every word of which I concur) with a little more technical criticism, such as can hardly fail to interest musicians. One point I wish to press very strongly; however it may be with other works of Wagner's, 'Parsifal,' and still more 'The Nibelung's Ring,' can never be really heard outside of Bayreuth. In attempting to perform 'Siegfried' and 'The Valkyrie' elsewhere, conductors have been confronted with this difficulty: to play the works as written will make your orchestra sound all wind, stun your audience, and render your singers inaudible, besides costing a serious sum for extra instruments. To re-score the operas on a smaller scale gives a totally different effect, but is the only thing to be done, and accordingly it *is* done; therefore, although I had heard all the four sections many times, and knew every note of them, their effect on the Bayreuth orchestra was a complete revelation. The sound of the wood is so tender, the tone of the brass so mellowed, and the quality of the strings so rich, that though we have far better players and instruments in Covent Garden we cannot come within measurable distance of the total effect. The German oboe is coarse, the clarinet apt to be hard, and the valve trumpet many degrees more vulgar in tone than a good cornet, but the bass clarinet and first horn were exquisite, and there were *pianissimos* on the strings—and notably on the six horns for the Tarnhelm music—which only the greatest conductors can obtain. But it was on those rare occasions when the full orchestral force was employed that the incomparable beauty of the Bayreuth band was manifested. Hitherto I have regarded the second act of 'Götterdämmerung' as almost ear-torture, only to be accepted, under protest, as the expression of the terrible dramatic situation. Here the gathering of the clans' scene was no hideous row, but a grand, if somewhat wild piece of sonority, and for the first time also was I able to hear all the melodies at once which are so wondrously woven together in the very last pages of this mighty work. The really astonishing scenic triumphs aided the success more than most musicians would believe. 'Rheingold' was lifted from the realms of pantomime to those of poetic drama, and, curious to state, it was only just in the two departments where perfection was most easy and important to attain that one felt a sense of bitter disappointment. Not to mince words, the singing was vile and the acting rudimentary. As to what performers shall be engaged, this rests entirely with Madame Wagner, so it is of no use protesting; but is there no stage manager in Bayreuth who can force these 'sticks' to go through the numerous little bits of stage business so necessary to fill up the orchestral pauses? To see *Wotan* leaning on his spear by the half-hour together, to see *Siegfried* confine his action to that of a railway semaphore, and to have *Brynhildr* always in the attitude of the letter x, these were things that went far to damp one's enthusiasm, and to ruin what might so easily have been made a record performance. Herr Vogl, as a singer and an actor, stood out in such strong contrast to the crowd of incompetents as only to make the general level seem the more pitiful. One was glad to absorb oneself only in the glorious sounds that welled up from the 'magic chasm,' as Wagner called it, and gladden one's eyes with the astonishing changeable skies of Herr Brückner. Personally, I feel that I shall never again desire to hear these works done in Munich or London, however much pains may be taken. The sound of the Bayreuth orchestra, and the acoustics of the Bayreuth opera-house, are so vital to the true effect that all other performances seem a total misrepresentation of the composer's intention."

Twenty-three years before the production of "Der Ring des Nibelungen," in 1876, the text had been published and distributed among Wagner's friends in order to elicit opinions. Of these, one was Adolf Stahr, a well-known man of letters and professor at Oldenburg. He read the poems, but instead of communicating with Wagner, wrote to Liszt. He regarded the poem as a gigantic mistake, and begged Liszt to use all means to turn Wagner from the error of his ways. "*Quos ferrum non sanat, ignis sanat*"—"fire, not in any figurative sense of the word." Thus wrote the arch-opponent. Some more convenient season may be found for discussing the reasons which Stahr gives for his want of faith. Meanwhile, however, a sentence or two from his letter may be quoted; in the light of the great success of the "Nibelungen" performances lately concluded at Bayreuth, they form curious reading: "I am as convinced, as I am of mine own existence," says Stahr, "that this poem—even if the immeasurable difficulties in bringing it out were overcome, even if the creator of 'Tannhäuser' and 'Lohengrin' succeeded in providing this body, stiff and like unto a jagged rock, with musical clothing (which to me seems impossible)—I say, I am as convinced as of mine own existence, that even then the work, if any stage ventured to give it, would prove a complete *fiasco*. Above all, Wagner would have first to create a public, as like the one of the present day as the *Siegfried* of the 'Nibelung Lied' to an officer of the guards. To see a gifted man so misled, that one can scarcely apply to him the words of Polonius: 'Tho' this be madness, there is method in it,' is indeed painful." *Punch* displayed wisdom when he advised prophets not to prophesy unless they happened to know.

The *Contemporary Review* for August contains an article by the Rev. H. R. Haweis, entitled "Musical Snapshots," in which the reverend gentleman makes two inaccurate statements. Mr. Haweis says that Mendelssohn composed his "Hear my Prayer"

expressly for Jenny Lind. As a matter of fact, Mendelssohn wrote his well-known Hymn before he had ever seen or heard the great singer. Moreover, he composed it "expressly for" the sacred concerts given in the forties by the late Mrs. Mounsey Bartholomew, when she was Miss Mounsey, at Crosby Hall, Bishopsgate Street. The second error (clerical only in one sense) is that at a Bach Choir rehearsal (at which one of Mr. Haweis's choirboys assisted) Madame Jenny Lind Goldschmidt supplied the place of an absent vocalist by singing the solo in "Hear my Prayer." Considering that the "Hymn" was never rehearsed by the Bach Choir during Mr. Goldschmidt's conductorship (and probably not since), the accuracy of this statement is speedily disestablished. Thus is musical history made, or, to speak musically-photographically, developed. However, there is a delightful appropriateness in Mr. Haweis's title—"Musical snapshots"—as two of them are herewith negatived.

Last month we gave a specimen of musical criticism from a Boston (U.S.) newspaper of 1848. But we need not go so far afield—or, as the Americans would say, so far apond—in order to find some examples just as choice and equally figurative in our own country. It was the custom of the now defunct Sacred Harmonic Society to print in their annual reports sundry "opinions of the press" (the favourable ones, of course) on their performances. Here are a few extracts relating to chorus-singing, written in the thirties: "The choruses ('Messiah') went with the correctness of a steam-engine." "The conductor of the Ancient Concerts (Mr. Knyvett) would have received a very valuable lesson from one of the Society's performances, had he honoured himself by his attendance." "The choruses ('Israel in Egypt') were given with surprising grandeur; the enormous masses of sound, tossed as it were from side to side of the orchestra, rolling round and round the hall, and sometimes bursting like thunder over the audience, were sublime, and even awful." Again: "The overpowering grandeur of those volumes of sound rolling over us was one of the sublimest things we ever witnessed." Here was a critic who could *see* the "volumes of sound." The following specimens may be useful in the way of increasing the vocabulary of the "new" critics, if there be more than one of that bellicose, or libellicose ilk. "We cannot conclude this brief notice without warmly panegyrising the instrumental performers." 'The words 'O Mercy, Heaven!—we sink—we die!' ('Samson') could not be translated into a more perfect musical expression — they made the blood thrill."

The "additional accompaniment" question was a thorny one even sixty years ago. A critic justly said: "Another impertinence which disgusted us was the addition of some (we presume) amateur accompaniments. In 'Fallen is the foe' a ridiculous solo for the flute was added to Handel's score; and the first movement in the Te Deum has been 'repaired and beautified' in the same way. Really Mozart has much to answer for if his accompaniments to 'The Messiah' are to be quoted as a precedent by every puppy who thinks fit to set himself up as an improver of Handel." For a choice specimen of a critic's imagination we must go back to the year 1791, when Haydn was conducting his celebrated Salomon symphonies at the Hanover Square Rooms. At the first performance of the so-called "Surprise" Symphony, the representative of *The Oracle* thus worked his critical oracle: "Act 2nd opened with a first performance of the grand overture (symphony) composed by Haydn for this evening. The second movement was equal to the happiest of this great master's conceptions. The 'Surprise' might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant waterfall, starts alarmed at the unexpected firing of a fowling-piece. The flute *obbligato* was delicious." And so is the "surprise" imagery of that critic.

In a recent number of the *Corriere della Sera* some new and authentic biographical details respecting Carl Mozart, the eldest son of the great composer, are given by Signor Francesco Somma, keeper of the State archives. Carl Mozart was born on September 17, 1784, received his education in Vienna and in Prague, and in 1800 entered the civil service in Italy, in which country he remained for the rest of his life. He was employed in the Chamber of Commerce, in Leghorn, from the year 1800 to 1806, and after having been drafted on to several other towns, finally settled in Milan in the employment of the State. He held the appointment until 1839, in which year he was pensioned. The last few years of his life he spent partly at his country house at Caversaccio, near Como, and partly at Milan. He died on October 31, 1856, and was buried in the cemetery outside the present Porta Garibaldi. No commemorative stone having been placed over the grave, it, like that of his illustrious father, cannot by any possibility be traced. Carl Mozart was a man of modest bearing and great piety. He was never married, and bequeathed his country house to the village of Caversaccio with the condition that it should be placed at the disposal of either the assistant curé or the local medical practitioner. The remainder of his estate, realising, after deducting a few small legacies, some 22,500 florins, he left to the Mozarteum in Salzburg.

It has been decided to repeat the performances of "Der Ring des Nibelungen" at Bayreuth next year, when probably five cycles will be given, together with representations of "Parsifal," which for many years yet to come can be heard only at the Festspielhaus. The large expenditure of money in mounting the Tetralogy this year has exceeded the receipts by several thousand pounds, although the house was completely filled at all the performances. Next year, however, the valuable scenery, machinery, costumes, and other accessories will be again available, and a considerable profit should then be realised. Amongst the numerous journalistic contributions to the recent Festival may be mentioned the publication in the *Bayreuther Blätter* of a series of hitherto unfamiliar scenes from the "Ring." They were included in the first edition of the drama, privately printed in 1853, but when Wagner began to set the words to music these scenes were either cancelled or not used. One of the notable circumstances in this year's *Festspiele* is the greatly increased interest taken in them by French musicians. While the German attendance has shown a considerable falling off, and that of Englishmen and Americans remains about stationary, the French this year have been more than twice as numerous as in 1876, the year of the inauguration of the Wagner Theatre.

Really our literary friends are beginning to treat music with a consideration as welcome as it is

unexpected. Take, for example, the case of Mr. Henry James, in his new volume of stories, "Embarrassments." "Within a week after my return to London," remarks the narrator, "I went to the opera, of which I had always been such a devotee." That, of course, does not count for much, as people always adore music in novels. And it is somewhat disappointing to learn that he "arrived too late for the first act of 'Lohengrin.'" However, the sincerity of his devotion is proved by the assertion that "the second act was just beginning and I gave myself up to it with no more than a glance at the house." And it was not until the act was over that he treated himself, with his glass, from his place in the stalls, to a general survey of the boxes. After the second act the story reaches its climax, and the three *dramatis personæ* are strangely stirred by the time the opening bars arise from the orchestra. But in spite of their emotions they sank noiselessly into their chairs again, "for the music was supreme, Wagner passed first." Truly a notable compliment.

It is to be hoped that the penalty just paid by the *Saturday Review* for one of the many indiscretions (charity prompts mildness of epithet) of its musical critic will have due effect on other would-be "smart" journals, the proprietors or editors of which find it profitable to cater for the appetites of readers who, envious or jaded, or both, derive pleasure from the perusal of spiteful and libellous remarks on individuals and their work. The number of such prints in this country is (thank Heaven!) still a small one, but no careful observer can have failed to note that of late years it has sensibly increased. The victims of these callous and malicious attacks usually prefer to suffer in silence rather than obtain redress by means of appeals to the law; and the immunity which results from this gives encouragement to writers who are perfectly willing to bring contempt on their calling, if by so doing they can reap personal advantage. Sir Alexander Mackenzie was not content to "suffer in silence," and he deserves the thanks of every right-minded person for having, with the aid of a British jury, administered castigation to at least one notorious offender. We hope his spirited action will embolden others who may be utilised as targets by the mudlarks of journalism to seek similar protection. It may be too much to hope that consciousness of wrong done will influence the future style of articles appearing in the *Saturday Review*, but the commercial aspect of the question will, we may be sure, receive due consideration; and if, after the payment of sundry damages and costs, our contemporary still finds itself unable to resolve the problem, "Does it pay?" those concerned in its management will at least not overlook the fact that a *New Saturday* is announced to appear on the 5th inst. with the object of taking "the place in literature once occupied by the *Saturday Review*."

The death of so great an artist as Sir John Millais, Bart., P.R.A., cannot be allowed to pass without an expression of deep regret in the pages of a journal devoted to the sister art of music. The late President worthily upheld all the best traditions of the noble art of which he was so illustrious a master. The wonderful collection of his pictures exhibited at the Grosvenor Gallery in 1886 not only displayed his great versatility, but his unfailing charm. Amongst the many portraits painted by the late Sir John Millais, the one of special interest to musicians is that of Sir William Sterndale Bennett, clad in "the fawn-coloured gown proper to his degree as a Doctor in Music," which was exhibited at the Royal Academy in 1873, and which is so well known through the excellent engraving by the late T. A. Barlow, R.A.

The little army of Musical Doctors is to be congratulated on the accession to its ranks of so distinguished a servant of the Art as Mr. W. G. McNaught. This learned musician and cultured gentleman has done so much, and in so many ways, to spread a knowledge and love of music among his countrymen, and his influence as Her Majesty's Assistant-Inspector of Music (to which post he was appointed in 1883) is so far-reaching, that everyone competent to form an opinion at once felt the appropriateness of the Archbishop of Canterbury's action in conferring upon him the degree. On the same occasion the honour was also bestowed upon Mr. Daniel Joseph Wood, the accomplished organist of Exeter Cathedral.

FACTS, RUMOURS, AND REMARKS.

Mr. Robert Newman has engaged a number of notable singers for the Promenade Concerts which began at Queen's Hall on the 29th ult. Here are their names: Mesdames Fanny Moody, Duma, Clara Samuell, Evangeline Florence, Maggie Davies, Belle Cole, Lilian Tree, Recoschewitz, Svetloffsky, and MacDougall; Messrs. Ben Davies, Lloyd Chandos, Herbert Grover, P. Brozel, Hirwen Jones, Watkin Mills, Ffrangcon-Davies, Ludwig, Andrew Black, Charles Manners, W. A. Peterkin, and Santley.

On the occasion of MM. de Reszkes' last appearance at Covent Garden this season a novel and very effective floral presentation was sent to the gifted brothers, in the shape of a tandem bicycle of the ordinary size. This was made of wood and covered with flowers, maiden-hair and other ferns, trails of smilax and ivy being round the tyres of the wheels and coloured ribbons round the spokes. The two seats were covered with pink quilted satin, and on one side of the bicycle the words "Speedy Return" were fixed, while on the other was the following inscription, written on embossed paper

Designed and decorated for
MM. Jean and Edouard de Reszke
by
a constant and grateful listener,
Covent Garden Opera,
July 14, 1896.

LE DÉPART DE MM. DE RESZKE.



LE RETOUR DE MM. DE RESZKE.



The brothers were greatly pleased with the presentation, and expressed their entire sympathy with the inscribed wish of a "speedy return" to England.

The *Lute* declares that the habit among vocalists of lingering on a high penultimate note can be stopped by "courage and a little dynamite." Dynamite presumably stands for the explosive wrath of critics, but, alas, that has been tried many times. Long years

ago, when more of a belligerent than I think it now worth while to be, I have fulminated early and late against the bad practice. I might just as well have tried to blow a feather against the wind. Singers went on "throwing their souls," as the *Lute* puts it, "into a penultimate high G," and the public, then as now, encouraged them.

INCORRECT rumours having got into circulation with regard to the *personnel* of the Royal Carl Rosa Opera Company this season, Mr. T. H. Friend sends me an authentic list, as below: Mesdames Zelie de Lussan, Alice Esty, Lily Heenan, Kate Hughes (her first appearance with this Company), Bessie Macdonald (the new soprano, her first appearance with this Company), Lillie Williams, Eleanor Harwood, Kirkby Lunn (her first appearance with this Company), and Rita Elandi; Messrs. Philip Brozel, Ludwig, Herbert Grover (his first appearance with this Company), William Paull, Charles Tilbury, Alec Marsh, A. S. Winckworth, Frank Wood, R. Cunningham, G. Fox, W. Gillard, and E. C. Hedmondt. Conductors, Mr. Claude Jacquinot and Herr Richard Eckhold.

I SUPPOSE it may be said that a rupture has taken place between Craig-y-Nos and Swansea. The lady of the castle has, for some years, given an occasional concert in support of local charities, and, this autumn, the arrangement was that she should aid the Swansea Hospital. On previous occasions prices have "ruled" high, but, for some reason or other, the Hospital Committee, in an unlucky moment, resolved that they should come down a bit. Innocent souls! how should they know that *prime donne* look upon high prices as a form of homage at their throne. The Committee were soon enlightened. Craig-y-Nos wrote cancelling the Concert. Then Swansea went on its knees, expressing deep regret at having touched the schedule without Madame Patti's consent. Craig-y-Nos declined a reply. Swansea begged leave to send a deputation, and lastly, Craig-y-Nos refused to receive it. So the matter stands, it appears.

IF a correspondent of *Tit-Bits* may be credited, one of the finest music halls in the Midlands offers among its attractions the following:

A comic singer, whose humour was expressed in the first verse by delicate allusions to the birth of triplets, in the second verse to his rolling home drunk at night, and in the third to the smacking of his sleepless baby.

His encore song may be gauged by the chorus:—

He likes his drop of porter,
But he can't stand soap and water,
That's the sort of bloke he is.

A lady-like contralto, whose charming rendering of "Kathleen Mavourneen" was soundly hissed.

Another "comic" man, whose first effort consisted of a song full of political allusions in execrable taste, insulting every foreign ruler from Kruger to Kaiser.

A lady in the male attire of a masher glorified the fidelity of a certain jolly old pal, singing:—

If I die, this I know,
When I go down below
He'll be there by my side!

A "lady" in the height of fashion told of a "booze," when:—

Flo was clinging tight to Jim;
I was hanging on to him.

Can there be a lower depth than this lowest?

A QUEENSLAND organist—for whose cordial and appreciative letter I thank him—writes pointing out as an odd fact that the local colonial editor will always be his own musical critic, although, as in a case mentioned, he has never been outside the town radius, and "knows as much about music as is taught in our State school, where they often sing 'When a little farm I keep.'" My correspondent enclosed a concert notice, which is partly that, and in other part an advertisement—a composite creation not unknown in England, where, however, it is less open and unashamed. The writer, after praising Mr. So-and-So, of the —— music warehouse, states, "The 'Parthia' Gavotte is a charming composition and splendidly phrased, especially at page 5, the double forte adding to the effect of the unison, and it dies away with triplets very nicely." Next, I read: "The 'Trilby Waltz' is splendidly arranged, and introduces 'Ben Bolt,' 'Schubert's Adieu,' 'Au Clair de la Lune,' 'The Marseillaise,' and 'We won't go home till morning.' The introduction is in common tune; key G is the Marseillaise, modulating to the various waltz movements in a very pleasing manner, the loda winding up with 'We won't go home till morning.'" After meditating upon the foregoing, I am inclined to think that "We won't go home till morning' is a popular ditty in some parts of Queensland. The advertisement comes at the end, by way of "loda," informing all and sundry that Mr. So-and-So "is now prepared to supply any music that may now be required at prices as reasonable as any other business place in town."

MR. J. G LUARD, writing to the *Isle of Wight Observer* about another matter, adds incidentally: "A letter in the *Church Times* of July 10th, from the hon. secretary of the Wagner Society, appears to show that the statements of THE MUSICAL TIMES are not always to be relied upon, and that a mistake was made this week in an editorial note on Wagner's opera 'Die Walküre.'" How funny it all is! THE MUSICAL TIMES says something about "Die Walküre" with which the hon. sec. of the decaying Wagner Society does not agree, the hon. sec. writes about the alleged error to the *Church Times*, of all papers in the world; Mr. Luard, having read the *Church Times*, drags the alleged error into the *Isle of Wight Observer*, *à propos* to something else; and somebody sends to London a copy of the *Isle of Wight Observer*. All this fuss about a single alleged error only proves the general accuracy of THE MUSICAL TIMES.

THE following has been cut from a newspaper and sent to me:

There is a musician at Hampstead who makes it his business to come in contact with people who have musical ideas without musical knowledge. He literally takes notes as they reveal their ideas. Being a composer, he is versed in the knowledge necessary to make these ideas practicable. He is compelled to cast the tune for the range of voice for which it is best adapted. People whistle, sing, play the banjo, and thump the piano at him. Then he turns the idea into a musical composition.

This appropriation of other people's ideas is a sin of degrees—always a sin, mind you; but I doubt whether its open and unblushing practice is worse than the case of those who commit the same offence with all the secrecy possible. Anyhow, throw into a pot the music of a year, boil over a searching fire, skim, and see how much of absolutely original stuff you have left.

AN East Anglian paper, describing a religious service, recently told its readers that "Mr. A. Plant sang in a style never before heard the recitative 'O rest in the Lord' and the aria 'Who shall abide.'"

IN THE MUSICAL TIMES for August I noted the jubilee of the Exeter Oratorio Society. That event has been attended by changes. Mr. G. W. Lyon, conductor for more than a quarter of a century, and Mr. Joseph White, choirmaster, have both resigned, for reasons which do not seem to have been made public. They are succeeded respectively by Dr. H. J. Edwards and Mr. F. J. Shapcott. The Jubilee Festival takes place in December, and consists of two performances, Sullivan's "Martyr of Antioch" and Rossini's "Stabat Mater" being given in the afternoon, and the "Martyr of Antioch," a second time, in the evening. I trust the old Society will prosper, no matter under what chiefs.

THE balance-sheet of the Bridlington Musical Society, covering the season from November till May, including the festival performances, shows a deficit of £88 8s. 8d. The amount scarcely mattered, for Squire Bosville, the Society's conductor, drew a cheque, and the members rejoiced in "no outstanding debts of any kind." Fortunate amateurs of Bridlington.

THE sum of £400 has been placed at the disposal of the Faculty of Science, Paris, by an anonymous donor, for the purpose of defraying a two years' course of instruction in musical æsthetics and psychology. JOSEPH BENNETT.

SOME FESTIVAL NOVELTIES.

IT is an exaggeration to say that a competent musical reviewer cannot form an approximately correct estimate of a work without hearing it. There is no doubt some difference between the case of a drama and that, say, of a cantata, arising from the comparatively simple means of expression demanded by the first-named. But a man who reads music as he reads a play, and, with the inner sense, hears every chord and sees every combination of orchestral colours—to him, at any rate, little remains for performance to reveal. Still, something remains. Music is intended to be heard, not read, and a composer may justly complain that his mere reader goes through a work unaffected by the physical sensations upon which the creative musician properly relies as one means of influencing judgment. Final criticism rightly follows hearing, but not a little that is positive and definite may precede it, and I therefore make no excuse for the remarks which are to follow upon certain novelties now in the programme of one of our autumn Festivals.

The compositions before me are Mr. Edward Elgar's "Light of Life" and Mr. Hugh Blair's "Blessed are they who watch," for the Festival of the three Choirs, at Worcester.

Mr. Elgar's "Light of Life" is described as a "short oratorio," and I am not inclined to quarrel with the definition, although it may not be precise. The librettist (Rev. E. Capel-Cure, M.A.) has taken the well-known Gospel story of the man who was born blind, and re-told it, with amplifications of the Biblical dialogue rendered necessary, perhaps, by musical exigencies, but tending rather to weakness than strength. For example, Scripture tells us that the Disciples approached their Master with a question which they had, no doubt, debated amongst themselves. As Jews, they were filled with the idea of bodily punishment for spiritual transgression, and a man who was born blind suggested a query whether he suffered for the sins of his parents, according to the Second Commandment, or for his own offences. In the Gospel version, the question is put to the Great Teacher with truly Biblical directness and simplicity: "Who did sin, this man or his parents, that he was born blind?" But Mr. Capel-Cure makes them add: "Behold God will not cast away a perfect man, neither will He help the evil doers; therefore darkness is round him that he cannot see." This is simply needless verbiage; every idea it conveys being included in, or underlying, the brief Scriptural query. It is a pity when musical exigencies entail results of the kind thus exemplified. The librettist is more happy in his reflections, which are, generally speaking, apposite and introduced in the right places. He has also shown good judgment in the creation of personages who may be said to exist less for dramatic than solo purposes. There is a Narrator—a contralto, as usual; and the mother of the blind man figures as a soprano, the man himself is a tenor, and the Master a baritone.

The music of the work opens with a composite movement beginning in G minor and ending in G major. This is styled a "Meditation," presumably upon the story chosen for treatment. The meditative part, however, seems confined to the opening *Moderato*, where one may fancy "Contemplation sits serene." So, perhaps, with the *Coda*, but hardly with the middle sections in 9-8. These, however, are so flowingly melodious that nobody will trouble about their precise significance. The first vocal number is introduced by a male-voice chorus, "Seek Him that maketh the seven stars." Partly homophonic, partly imitative, this section leads, with considerable dignity and effect, to a short tenor solo, in which the Blind Man prays for light. One thinks here of the pathetic music in Handel's "Samson," and can make comparisons according to taste. Mr. Elgar, taking his own course, has not failed in poignancy, or in suggested desolation of spirit equal to the cry given forth. A point of interest may be found in the use of a 9-8 theme from the "Meditation" when the voice exclaims, "To me the day and night are equal." Both solo and chorus are repeated, with modifications, in the sequel. No. 3 is brief, containing only a short recitative for the Narrator, and the question of the Disciples already remarked upon. In the last-named, the composer introduces canonic passages, two in one, relieved by a middle episode in four-part harmony, to which a moving instrumental bass, low down in the scale, lends significance. A solo, "Be not extreme, O Lord," takes up the whole of No. 4, and in it the Mother of the Blind Man repudiates the idea that her son is punished for the sins of others, and asks for light upon God's mysterious way. The music, without being specially striking in itself, affords a good opportunity for expressive singing, through the breadth of its phrases and the, generally speaking, unforced nature of its progressions. But the *Coda* is altogether admirable. In No. 5 Mr. Elgar aims at a higher mark. Here we find a solo for the Master, "Neither hath this man sinned nor his parents," in quasi-recitative, with an accompaniment having as its principal feature another of the 9-8 themes in the "Meditation." Passing on, No. 6 appears as a chorus, "Light out of darkness Thou hast brought." Though but moderately extended, this number presents ample variety—passages of massive and simple harmony; others of a contrapuntal nature; and yet others of purely melodic interest. At its close the story resumes. The Blind Man's eyes are anointed, and he is told to go and wash in Siloam; the orchestra here introducing a phrase previously associated with "I must work the works of Him that sent me." A reflection upon this, "Doubt not Thy Father's care," &c., is set as a duet for soprano and contralto. Duets of this class are difficult, and Mr. Elgar does not here strike me as working in his best form. I am disposed to think that a mistake is made in introducing so many passages which convey a sense of mechanism rather than of strong emotion. Imitations are further employed, and much more legitimately, in No. 9, where the Man that was Blind having returned seeing, neighbours question him as to the miracle. The orchestra has very good work here—work with character and significance, to some extent reminiscent and always serving the important dramatic effect at which, obviously, Mr. Elgar has aimed. The number is, perhaps, its composer's most ambitious effort in dramatic composition and has qualities which are none the worse for being shared with Mendelssohn. It works up, through a *fughetta* on a bold subject, to a climax in eight parts, followed, with true perception of contrast, by the whispered question in monotone: "Where is He?" and the Man's answer: "I know not." No. 10, a solo for the Man, "As a spirit didst Thou pass before mine eyes," would be better were it more homogeneous. Musical effect

is often sacrificed in these days to the fancied necessity of marking every change in thought instead of reflecting the general spirit of the text. But the solo, though patchy, is ingenious and, in various places, specially on the words, "Jesus! But Thy name is all I know," &c., expressive far beyond common. In the next number, chiefly choral, Mr. Elgar finds another dramatic opportunity. The occasion is a dialogue between Pharisees who condemn and women who defend the Miracle-Worker. Some well-considered reminiscences are noticeable here, but the general effect arises from broad and vigorous treatment of contending utterances. Nor are the qualities of freshness and boldness absent. Indeed, this number conveys a very favourable idea of Mr. Elgar's higher powers. It closes with the Man's answer to the question, "What sayest thou of Him?" his words, "He is a Prophet" being attended by an "augmented" version of the accompaniment at the beginning of his song, "As a spirit didst Thou pass before mine eyes." No. 12, an arietta for the Narrator, supplies a bridge over which we pass to another dramatic situation. Here the Jews question the Man and his Mother, doubting whether there was ever any blindness to cure. Interest lies chiefly in the orchestra, which concerns itself largely with reminiscences, making special use of a phrase employed in the Mother's Song (No. 4) as she sings, "Lighten, O Lord, mine eyes." It would take too long to mention every such example, and I must be content to say that interest is well sustained throughout the number. An emphatic solo (Mother) and chorus of women follow, the *ensemble* being considerably developed, and that quite as far as the materials will bear. We now reach the penultimate number, in which the composer deals with the dialogue between our Lord and the man He had healed; continuing with a solo for the Master, "I am the good Shepherd." Although containing passages of interest and beauty, this may be expected to flag somewhat, coming, as it does, so near the end of the work. The final chorus, "Light of the world, we know Thy praise," closes the "short oratorio" with a comparatively brief, but triumphant expression of faith and love. To sum up, for the present, "The Light of Life" is, in my opinion, calculated to increase the respect with which Mr. Elgar is regarded, and largely to augment confidence in his future.

Mr. Hugh Blair's Advent cantata, "Blessed are they who watch," does not appear to have been written expressly for the approaching Festival at Worcester—at any rate, there is no statement to that effect, and the copyright date is 1894. This, however, does not detract one iota from the interest which the work justifies, nor in any degree abate the hope that Mr. Blair's music may be received with favour. The form adopted is that of a Church cantata with chorales (which, the reader may be reminded, have no place in Mr. Elgar's "short oratorio") and it contains six numbers, with an appendix chorus intended for use when the work is given in a concert-room, but, of course, available at any other time. The whole cantata, treatment, style, and character, is adapted chiefly for Advent services, and recommends itself not only by general fitness from a musical point of view, but also by its convenient length. Of the six numbers, four are choruses, one a solo for soprano or tenor, and one a solo for the same voice with chorus. In addition there are two interpolated hymns, which may be used or omitted at discretion, and the appendix as aforesaid.

The words, taken from Scripture, open with a benediction of those who watch for the Lord's coming: "They shall go into life eternal," &c., and continue with the hymn:

Ye servants of the Lord,
Each in his office wait,
Observant of His heavenly Word,
And watchful at His gate.

The tune is that of a German chorale, familiar to congregations. A solo follows, bidding us not to "sorrow for those that sleep," adding the comfortable words, "Them also which sleep in Jesus will God bring with Him." In No. 3 the note changes. A chorus gives warning, "Behold, the hour cometh"; describes the wonder of the Last Day, "For the Lord shall descend from Heaven with a shout, with the voice of the Archangel and the trump of God," and calls upon the dead to "awake and sing." This is appropriately succeeded by a "Litany of the Last Judgment":

God the Father, God the Son,
God the Spirit, Three in One,
Hear us from Thy Heavenly Throne,
Spare us, Holy Trinity.

The tune comes from Mr. Blair's own pen. The next number, a chorus, contrasts the abiding of those who do the Divine will with the passing away of the world; leading to a solo (with chorus) containing the promise: "I will give unto him that is athirst of the fountain of the water of Life freely." The argument of the final number is substantially contained in its first words, "Now is come salvation," while the *Coda* introduces the well-known hymn, "O God our help in ages past." This, as already pointed out, may be omitted in favour of the appendix, which deals with the text, "Lo! this is our God; we have waited for Him," &c.

As might be expected, alike from the nature of the work and the training of the writer, Mr. Blair's music has, as its chief characteristic, the solidity, gravity, and restrained expression which are among the traditions of English church composition. No one will say that these qualities are out of place, and very few will contend that they are obstacles to adequate musical expression of the solemn subject here dealt with. As a matter of course, the term "adequate," in connection with any artistic treatment of the Second Advent and its collateral themes, must be taken in a very limited sense. No expression can really be adequate, since no artist can rise, even in imagination, to the height of so great an argument. All that we may expect is music which lends additional strength and impressiveness to verbal utterance in itself comparatively poor and weak, however strong. This end is, perhaps, best reached in the way naturally followed by the organist of Worcester Cathedral.

The opening chorus, "Blessed are they whom the Lord when He cometh shall find watching," is open to one or two critical remarks. Mr. Blair had not sufficient words for the purpose of a developed number, and those just quoted are given four times consecutively, the music sharing in the monotony thus set up. It is in the middle episode that the composer appears to greatest advantage, mixing polyphonic with homophonic passages, varying his harmonies more considerably, and, when needful, giving an impression of force. The solo, "Sorrow not for those who sleep," recommends itself as a purely melodious number, with the melody where it should be, in the voice part. Its prevalent rhythmic figure—two quavers between two crotchets (in 3-4)—determines more than anything else the character of the solo, next in importance being a closely-woven and unvarying accompaniment falling smoothly on the ear, even as the thoughts expressed by the words pass gratefully into the mind. This number is likely to become a favourite for detached use. In the chorus, "Behold, the hour cometh," Mr. Blair strikes a bolder note. Unisons are largely employed with very good effect, while many massive, homophonic passages are in full harmony. Decidedly the best section begins on the words "Awake, and sing, ye that sleep in the dust," and with this as a *Coda* the number ends impressively. In a third chorus, "The world passeth away," the contrast between these words and "But he that doeth the will of the Lord" is very judiciously expressed in the music. The palm of merit falls to the first section, with its simple and solemn utterance, subdued and restrained, of a portentous fact. In the solo, "I will give unto him," Mr. Blair again writes comfortable music similar in character, though not in phrase or rhythmic device, to that of the first air. The themes are taken up and further treated in an *ensemble* for solo, chorus, and orchestra. Coming to the last chorus, "Now is come salvation," massive choral phrases, with a busy accompaniment, are found in the opening section, followed by the hymn, set to "St. Anne's" tune, the melody of which is first heard in intermediate parts, and then sung in unison. The appendix, "Lo! this is our God," has its theme fugally stated, and subsequently treated in imitation, so advancing to a sonorous *Coda* and the end of the work.

As a composer in church style, Mr. Blair has here done well, laying himself under an obligation to achieve higher things by-and-by. Let him persevere.

JOSEPH BENNETT.

THE BAYREUTH FESTIVAL.

(From our Special Correspondent.)

SECOND NOTICE.

The iniquitous "star" system has no place in the Wagner Festspiele, and so completely is the motto of art before artists carried into practice that visitors have no means of discovering the names of the performers with whom they will be found in presence until the morning of each representation, when the programme of the day is offered for sale. This regulation has manifest advantages from a managerial point of view, and it ensures perfect attention, criticism being necessarily restrained until the tableau curtains have finally fallen. Thus, visitors who attended the second and subsequent performances of "The Nibelung's Ring" this year had to accept what was presented to them without reference to what had been done in the previous week. In "Das Rheingold" there were no changes of importance; but in "Die Walküre," Frau Lilli Lehmann-Kalisch was replaced by Frau Gulbranson, from Christiania, as *Brünnhilde*. To say that the young aspirant fully realised Wagner's conception of the warrior maiden would not be true. Histrionically she left much to desire, her acting, far more than her vocal efforts, displaying the evidence of sound drill rather than of inspiration.

In "Siegfried" Frau Gulbranson materially improved her position, her interpretation of the re-awakening scene, and her share in the following love duet, showing not only a large measure of intelligence, but more dramatic force than might have been expected. The exponent of the titular part was Herr Burgstaller, one of the new-comers, whose birthplace is said to be Bayreuth. Though not by any means a perfect vocalist as yet, Herr Burgstaller has unquestionably a tenor voice of good quality but of apparently limited compass. He imparted all needful vigour to the rendering of the sword-forging scene, perhaps the most arduous episode in the part. He has youth on his side, and, being tall and of good appearance, is altogether well qualified for the interpretation of Wagner's favourite character. Another artist who strengthened the favourable impression he had made in "Das Rheingold" was Herr Breuer as *Mime*. His facial play was very clever and amusing, and the mingled cunning, cowardice, and spitefulness of *Alberich's* brother could not have been better expressed. Of the representatives of the minor parts it is unnecessary to speak.

In "Götterdämmerung" Frau Gulbranson had further opportunity of showing that she has the natural qualifications for the making of a fine Wagnerian artist. We have witnessed a more fervid delivery of *Brünnhilde's* share in the parting duet with *Siegfried* and a greater measure of impressiveness in the grand funeral oration, but to sustain such a part on three successive evenings is a trying ordeal for a comparatively inexperienced performer, and Frau Gulbranson may be congratulated on the undoubted success she obtained. Her voice does not possess great volume, but it is of good quality and compass, and her vocal method is at present unimpeachable. All or nearly all the minor parts were in the same hands as before. The cycles of the Bayreuth master's titanic work now concluded have been chiefly remarkable for the number of youthful aspirants who have been permitted to take part in the representations, and the result has been a wonderful smoothness of *ensemble*, due, of course, to long and careful rehearsal. The monetary receipts were greater than in any previous year, but the magnificent mounting of the tetralogy was very costly, and some more performances are, it is said, to be given next year together with "Parsifal."

ROYAL OPERA, COVENT GARDEN.

The opera season at Covent Garden was concluded on July 28 with a performance of Gounod's "Roméo et Juliette," the titular parts being sustained by Mr. Alvarez and Madame Melba. No new works were produced during the season, which will be chiefly memorable by the death of Sir Augustus Harris. The standard of the performances was well maintained after the impresario's decease, and the experience of the active members of the "Grand Opera Syndicate," which has been registered, promises to secure a satisfactory season next year. The engagements include Madame Nordica, and the brothers de Reszke have promised to return with "Siegfried" added to their *répertoire*.

SAVOY THEATRE.

A Musical Duologue, entitled "Weather or No," was produced at the Savoy Theatre, on the 10th ult., as a "curtain-raiser" to the "Mikado." The book, by Messrs. Adrian Ross and W. Beach, is bright and smartly written, and the music, by Mr. B. Luard Selby, is graceful, refined, and by no means lacking in point and humour. The characters, impersonated with fair success by Miss Emmie Owen and Mr. Scott Russell, are the "He" and "She" of a toy weatherhouse, who emerge alternately from their respective doors in obedience to the vagaries of our fitful climate. The funny little couple fall in love, but find courtship so difficult under the circumstances that they wrench themselves away from their supports and leave the weather to take care of itself. The trifle will be welcome to those who require pieces suitable for private theatricals.

THE COMING SEASON.

Various statements with regard to the works to be performed by the Royal Choral Society next season at the Royal Albert Hall have been made, but the official announcement has not yet been published.

QUEEN'S HALL.

The series of Concerts given by the Queen's Hall Choral Society, under the direction of Mr. Robert Newman, will consist of ten Concerts, commencing on November 5 and extending to May 27. The following works will be performed: The "Creation" (Haydn), "Samson and Delilah" (Saint-Saëns), "The Messiah" (Handel), "Elijah" (Mendelssohn), "Golden Legend" (Sullivan), "Stabat Mater" (Rossini), "Hymn of Praise" (Mendelssohn), "Faust" (Berlioz), "Redemption" (Gounod), and "St. Paul" (Mendelssohn). Mr. Randegger will conduct, as usual.

The National Sunday League Musical Society will perform the following works: Sullivan's "Golden Legend," "Prodigal Son," and "Light of the World"; Gounod's "Redemption"; Mackenzie's "Dream of Jubal"; Handel's "Messiah," "Samson," "Judas Maccabæus," and "Jephtha"; Mendelssohn's "Elijah," "St. Paul," "Athalie," "Lobgesang," and "Lauda Sion"; Haydn's "Creation" and "The Seasons"; Beethoven's "Mount of Olives"; Rossini's "Stabat Mater"; Barnby's "Rebekah," &c. The performances will be given every Sunday evening from October to May, under the direction of Dr. Churchill Sibley.

The Richter Concerts (under the direction of Mr. N. Vert) will be given on Monday evenings, October 19, 26, and November 2.

M. Colonne will give a series of four Concerts, commencing on October 12.

M. Lamoureux will give a series of six Concerts, beginning November 16.

The Gompertz Quartet party will give six Concerts, commencing on November 11 and terminating on February 24.

Mr. Charles Fry will give his third series of three Recitals, with Miss Olive Kennett, on Friday evenings, November 27, December 4, and Saturday afternoon, December 12.

ST. JAMES'S HALL.

The Popular Concerts will be resumed—those in the evening on Monday, November 9, and those in the afternoon on Saturday, November 14—and will be continued with the usual Christmas interval (from December 19 to January 4) until April 12. There will be twenty afternoon and twenty-one evening Concerts.

Mr. Henschel's London Symphony Concerts (eleventh season) will be given on Thursday evenings, November 12, December 3, January 14, February 4, 18, 25, March 11, 18, and April 1, nine Concerts in all.

The Sarasate Concerts will take place, under the direction of Mr. N. Vert, on Monday afternoons, November 2, 9, and 30; Dr. Otto Neitzel will assist at the pianoforte.

Messrs. Plunket Greene and Leonard Borwick will give a Concert in the evening of October 30, and Mr. David Bispham on the afternoon of October 21.

Mr. Eugene d'Albert's first Recital will take place on Saturday afternoon, November 7. Other Recitals are announced by Mr. Henry Such, Mr. Maurice Heymann, and M. Delafosse.

The Ballad Concerts will begin on the afternoon of November 4.

TRINITY COLLEGE, LONDON.

The competitions for the open Musical Scholarships, &c., have been awarded as follows: Henry Smart Scholarship (tenable for three years) to Frederick T. Flint. Queen Victoria Scholarship (composition) to William D. Boseley. Pianoforte Scholarship to Mabel Phillips. Vocal Scholarship to Helen V. Ambrose. Benedict Pianoforte Exhibition to Edith J. Marsh. Sims Reeves Vocal Exhibition to Mabel C. Bishop. College Violin Exhibition to Lilly J. P. Evans.

The Academical Board have also awarded the following exhibitions: Pianoforte and singing, to Suzanne S. Stokvis. Violoncello, to Edith J. Evans. Violin, to Sydney J. Faulks.

The following medals have been awarded after competition: Turner Pianoforte medal to Frederick T. Flint. Turner Singing medal to Kate Frewer. Harmony medal to Antonia Allen. Counterpoint medal to Helena W. M. Beckwith.

CONCERNING CHURCH MUSIC IN THE UNITED STATES.

(By our American Correspondent).

II.

Before taking up the matter of salaries outside the diocese of New York, a word is necessary in order that the figures may not be misleading. I have taken the number of church edifices in each diocese as representing the actual number of churches in that diocese, though this is not strictly correct, since there are in every diocese some parishes which maintain more than a single building which can properly be called a "church edifice," and there are undoubtedly in every diocese some church buildings which are not in use. To take the total number of parishes would, however, be still wider of the mark, for this would include many missions and places where services are held irregularly. The number of church edifices must stand, therefore, as representing the number of churches in working life, and this is so near to the actual truth as to serve all present purposes.

Outside the diocese of New York, the State of New York is divided into four dioceses—Albany, Long Island, Central New York, and Western New York. In the diocese of Albany there are seven or eight appointments which can be classed as good, out of a total of 169 churches. In Long Island there are twelve (ten being in the City of Brooklyn) out of 129; in Central New York, seven out of 142; in Western New York, eight out of 121. In California there are seven good posts among 108 organised parishes—the number of church edifices not being given.

In my former paper I somewhat inaccurately used the word "diocese" as applied to the State of Illinois. That state constitutes what is termed a "province," including the dioceses of Chicago, Quincy, and Springfield. The diocese of Chicago contains practically all the good appointments in the state, and there are about thirteen of them out of ninety churches.

Connecticut has sixteen desirable places out of 190, and Maryland (including the new diocese of Washington) about seventeen out of 215—all the good posts being within the cities of Baltimore and Washington.

Massachusetts has twenty out of 176—a few of the Boston appointments being exceptionally choice. Michigan has seven (nearly all in Detroit) out of ninety-eight; Minnesota, six (in the cities of St. Paul and Minneapolis) out of 160; and Missouri perhaps four (in the city of St. Louis) out of fifty.

The Diocese of Newark, in the State of New Jersey, contains about fifteen good appointments out of a total of eighty-nine—the high percentage being accounted for by the fact that this small diocese embraces a number of very attractive suburban towns, within easy distance of New York city, where prosperous churches have grown up.

Ohio shows about five good places out of 108; Pennsylvania, thirty-five (mostly in the city of Philadelphia) out of 170; Central Pennsylvania, ten out of 117; Pittsburgh, six out of 102; and Rhode Island, thirteen out of sixty.

In making up these figures I have strained every point to make the showing as good as possible, including a number of churches where I have positive knowledge that the organists' salaries are as low as 700 dollars, and including others where, in the absence of definite information, I have assumed from the general financial standing of a church that it ought to pay its organist something in the neighbourhood of 1,000 dollars a year. Of course the lower salaries are to some extent offset by the few that exceed the 1,000 dollar standard; but it is probable that an exact statement of the figures would show that the average salary in the 235 appointments enumerated would fall below that figure. Allowing the liberal number of forty for all the good places which may be classed as "scattering," outside the nineteen favoured dioceses, we get 275 organists' positions as comprising "the field" in the Episcopal Church in the United States, so far as that field would afford any attractions to a professional English church musician: this out of a total of 5,900 parishes.

When one of the thousand-dollar places is open, there is so sure to be a wild scramble for it, if the fact is made public, that most of the more important churches have abandoned the plan of advertising their positions and throwing them open to competition. Each year more and more vacancies are being filled by private arrangement, and it is consequently becoming more and more difficult for men who have only their merits to rely on to obtain consideration. Personal influence is playing a larger part in the bestowal of appointments than formerly, and it is now of the utmost importance that a professional man should have acquaintances who will keep him advised of what is going on in the principal churches of the larger cities, so that he may be prepared to act with the utmost speed when occasion offers. This condition of affairs operates to the disadvantage of a new-comer for a time, until he can make some friends at various points who will initiate him into the sort of Freemasonry by which the news of impending changes is passed about among the fraternity. There is hardly an appointment of any importance advertised nowadays, so anxious are rectors and vestrymen to avoid a swarm of applicants. It is not the custom in the United States for Church authorities to make any reply to an application by letter unless they intend to enter into some sort of negotiation with the candidate. Consequently, anyone who makes many written applications has to put up with the not altogether pleasant experience of having most of his letters passed by, apparently without the slightest notice. It is not customary even for candidates to be informed that the post has been filled; they are allowed to remain in darkness until such time as they can find out the facts for themselves.

Most of the changes in the American churches are made to take effect on May 1. While this rule is not of universal application, it is so near to it that every organist feels that when once the fated date has passed his chances of employment—if he has not been so fortunate as to "land"—are poor for the next twelve months. But while the contracts themselves become operative on May 1, it is becoming common for the choice of candidates to be made as early as the preceding January, or even December, and men who hope to secure better posts than the residuum of vacancies which drag along through the year after May Day has passed should be on the ground at least as early as the beginning of the year. But it should not be for a moment supposed that good appointments in the United States are waiting for men to come along and pick them up.

It does not follow that because a good salary is offered in this country a correspondingly good appropriation for voices will go with it. It is surprising how few churches in the United States make adequate provision for the payment of a chorus of singers. Even in the large cities and in churches of no small pretension it is rare to find a choir

where the men are all paid and where proper soloists are employed. It should be borne in mind that many churches, in changing from the old-fashioned quartet choir, in which everyone was paid, to the surpliced choir, have simply taken the same amount of money, given the lion's share of it to the organist, reserved a small part for the payment of the little stipends of the boys, and left the tenor and bass parts to the tender mercies of such volunteers as can be had. A very large number of the surpliced choirs of the United States are run on this plan, and it is a very difficult one for the organist, who, because he is paid a liberal salary, is expected to do impracticable things and to compete with better paid choirs. Volunteer adult singers who are worth having are extremely rare. Choral singing is not cultivated to anything like the extent or perfection that exists in England, and the American chorister who possesses a fair voice, and a sufficient skill in reading notes and experience in the service to make him a desirable addition to a choir, expects to be paid. There is not the same loyalty to the church and pride in assisting in her services which obtains in the mother country. For all practical purposes the Episcopal Church in the United States stands as a denomination among denominations, and men who can sing very naturally go where they will be paid, if there is any such church within reach, or refuse altogether to give their services.

This is the reason why so many American vested choirs are so literally "boy" choirs. The churches have not yet awakened to the fact that until the knowledge of music is much more widely diffused among the common people than it is at present the voluntary chorus (with here and there an exception) will remain a poor, inadequate thing. The introduction of music in the public schools, which is just beginning, will have some effect in the course of a generation in bettering this state of things; but at present the organist, who is offered a good salary without an appropriation for voices, will do well to consider carefully whether it be not better to bear the ills he has than fly to others that he knows not of.

In the penultimate paragraph of my last letter the names of two churches—St. James and St. Agnes—were accidentally omitted, and the name of "Zion and St. Timothy" was, by a printer's error, made to appear as though two separate churches.

A CENTURY OF ART AT LA SCALA.

(From a Correspondent.)

This famous theatre, the touchstone of so many operas and of so many artists, is more than a hundred years old, having been built to replace a smaller theatre destroyed by fire in 1776. The proprietors of the boxes of this former theatre, having obtained permission from the Empress Maria Theresa, erected a new building on the site of a church called Santa Maria della Scala, and the theatre known as "Teatro alla Scala" was opened on August 3, 1778, under the auspices of the Archdukes Ferdinand and Maria Ricciarda of Austria. On this occasion an opera was performed, composed expressly for the event by Salieri, and entitled "Europa riconosciuta e Troja distrutta," followed by a ballet having another mythological subject, "Apollo appeased, or the re-appearance of the Sun after the fall of Phaeton." On this memorable evening the artists were Mesdames Balducci and Lebrun, MM. Rubinelli, Paccharotti, and Prati.

In the same year the archives show an edict permitting gambling to be carried on in the rooms of the theatre (long a source of gain to the managers, but abolished in 1815), and also permitting masked balls to be given at stated seasons in the theatre itself, subject to certain restrictions. In 1788 we have "Iphigenia in Aulide," by Gluck, and "Olimpiade," by Cimarosa; but three years later these classical productions are replaced by a ballet called "The Chimney Sweep as Prince," and La Scala presents a most undignified spectacle, for we read that "the public whistled horribly during the very long and wretched first act," exasperating by their demeanour the three best dancers, Vulcani, who retorted by "insolent gestures." For this the said dancers had to write an apology, which was fastened on the door of the theatre on the following day, and the authorities issued an order prohibiting the public to shout, whistle, or give other signs of disapprobation during a performance. The public, however, found other means of taunting the unfortunate dancers Vulcani. Every time they appeared on following occasions the public laughed, nay, "all with one accord seemed ready to burst with laughter." The poor dancers wrote a second and even more humble apology, but we know not how it was received. From November 5 to 27 of the same year a company of *saltimbanques* and tight-rope dancers appeared for the delectation of the Milanese. Two years later the irrepressible public was again called to order by the Government (Austrian), and forbidden to insist on repetitions of parts of the opera, "fatiguing the performers and giving annoyance to other spectators who desire no such repetition"—a prohibition, by-the-bye, which might with advantage be renewed at the present day in Italy, where whole scenes of opera are frequently encored.

But in 1796 the paternal government of Austria was in abeyance and the French Republic reigned in its stead, issuing the theatre bills with "Liberté, Egalité," as a heading, and (dated "Le 1er Frigifère, an V. de la République") treating the citizens to a gratis performance in La Scala to celebrate the return of the brave legions after a victory somewhere; the "Republican Tragedy 'Brutus,'" with ballet, being provided for the delectation of the spectators, evidently with a view to instruction in liberal ideas as well as with a view to art for art's sake.

Those were generous times. Another *Gratis* is proclaimed after the siege of Mantua: "Joy, good citizens, Victory has crowned our common hopes," says the One and Indivisible Republic in its invitation to the people on the 17th Pluvieuse (February 15, 1797). And yet another *Gratis* to greet the General in Chief Bonaparte in November of the same year. Also, for the better celebration of the auspicious event, both theatres were illuminated "a pieno giorno" and thrown open to the public.

On the 6 Fructidor of the same year (August 23) "La Chasse du Taureau à l'usage Vénétien" was announced, with the promise that the bull shall be "vif et vrai" and "the necessary dogs provided according to usage"—which shows the Republican pastimes in a somewhat savage light. Still, its aims must have been high, for in October, still of 1797, it issued a notice to the "Cisalpines" on the following lines:—

"The superior authorities occupied with public education, in order to imprint on the mind of youth in large characters the sacred principles of Liberty and Equality, the love of Virtue and Patriotism, have caused the Minister of the Interior to turn his attention to the theatres. This salutary institution, the instructor of nations . . . has become with us the school of error, adulation, and vice. Despotism, whose turn is best served by having citizens corrupt rather than virtuous, ignorant than enlightened . . . gladly abandoned this school of sentiment to the speculation of a greedy bargainer, who, regulating his trade by the frivolity and corruption of the people, to whom he presented nothing but the spectacle of the grandeur of despots, rendered it (the people) familiar with servitude, and helped to swell the power of Tyranny." The proclamation goes on to say that the theatre is to be raised to its true dignity, "after the example of the French and Greeks" (order of precedence, *sic!*), and calls upon any persons of talent to place that talent at the service of the country by writing dramas calculated to inspire the souls of "Cisalpines" with zeal for Republicanism and its "grand sentiments." A prize of forty zechins was offered for the best drama, in 1798 raised to sixty zechins on account of the unsatisfactory results obtained by the first call. Further results are not recorded.

The open-handed Republic was, however, not destined to educate the Cisalpines long. The great Royal box in La Scala was taken away by order of the Directoire and six smaller boxes substituted at Easter, 1799; but on the re-entry of the Austrians, on April 28 of the same year, the pomp and show of Royalty returned and the box was replaced in May of the same year. Adieu, Republic! La Scala echoed to the strains of the thanksgiving Te Deum, sung "with intervention of the nobility."

The wheel of fortune turned yet again, and, a year later (June 16, 1800), the citizens were once more summoned to greet the "Brave Hero, the Liberator of Italy, Bonaparte."

(*Liberté—Egalité*—La Scala illuminated *Gratis*.) And even into the winter, by order of the Citoyen Garnier, we read of a performance, given by a French company, of a play called "L'Avocat Geullard," *avec la salle éclairée en bougie*, says the Cisalpine Republic with its wonted magnificence. A performance of "Fou, ou Les Reflexions Angloises," is also mentioned, and it would be interesting to know with what "reflections" our ancestors were credited on the then aspect of affairs, the "Fou" not being very flattering in connection with British intellect. Besides these entertainments the Republic, now called "République Italienne," gave its citizens the enjoyment of a new ballet which sounds piquant: "Mathilde, or the Savage Woman." Unfortunately, like so many gems of the histrionic art, this production has disappeared, leaving no trace.

But in 1805 the *Kingdom* of Italy rivalled this entertainment with a pastoral ballet, entitled "The Thin and the Fat," which, perhaps, helped to console the patrons of Terpsichore for the loss of their light-footed Republic. In 1811 the Milanese public was sternly called to order and reminded "that it is not seemly that the Milanese should be the slowest of all Italian citizens to recognise all the forms and usages of decorum, of self-respect, and of the respect due to one's fellow-citizens" during the performances of opera, &c., and they were enjoined to take off their hats during the acts. In the intervals the head might be covered, providing Royalty were not present.

But now we approach the golden days of Italian Opera and hear of the first performances of such novelties as "Otello," by Maestro Gioachino Rossini (1823), "Semiramide" (for the first time in Milan, 1824), "La Donna del Lago," "Il Barbiere di Siviglia" (1827, with the singers Rubini and Tamburini), the new opera "Norma" (1831, with Pasta and Grisi). The names of those past wonderful voices in conjunction with the surroundings and the epoch marked in opera by those creations conjure up fascinating recollections. "Lucrezia Borgia," expressly composed, came in 1833, then Madame Malibran in "Norma" (1834), "Masaniello" ("La Muta di Portici") by Auber (new for Milan in 1839), with a new ballet by Albert. In this opera the renowned Fanny Cerrito kindly undertook the part of the *Muta*. An *opéra bouffe* written by Verdi expressly for La Scala was given in 1840, "I Lombardi" in 1843, and "Don Pasquale," for the first time in Milan, in the same year.

In 1862 Gounod's "Faust" was performed no less than eleven times.

"Mefistofele," although written by Boito expressly for La Scala (1868), had no success at all and was only performed three times, an ill-success shared by "Lohengrin" in 1873. Madame Patti sang in four operas here in 1877, and in 1881 the most successful of all the grand ballets ever produced in La Scala—"Excelsior"—was put on the large stage with extraordinary magnificence.

Verdi's "Otello," in 1887 (with Pantaleoni, Maurel, and Tamagno in the cast), was an immediate success, and enjoyed twenty-five performances in about two months.

Wagner has at length gained a footing in La Scala, and the last five years have witnessed "Meistersinger," "Lohengrin," "Tannhäuser," and "Walküre" in succession. The theatre at present belongs (since 1870) to the Municipality and the owners of boxes, the first four tiers being all private property. A subsidy of 240,000 francs (£9,600) yearly, and a further sum of 40,000 francs (£1,600) for repairs, are granted by the town. La Scala is the pride of Milan, only second to the Fenice at Naples, as Milan Cathedral is only second to St. Peter's. It is the heart, the centre of a huge amount of theatrical activity, and gives employment, not only during the brief period of its season (the so-called Carnival, from December 26 to April), but throughout the year to a large number of persons, from impresarios, artists, and critics, down to such humble helpers as scene shifters and wig makers. The *personnel* directly employed at La Scala (leaving out the upper class of singers, dancers, musicians, &c.) are reckoned at 782; workmen employed in connection with the theatre, and musical editors, 400; those in the shops supplying theatrical accessories, 563; which gives a total of 1,745—probably 1,745 families, who earn their living by this huge temple of art.

The cost of chorus, orchestra, and ballet dancers (*i.e.*, *corpo di ballo* alone) each season is estimated at £5,600.

But statistics, although interesting as giving an idea of the commercial value of the opera-house, are but dry-as-dust proofs of its greatness. The mind is more impressed in the grand hall devoted to pleasure, fame, and brilliance by the thought of the long vista of such nights of splendour continued year after year for more than a century. In imagination one sees the tiers of boxes peopled from the past: first, the bewigged and powdered beaux and belles in rustling brocades and laces—one hears the guttural German over-riding the soft Italian; then the Directoire passes, light-hearted and buoyant with the breath of some glad new order of things—French language, French art ruling all. The Incroyables and the Empire have their day; last of all come Italy herself and modern art. The *salle éclairée en bougie* pales before the electric light, and the modest orchestra of Bellini expands into Wagnerian dimensions. Pasta, Malibran, Bellini, Rossini, Taglioni—where are they? Wonderful voices dissolved into thin air, nimble feet crumbled into dust together with the brain of genius which had inspired them and in obedience to whose will they moved.

La Scala is redolent as a sepulchre of faded garlands, withered roses; only the golden chain of art continues unbroken, its links forged by living genius from one generation to another.

MUSIC AT THE FUNERAL OF SIR JOHN MILLAIS.

Music formed an important feature at the funeral of Sir John Millais, at St. Paul's Cathedral, on the 20th ult. The Cathedral clergy and choir met the body at the West door, and preceded it towards its temporary resting-place under the Dome, singing the opening sentences to Croft's music. Then followed Psalm xc., sung to the Rev. F. A. J. Hervey's chant in F minor. The reading of the lesson by Canon Newbolt was followed by Brahms's anthem "Behold, all flesh is as the grass." At the graveside the sentences were sung to the music by Croft and Purcell, followed by Dr. C. V. Stanford's anthem "I heard a voice from Heaven" and the hymn "The Saints of God," to the tune by Sir John Stainer. The "Dead March" in "Saul" was then played, but so slowly as to entirely lose its characteristics as a march. Beethoven's "Equale" was played by a quartet of trombones, as at Lord Leighton's funeral, before the procession arrived at the church. It is a pity that the solemnity of such occasions should be marred by the gesticulations of a conductor as the body is borne from the West door. Surely such a choir as that of St. Paul's Cathedral could sing in time without such aid.

AUGUSTUS HARRIS MEMORIAL FUND.

After considerable, and not altogether desirable controversy, it has been decided that contributors to the Augustus Harris Memorial Fund should individually specify the purpose to which they wish their donations to be devoted. It is to be hoped, however, that the bulk of the money will be divided between the Royal Society of Musicians and the Actors' Benevolent Fund, two well-deserving charities, with which the late impresario was in sympathy. But little practical service would be rendered to the memory of the late Sir Augustus Harris by the erection of a statue, for his enterprise has secured him a place in the history of the theatre which will remain so long as a record is kept of the progress of dramatic art. At the last meeting of the committee Mr. H. Klein, indeed, stated that "the Prince of Wales had given his patronage to the movement on the understanding that the question of a statue should be kept in the background, most of the money being given to those charitable institutions in which Sir Augustus Harris took special interest."

The original (MS.) full orchestral score of Dr. C. H. H. Parry's "Invocation to Music," an Ode in honour of Henry Purcell, has unfortunately been lost. It was last used at the performance of the work at the Royal Albert Hall, November 21, 1895, since which date no trace of it has been found. Anyone knowing its whereabouts is requested to kindly communicate with Messrs. Novello, Ewer and Co., of 1, Berners Street, W., who will be very grateful for any information likely to lead to the recovery of the missing manuscript.

REVIEWS.

The Evolution of the Art of Music. By C. Hubert H. Parry. Vol. LXXX. of "The International Scientific Series." [Kegan Paul, Trench, Trübner and Co.]

This volume is a second and much cheaper edition of the now famous book which, three years ago, Dr. Parry gave to the world under the title of "The Art of Music." When reviewing it in these columns (see our Jubilee number, June, 1894) we remarked: "The title of this book by no means does justice to its contents. 'The Evolution of Music' would have been more accurate." We are pleased to know that Dr. Parry agrees with us, a fact which he makes clear, not only by his altered title, but by the following statement in his Preface to the new volume: "The title under which the book was first published in 1893 was evidently misleading, and has therefore been slightly amplified, with a view of suggesting the intention of the work more effectually." The inclusion of Dr. Parry's finest literary achievement in a series of standard works—many of them among the finest scientific works of the day—is a source of strong satisfaction to those who, having the welfare of music at heart, have also realised the "epoch-making" character of the book. It will now appeal to a much wider circle of readers than before, and will probably induce many to take an interest in music who have never regarded the art as worthy of serious study or attention. Dr. Parry tells us, in his preface, that his book was undertaken, at the invitation of Mr. Kegan Paul, about twelve years ago, and though the subject was almost constantly under consideration, the mass of material to be dealt with was so vast that nine years elapsed before the MS. was ready for publication. No one possessing even a superficial acquaintance with the difficulties involved in a study of the origin and growth of a great human power of such universal and varied use as music will be inclined to complain that the time occupied was excessive. It should be stated that the re-publication of his book has enabled the author to make a few slight changes and additions here and there, among the latter being a curious example of savage music, taken by phonograph from the performance of some Zuni Indians in the Southern States of North America.

The Orpheus (New Series). Nos. 287-299. [Novello, Ewer and Co.]

The recent additions to this fine collection of part-songs decidedly increase the value of the series. No. 287, "In the pleasant summer day," is a glee for men's voices, written by W. E. Baker and set to music by William Beale. The varying sentiments of the words are well reflected in the music, which is grateful to sing and should be pleasing to hear. No. 288 is an excellent setting for male voices, by J. Varley Roberts, of John Suckling's "I prithee send me back my heart," which will be found arranged for mixed voices in No. 739 of Novello's "Part-song Book." Of course the words are much more forcible when sung by men, and male quartets will find a very effective and charming composition in Mr. Roberts's version. Familiar words have been taken by Jacques Blumenthal, who, in No. 289, has set for two tenors and two basses George Withers's piquant little poem "What care I how fair she be?" The composer has caught the spirit of the words in an admirable manner, and the music most happily reflects the half-serious, half-bantering sentiment of the text. The manner in which the second bass now and again gives his opinions is genuinely humorous. "While my lady sleepeth" (No. 290), by Percy Pitt, is a serenade for alto, tenor, and two basses. The music is appropriately suave and dainty, and well in keeping with the poetical and fanciful character of the lines, which have been translated by J. G. Lockhart from the "Romancero General," dated 1604. The same composer has supplied No. 291, "A cavalier's song," written for the same voices as the preceding, the words being by G. J. Whyte-Melville. This song is as reckless and animated in character as the most hot-headed cavalier could have wished, and, sung with spirit, would quicken the pulse of an audience. "The Flirt" (No. 292), by J. Frederick Bridge, and described as a "humorous part-song" for alto, tenor, and two basses, is a most diverting example of its kind. The words have been written by H. Devey Browne, and the composer has never more happily caught the spirit of his text. The way in which each part relates its woes while the others sing a long sympathetic "Ah!" is inexpressibly droll. The Meister Glee Singers should promptly add this part-song to their somewhat limited repertory. The three following numbers, for tenors and basses, have been composed by C. H. Döring, and have German words with an English translation by the Rev. J. Troutbeck. In No. 293, "The leaves to one another say," the fanciful nature of the text is well expressed by the music, which is of an appropriately gay and delicate nature. No. 294, "The moon looks down," is tinged with humour, and the music is graceful and richly harmonised. No. 295, "Far down the green valley," is in dance rhythm, and is an exceedingly bright and blithesome ditty. No. 296, "Street Music," by Hamilton Clarke, is a humorous setting for men's voices of some diverting words written by H. D. Browne. The music is of a popular character, and if the performers enter into its spirit the risible faculties of an audience could scarcely fail to be considerably exercised. The next two numbers are written by the late Joseph Barnby, and are respectively entitled "The Kiss" and "In Laudem amoris." Both are glees for an alto, two tenors, and a bass. The words of the former date from the end of the sixteenth century, and the music happily echoes the quaint piquancy of the text. "In Laudem amoris" is also indebted for its text to the sentiment of our forefathers. The music is extremely graceful and sympathetic and possesses much charm. The part-writing is admirable. No. 299, entitled "There's life to be seen," is the sailors' chorus from the cantata "The Armada," composed by George Miller. This is a very spirited setting of some highly patriotic words. The diatonic character of the music and the directness of the harmonic changes make the glee easy to read and effectively illustrative of the text.

Alexis. A Cantata for tenor voice, with Pianoforte Accompaniment and Violoncello *obbligato.* By John Christopher Pepusch. New arrangement by Dr. Cruise. [Schott and Co.]

Musical antiquaries will find much to interest them in this example of Dr. Pepusch, who was a contemporary of Handel and Bach, having been born in Berlin in 1667. He came to England in 1700, and after filling many appointments, including director of the orchestra in the theatre of Lincoln's Inn Fields and organist to the Duke of Chandos, took, in the year 1713, the degree of Doctor of Music at Oxford. Pepusch wrote much, and was the arranger of the overture and airs of the famous "Beggar's Opera." Finally he became organist at the Charterhouse, and devoted the latter years of his life to teaching, amongst his pupils being Travers, Boyce, and Cooke. The cantata—or, as we should now call it, song—"Alexis" is one of six compositions of like character which he published in 1712, and of which the one under review became the most popular. Apparently the violoncello *obbligato* has never been published until now, having hitherto been played from the figured bass. No little of the interest of the present edition, however, results from this *obbligato*, which supports and follows the voice in a very effective manner, especially in the *Largo*, which is the most attractive portion of the song.

Serenade. Words by Sarah Marshall. Music by Alice Borton.

Rêverie Passionnée. For Pianoforte Solo. By Tito Mattei. [Edwin Ashdown.]

The Serenade is a contented little song, the burden of which is "She loves me," which statement the singer makes to the "breeze," the "bees," and the "trees," and sundry other objects. The music is melodious and suitable for a tenor voice.

Signor Mattei's "Rêverie Passionée" is of a popular character, and its "passion" is chiefly illustrated by excursions into extraneous keys. In common with most of this composer's writings the piece possesses much brilliancy and many effective passages.

Novello's Short Anthems. Nos. 59-62, 64-68. [Novello, Ewer and Co.]

Several fresh additions have recently been made to this excellent series. In No. 59 a dignified melody by Palestrina has been furnished with some devotional words which admirably suit the character of the music, and the thirty-two bars of which the anthem consists may be described as a solemn invitation to worship. Jacques Arcadelt's "Ave Maria" has been allied with some words of a prayerful character, which make No. 60 an excellent anthem for Lent. "Lead me, Lord," from S. S. Wesley's "Praise the Lord, my soul," forms No. 61. No. 62, "Master, what shall I do to inherit Eternal Life?" by C. F. Bowes, consists of a melodious and expressive tenor solo, followed by a passage in full harmony of a brighter character. This includes a short passage for alto solo. What may be termed a model short anthem is found in No. 64, "Jesus said unto the people," by Sir John Stainer. It is written throughout in four parts, is simple in its construction and harmonic progressions, and admirably varied in rhythm and gradation of tonal force. A well-trained choir could make this anthem most impressive. No. 65, "Let us come boldly," has been contributed by C. H. Lloyd. This composition makes some demands upon the training of its singers, but any trouble it may give in rehearsal will be well repaid in performance. No. 66, "These are they which follow the Lamb," by John Goss, is a brief and effective anthem designed "For the feast of the Holy Innocents," "O Lord, give ear unto my prayer," No. 67, by W. H. Cummings, is an excellent example of the best style of church music. It is extremely dignified in conception, devotional in expression, and appeals to the cultured musician by reason of its scholarly writing. No. 68, "Whom have I in heaven but Thee," is by G. J. Elvey, and is well adapted for general use.

Nine Songs. Written by Longfellow. Composed by Frederic H. Cowen.

Songs for Children. Written by Clifton Bingham. Composed by Frederic H. Cowen.

Eight Songs. Composed by Lawrence Kellie. [Metzler and Co.]

The album of songs by Mr. Cowen is published in two keys, and will doubtless attract the attention of many vocalists. The music is somewhat unequal in merit, but the settings of "Love, what wilt thou," and "The sea hath its pearls" are in the composer's best style. There is also much individuality in "On away, awake, beloved," and the lyric "Eyes so tristful" is a little gem.

The "Songs for Children" are excellent and possess much musical charm. The abilities of little singers have been carefully kept in view, and the accompaniments can be played by executants of moderate attainments.

Mr. Lawrence Kellie has developed a style of his own which appeals to many amateurs. The words of the "Eight Songs" under review have been supplied by various writers, including Sir Walter Raleigh and Charles Kingsley, and are well adapted for lyrical treatment. Mr. Kellie always writes gratefully for the voice and in a manner which is calculated to make the most of small means. Much ingenuity is also shown in the accompaniments; that provided for "The Fairyland" is extremely brilliant and tasteful.

The Office of the Holy Communion. Set to simple Chants. Arranged by the Rev. C. W. A. Brooke. [Skeffington and Son.]

This arrangement of the Communion Service has been made to meet the requirements of a musical setting of the simplest description. The Anglican and Gregorian methods of pointing are given on opposite pages so that either may be used, and the music is well chosen.

Hints on Choir Training for Competitions. By W. G. McNaught. [Novello, Ewer and Co.]

It is doubtful if there exists another publication of sixteen pages which includes so much valuable and essentially practical information as Dr. McNaught's little pamphlet. It may be read with profit not only by all conductors of choral societies who are in the habit of placing their forces in competition with others, but also with advantage by choristers, whose individual responsibility is shown in an admirable manner. It may be added that the "Hints" are the outcome of the author's experience in adjudicating, and are offered as some explanation of the basis upon which he has made his awards.

Magnificat and Nunc dimittis in G. By Reginald Steggall.

Thanks be to God. Full Anthem for Easter. By Oliver King. [Robert Cocks and Co.]

The setting of the Evening Canticles is intended for festal use, and is set out for soprano and tenor solos, four-part chorus, and orchestral and organ accompaniment. A broad and popular style has been adopted, and imitative passages in the parts obviously avoided, the vocal writing being of the ordinary part-song character. The composition consequently presents but few executive difficulties, saving that the soprano part soars somewhat frequently above the five lines of the treble stave.

A similar style distinguishes the anthem "Thanks be to God," which forms No. 14 of the "Burlington Series of Modern Church Music." The work is intended for the Easter season, and is short, bright, and spirited.

Biblioteca del Pianista. By M. Bergson. [G. Ricordi and Co.]

This publication is a complete course of exercises intended for the acquirement of elementary pianoforte technique. The method pursued is sound, but the work only repeats what is to be found in several modern pianoforte tutors. The fingers are first taught to move independently and in simple five-finger exercises, which are to be played in all keys. It would have been better to have given both forms of the minor scale in connection with the relative major, and it is generally admitted that it is best to connect the major scale with its tonic minor instead of its relative minor.

Allegretto Grazioso. For Violin and Pianoforte. By Antonin Dvorák. [Novello, Ewer and Co.]

The "Allegretto Grazioso," arranged by Mr. S. Coleridge-Taylor, is from Dvorák's Fourth Symphony in G (Op. 88). The character of this beautiful movement has been well preserved and the violin part is most effective. Although the other part calls for a pianist of some ability its passages lie well under the hand and are not so difficult to play as at first they appear. As a whole Mr. Taylor is to be congratulated on the admirable manner in which he has discharged a difficult task.

Four English Dances. For Violin and Pianoforte. By F. H. Cowen. [Novello, Ewer and Co.]

Mr. Cowen's "Four English Dances in the Olden Style" were heard in their orchestral form for the first time during the recent London season, and the present arrangement for violin and pianoforte provides amateurs with four highly pleasing and effective pieces of moderate difficulty. This version is more satisfactory than the pianoforte arrangement, which was issued some little time back, the violin being able to suggest more successfully the orchestral character of the music.

Judex (from "Mors et Vita"). For Violin and Pianoforte. By Charles Gounod. [Novello, Ewer and Co.]

The arrangement from Gounod's "Mors et Vita" is by Berthold Tours, which is in itself sufficient guarantee that it has been well done. The fine broad phrases of the melody provide effective material for the violin part, which, moreover, is extremely simple. The pianoforte writing makes a little more demand on the executive ability of its executant, but a pianist of modest attainments could easily read the music at sight.

FOREIGN NOTES.

Amsterdam.—The Wagner Society here, under the zealous direction of M. Viotta, is preparing the performance, at the opera house, of the two latter dramas of the "Nibelungen" Tetralogy, "Rheingold" and "Walküre" having already been given by this greatly daring institution during last season.

Berlin.—Berlioz's seldom-heard opera "Benvenuto Cellini" is being newly mounted at the Royal Opera, and will be brought out directly after the commencement of the approaching season. The first novelty—viz., Herr Max Schillings's "Ingwelde," around which a small library of special newspaper articles has already clustered, is down for performance in the first week of November. The work is looked upon by some as the most important post-Wagnerian production. Meanwhile young Italy continues to compete successfully with the native poet-musician, and the one-hundredth performance of Leoncavallo's "I Pagliacci" was recorded last month at the New Royal Opera.——Dr. Reimann, the excellent organist of the Kaiser Wilhelm Memorial Church, gave the last of his interesting series of Organ Recitals of the season on July 30. The anniversary of the death of Liszt occurring on the following day, the programme consisted chiefly of works by that master, including the Fugue on the name of "Bach" and the Fantasia "Weinen, Klagen," besides vocal solos by Bach and Handel. These Recitals have, within a short space of time, become a much-valued and appreciated institution.——Professor Stolzenberg, the eminent vocal teacher, until recently of the Cologne Conservatorium, has established an Academy of his own in the capital, a number of his pupils at the Rhenish institution having followed him to his new domicile.——A three days' Festival of Male Choral Societies, on a large scale, is announced to be held here, in connection with the Industrial Exhibition, from the 10th to the 12th inst.

Bologna.—The Wagner Society here gave a grand Concert on the anniversary of the birth of the Bayreuth master, when the final act of "Siegfried" was given, for the first time with an Italian version, amidst general enthusiasm. Fräulein Ehrenstein, of the Viennese opera, and the tenor Borgatti, took leading parts. Signor Martucci conducted.

Breslau.—Herr Hans Breuer, the tenor whose *Mime* in this year's Bayreuth performances met with such general appreciation, has been engaged by director Loewe, of the Stadt-Theatre, for a period of five years.

Brussels.—Miss Marie Brema, whose success in the part of *Fricka*, at Bayreuth, has been so complete, has been engaged by M. Stoumon, the director of the Théâtre de la Monnaie, for a series of representations here. The lady will appear successively as *Ortrud* in "Lohengrin," *Amneris* in "Aïda," and *Orphée* in Gluck's opera. There is also talk of the re-mounting of "Die Walküre," with Miss Brema in the part of *Fricka* and Fräulein Kutscherra in that of *Brünnhilde*. A Concert is being arranged at the Cercle Artistique et Littéraire, in which Miss Brema and Mr. Plunket Greene are to take part. "Messidor," M. Bruneau's new opera, is in course of being mounted at the Théâtre de la Monnaie, and will be brought out simultaneously with the Paris *première* of the work.——M. Samuel, the composer of the remarkable oratorio "Christus," has just completed a Mass, for mixed voices and organ, which is said to be highly original in conception and elevated in style.——Herr Richard Strauss has accepted an invitation to give a grand Concert of his own compositions both here and in Liège during the winter.

Budapesth.—The cycle of Wagner's operas, given in connection with the Millennium Exhibition, has not proved a success, the performances being hardly of an order to attract many visitors. They, however, led to an incident which has produced somewhat of a sensation here—viz., the peremptory dismissal by the management of the National Opera of M. Broulik, for many years a leading tenor here, because of his inability (medically certified) to sing the part of *Loge* in "Das Rheingold." He had been singing Wagnerian leading parts on the four preceding evenings, and his offence, in the eyes of his exacting directors, might, one would think, at least have entitled him to the "benefit of the doubt." The matter, which has caused a storm of indignation here, is to be settled in the law courts.——Herr Alexander Erkel, son of the celebrated Hungarian composer, has been appointed general musical director at the Royal Opera.

Carlsbad.—Goldmark's fairy opera "The Cricket on the Hearth" ("Das Heimchen am Heerd"), successfully brought out recently at Vienna and Berlin, was produced at the Stadt-Theater, on July 21, and met with a most cordial reception on the part of the international public assembled here. The performance was an excellent one, under Herr Hubetz, and both conductor and principal interpreters were recalled repeatedly after each act.

Coburg.—A revised version of Capellmeister Langert's opera, "Dornröschen" (The Sleeping Beauty), is in preparation at the Court Theatre for the coming season. The salaries of the *personnel* at this institution have lately been increased, but in future no engagements "for life" are to be entered into.

Cologne.—The new symphonic poem "King Lear," by Herr Felix Weingartner, the distinguished Berlin Capellmeister, is to be first produced at a Gürzenich Concert next month, and shortly afterwards also at Mannheim and Bremen. The same composer's opera "Genesius," repeatedly performed recently at Mannheim, appears to have been a genuine success, and the work will probably also be brought out here.

Cracow.—A new opera, entitled "Goplana," by the young composer Ladislaus Zelenski, was brought out recently at the Municipal Theatre, with great success. The libretto, by Professor German, is founded on Slowacki's drama "Balladyna."

Darmstadt.—A first performance took place on the 3rd ult., at the Hof-Theater, of a new comic opera, entitled "Don Alvaro," the composer of which is Herr Fritz Baselt, a musician of decided merit. The work was very favourably received.

Dresden.—A new concert hall, capable of accommodating some fifteen hundred persons, is about to be opened here. The hall, which supplies a long-felt want, has already been engaged for over a hundred concert performances in the coming season.

Düsseldorf.—The latest addition to the list of German towns in which British music is being successfully introduced is Düsseldorf, where the string band of the 39th Regiment of Fusiliers, under the conductorship of Herr W. Kohn, performed, on the 20th ult., Sir Alexander Mackenzie's Benedictus and Mr. Hamish MacCunn's Overture "Land of the Mountain and the Flood" at a Concert given in the Flora-Garten. A correspondent informs us that they were very warmly received, and that the performances were finished and effective, though the Concert took place in the open air instead of the Concert Hall as originally intended. He adds that the energetic and gifted bandmaster of the gallant regiment intends shortly to devote a whole Concert, or, at any rate, the greater part of the programme, to British music.

Florence.—Signor Leoncavallo is reported to be busily engaged, at his summer resort on the Lago Maggiore, upon the scores of "La Bohême" and "Roland." The former opera he hopes to bring out during the coming winter.

Frankfort-on-Main.—Engelbert Humperdinck has purchased the so-called "Schlösschen," near Boppard, on the Rhine, formerly inhabited by Prince Waldeck. The residence commands a most charming and romantic view, calculated to afford the composer of "Hänsel und Gretel" many a fresh glimpse of fairyland.——Richard Strauss's just completed new symphonic work, "Thus spake Zarathustra," is to be first performed at one of the Museum Concerts here, under the composer's direction. Two important vocal compositions with orchestra (set to verses by Mackay and von Bodmann), by this productive and most "modern" of German composers, are also about to be published.——The seventieth birthday of Herr Julius Stockhausen was signalised, on July 22, by numerous sympathetic demonstrations from far and near. A reception was held at the Saalbau, in the course of which a cantata, specially written for the occasion by Paul Heyse, and set to music by Max Bruch, was performed under the composer's direction, while Dr. Max Friedländer, the well-known musical author, delivered a festal oration. Amongst

the gifts was a purse of 50,000 marks, bestowed by the great baritone's pupils, past and present. The German Emperor conferred upon him the large gold medal for arts and sciences.

GENEVA.—A new comic opera, "Le vin de la Cure," was produced here for the first time on July 18, and received with great favour. The librettists are MM. Sarnette and Delécraz, and the composer M. A. Krantz, a professor at the Conservatoire here. A most successful performance also took place at one of the recent Concerts in connection with the current Exhibition, of a new choral work, entitled "Sennen-Fahrten," composed by Herr F. Schneeberger, editor of the journal *Der Volksgesang*.

HANOVER.—A commemorative tablet has been placed, at the instigation of the Hanoverian Sing-Akademie, at the house in Gehrden, inhabited for many years until his death by the worthy pastor Justus Lyra, the composer of numerous hymns and songs, some of which, like "Der Mai ist gekommen," take rank with the best "Volkslieder."

ISCHL.—An amusing new operetta, "Der Pumpmajor," by Herr Alexander Neumann, is having a successful run here, and is also shortly to be brought out in Berlin.

LEIPZIG.—Herr Robert Sipp, to whose ninetieth birthday celebration we referred in our last number, was the recipient on that occasion of tokens of affectionate regard from Frau Cosima Wagner and her son. It is on record that the Bayreuth master never forgot his early violin teacher, and in 1876 invited him to witness, as his guest, the inauguration of the Festspiele.——Dr. Hugo Riemann, the well-known musical author, has established an Academy here for theoretical musical instruction, which in view of his distinguished reputation cannot fail to attract numerous pupils.——The performances at the Stadt-Theater were resumed, on the 2nd ult., with a production of "Lohengrin."——Madame Carreño, the eminent pianist, has decided this winter to return to the United States for a long tour. She has been absent from America for seven years.

LISBON.—A very successful first performance took place recently at the Trinidade Theatre of a new three-act opera, "Os Filhos do Capitao Mor," the libretto by Senhor Schwalbach-Lucci, the music by SS. Augusto Machado and Thomaz del Negro.

MILAN.—The issue is about to be commenced by Messrs. Ricordi of a complete edition of the works of Giuseppe Verdi. The publication will be in chronological order, and will comprise some twenty-seven volumes.——The performances in the approaching season at La Scala will once more include the works of Verdi and of Wagner, the sole property for Italy of Messrs. Ricordi, who have taken over the management of the theatre from Signor Sonzogno, and a more successful season than, at all events, the two preceding ones may be anticipated. Giordano's "Andrea Chénier," the most successful novelty of last season, in preparation at all important Italian lyrical establishments, is likewise to be brought out in Germany, Austria-Hungary, and Russia. Herr Max Kalbeck has undertaken the German version of the libretto.——The recently-deceased composer, Raffaele Paravicini, has left by his will the sum of ten thousand lire for the performance every year, at one of the leading Italian theatres, of a new opera by a former pupil of an Italian conservatoire.——A young Roumanian soprano, Mdlle. Mara d'Asty, the possessor of a voice of exceptional range and flexibility, combined with personal charms, has been setting impresarios here by the ears. The lady is to make her *début* at the Paris Opéra next winter.

MONACO.—Mr. Isidore de Lara's new opera "Moyna" is in course of being mounted here. The story is one of the French Revolution, and M. Van Dyck will sing the chief tenor part.

NAPLES.—A new ballet by Signor Franchi, "The Mulatto," is being performed here with enormous success, only equalled by that accorded long since to "Excelsior." The subject is the emancipation of the slaves.

NUREMBURG.—Herr August Göllerich, the well-known pianist, for the last five years director of the Ramann'sche Musik-Schule, has accepted the post of director of the Musik-Verein and conductor of the Choral Society at Linz.

ST. PETERSBURG.—The Emperor has conferred the Knighthood of the order of St. Stanislas upon M. Albert Soubies, of Paris, for his able monograph concerning Slavonic music.——A statue of Tschaïkowsky, by the sculptor, Professor Beklemisheff, is about to be placed in the concert-room of the new Conservatoire, by the side of those of Glinka, Rubinstein, and other distinguished native composers.

SAVONA.—A new one-act opera, "La Tradita," was brought out with immense success recently at the Chiabrera Theatre, the composer being Signor Giacomo Medini.

SONDERSHAUSEN.—A new opera, entitled "Riscatto," by Herr Otto Goetze, was brought out at the Stadt-Theater last month with considerable success.

STUTTGART.—The fifth General Festival of German male choral societies, held here on the 1st to the 4th ult., brought together some 15,000 singers from all parts of Germany and Austria-Hungary, who testified, severally and conjointly, to the excellent training accorded to these characteristic Teutonic institutions. Two principal performances took place, on August 2 and 3 respectively, the former opening with Beethoven's hymn "Die Himmel rühmen" and concluding with Mendelssohn's Festgesang "An die Künstler," the latter including, as one of the specially appreciated numbers, Bruckner's "Germanenzug." The King and Queen of Wurtemburg were present on both occasions, the town being, of course, *en fête* during the whole time.

THE HAGUE.—M. Stortenbecker, Court pianist, has received a decoration from the Queen Regent, in acknowledgment of his services rendered as teacher to the youthful Queen Wilhelmina, who has completed her musical studies.——M. Richard Hol is reported convalescent, but it is doubtful whether he will be able to resume his professional duties. The veteran artist has just completed his seventy-first year.

VIENNA.—The Imperial Opera re-opened its doors on the 16th ult. with the performance of Marschner's "Hans Heiling." The house had been entirely renovated during the recess and presented a brilliant appearance. Among the works to be produced during the season for the first time here are Smetana's "The Bartered Bride," M. Messager's "Chevalier d'Harmenthal," brought out some months since at the Paris Opéra, and Leoncavallo's "Chatterton." A gala performance of M. Massenet's "Manon" was announced to be given on the occasion of the visit of the Czar, on the 27th ult., there being no Russian operatic work now on the *répertoire;* even Rubinstein's "The Demon" and "Nero" having long since fallen into neglect.——Three hitherto quite unknown songs by Franz Schubert have just been brought to light in the possession of Frau Mayerhofer, granddaughter of the poet Mayerhofer, who furnished many lyrics to the great *Lieder* composer. The Album containing the songs in question is to be included in the great Schubert Exhibition, to be held here next year, and will scarcely be published until after that event.——A monument will shortly be unveiled over the grave of Franz von Suppé. It is a handsome piece of sculpture, the work of Herr Richard Tautenhayn, surmounted by the bronze bust of the composer, underneath which are the concluding bars of the song "O Du mein Oesterreich," by which the fertile composer of operettas will probably be longest remembered.——The veteran Anton Bruckner has been seriously ill with inflammation of the lungs, which has left him in a very weak condition. He is in his seventy-third year.

WEIMAR.—The recent tenth anniversary of the death of Franz Liszt has given rise to the project of erecting a monument to the great pianist-composer in this town, so closely associated with his artistic activity, and a committee is being formed for that purpose.——Herr Xaver Scharwenka's opera "Mataswintha" is to be first brought out at the Hof-Theater on the 4th of next month. The distinguished pianist-composer has arrived here from his New York domicile to superintend the rehearsals of this, his first important operatic production.——Herr Anton Lutz, probably the oldest operatic chorister on record, has had a decoration conferred upon him by the Grand Duke, on the occasion of his eightieth birthday. Commencing his career as a chorus-singer at the age of twenty, he was engaged at the Court Theatre in 1855 by Liszt, and still remains one of the pillars of the chorus at that institution.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Early last month the dull season on the shores of the Clyde was agreeably relieved. Local musicians knew, of course, that "Shamus O'Brien" was booked for the Royalty Theatre. Unfortunately, however, for Dr. Villiers Stanford, his engaging opera came to Glasgow during the height of the holidays; hence the comparatively small attendances at Messrs. Howard and Wyndham's Sauchiehall Street house during the brief engagement of the provincial touring company. All the same, the work created considerable stir amongst musical folks who happened to be in town, as also amongst amateurs who came specially to Glasgow to hear what the composer of the "Irish" Symphony had to say for himself in his new departure. Remembering his previous excursions in the domain of the lyric drama, curiosity was certainly whetted, and, setting aside the title of his latest work—"A Romantic *Comic* Opera"—everybody seemed to agree that Dr. Stanford had achieved a big success. A dash of humour certainly runs through the work, but the comic element must, we apprehend, be left to the individual imagination. Anyhow, Dr. Stanford has spoken for his real and original self. His orchestral colouring and his charming whiffs of the Hibernian air are altogether delightful, and we look forward to a further and even better development of the learned professor's attractive new method. The company which produced the work in Glasgow gave, on the whole, ample satisfaction, and it included Mr. Joseph O'Mara, the original *Mike*.

Again the Directors of the Glasgow Athenæum have issued a singularly good prospectus. Next session marks the jubilee of this prosperous Institution, and in no department has its success been more emphatic than the Music School, an organisation which came to the front some seven years ago. The number of students has year by year increased by leaps and bounds. The membership roll for last season showed, indeed, that over 1,500 pupils attended the classes, a record which Mr. Allan Macbeth, the Principal of the School, may well be proud of. As principal violin master, Mr. Albert Rieu, the leader of the Paris Conservatoire Orchestra, has been engaged; and Mrs. Rieu also comes North to join the staff as a teacher of solo singing. The couple possess excellent credentials, and the engagement ought, therefore, to strengthen the list of professors very materially.

On the evening of the 3rd ult. Dr. Peace resumed his Autumn series of Organ Recitals in the Glasgow Cathedral. At these gatherings the programmes include the finest and most instructive examples of organ music in Dr. Peace's extensive *répertoire*, and hence the warm interest shown in the scheme by many leading professional and amateur musicians.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The record of events past and to come, which has been given for so many years in these columns, ought not, perhaps, to be broken, even for a single month. Nothing more, however, than the merest summary is possible in the present notice, for the reason that holiday-making has been the chief factor in everybody's calculations for many weeks past, and no announcements more definite than those already made herein are forthcoming at the hands of concert-givers and the like.

The season upon which we shall be launched five or six weeks hence promises to be a busy one. Among the chief engagements will be the usual twelve Concerts of the Philharmonic Society; four Smoking Concerts and two Ladies' evenings of the Orchestral Society; three or four open rehearsals of the Società Armonica; thirty Concerts (two halls being requisitioned) by the Sunday Society; four Recitals by the Schiever Quartet; exceptionally good programmes by the Wednesday Evening Entertainment Syndicate; subscription series by Messrs. Harrison, of Birmingham, and Messrs. T. Shaw and other local caterers, and three Choral Concerts by the Musical Society; but with this and those of the premier organisation named at the head of the present list seems to begin and end all serious choral work in Liverpool.

There will be an important Conference of tonic sol-faists on the 24th, 25th, and 26th inst., for which a number of interesting papers are promised. Nothing fresh is to hand in regard to St. George's Hall organ or the appointment of a municipal organist.

MUSIC IN PARIS.

(From our own Correspondent.)

Being, as we now are, in the height of the summer season, musical activity is almost at a standstill. To be sure, there has been the important annual *Concours*, just concluded, at the Conservatoire, which, however, albeit satisfactory enough in its results, has presented no very special feature of interest. M. Charles Lefebvre, the composer, and professor at the Conservatoire, has been nominated a Chevalier of the Legion of Honour.

The Concerts given at the Theatrical and Musical Exhibition, by M. Achille Kerrion and his excellent orchestra, afford just now the only opportunity of hearing symphonic music performed in the capital. As regards the Exhibition itself, I shall revert to it on another occasion, affording, as it does, many points of special interest to the musician.

A somewhat remarkable essay, superscribed "Chabanon precurseur de Hanslick," from the pen of M. Mathis Lussy, is published in the *Gazette Musicale de la Suisse Romane*. Chabanon, it appears, in 1787, published a work entitled "De la Musique considérée en elle-même et dans ses rapports avec les langues, la poésie et le théâtre," setting forth theories singularly identical with those propounded by Professor Hanslick in his famous treatise "On the Beautiful in Music."

M. Camille Saint-Saëns has completed the score of a new ballet, in three tableaux, to a libretto by M. Croze, and entitled "Javotte."

Another novelty—viz., a *pantomime* by MM. Pierre Velier and René Lenormand—is announced in the papers by M. Larochelle, the director of the Théâtre Libre. The new work is understood to present some very interesting features, being somewhat unconventional both as regards the subject and its musical development.

Appreciatory notices of the late Mr. Alfred Novello have appeared in nearly all the musical journals here.

Dr. Hans Richter has addressed the following letter to the Editor of *The Times*:—"Sir,—Both in the columns of *The Times* and in those of other English papers the growing influence of Richard Wagner's son, Herr Siegfried Wagner, in the management of the festival performances at Bayreuth, has been animadverted upon in a tone which is very severe for the promising young man, and unjust towards the able and conscientious managers of the Festspiele. Nevertheless, I should not have thought it necessary to join in the discussion, confident as I am that time will fully justify the high opinion Frau Wagner entertains of her son's abilities, had not my name been introduced in a manner that almost makes it look as if there were at least a latent opposition between the leading factors of Bayreuth and myself in respect to Herr Siegfried Wagner's participation in the artistic work. I beg permission to declare publicly, through the medium of your esteemed journal, that this is not the case. I was present at the rehearsals led by Herr Siegfried Wagner, and if his performance had been in any measure unsatisfactory I would not have failed, as one of the oldest friends of the family, to express my most decided opinion against his being intrusted with such a heavy responsibility. I have heard Herr Siegfried Wagner conduct, and I have seen him at work as stage-manager. In my humble opinion he is a competent, and even a remarkable leader, and he is a stage-manager of great promise."

The special performances at Munich of operas by Wagner and Beethoven commenced on the 8th ult., at the Royal Theatre, and have attracted numerous visitors to the Bavarian capital. The following is the order of the remaining representations during the present month—viz., "Tannhäuser," on the 3rd, 17th, and 29th; "Lohengrin," on the 5th, 19th, and 26th; "Tristan und Isolde," on the

24th; "Rienzi," on the 8th; "Der fliegende Holländer," on the 10th; "Die Meistersinger," on the 12th; "Fidelio," preceded by "Die Ruinen von Athen," on the 15th and the 22nd inst. Performances of "Don Giovanni," in the original (Prague) version of the work, will also be given during this month at the small Residenz Theater.

The North Staffordshire Musical Festival will be held at Hanley on October 29 and 30. The following works will be performed: "Hymn of Praise," Mendelssohn; "The Lord is King," Barnby; "Mount of Olives," Beethoven; "King Olaf," Edward Elgar (specially written); "The Spectre's Bride," Dvorák; "Choral Symphony," Beethoven. The artists engaged are Miss Ella Russell, Miss Medora Henson, Miss Marie Hooton, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Andrew Black, and Mr. Ffrangcon-Davies. Mr. Willy Hess will be solo violinist, and Dr. Swinnerton Heap will be the conductor.

Mr. G. F. Geaussent has withdrawn from the position of Principal at the Hampstead Conservatoire, and that Institution will in future be directed by an Executive Council of prominent musicians. The members of the first Council are Mr. Frederic H. Cowen, Mr. Joseph Bennett, Mr. George Henschel, Mr. Julian Marshall, Professor Ebenezer Prout, Mr. G. F. Geaussent, and Mr. Arthur Blackwood (*ex-officio*). The new Council has made the following additions to the staff: Herr Wilhelmj (violin), Signor Franco Novara (singing), and Miss Cowen (elocution).

Candidates for Fellowship of the Royal College of Organists are required to prepare for the January Examination the following three organ compositions, the selection to be made by the Examiners: Allegro (last movement) of Sonata, No. 6, Bach; Fugue in D minor, C. Steggall (No. 91. Novello's Original Compositions for the Organ); Introduction and Fugue in C sharp minor, S. S. Wesley (No. 9. Novello's Original Compositions, for the Organ by S. S. Wesley, as edited by Dr. G. M. Garrett).

Madame Albani starts on an extended tour in Canada and the United States in October next, under the direction of Mr. N. Vert. She will be supported, amongst others, by Mr. Braxton Smith, Mr. Lemprière Pringle (Royal Carl Rosa Opera Company), Miss Beverley Robinson, and Miss Beatrice Langley (violin). The tour may possibly be extended to Australia. Madame Albani returns to England in April next.

Messrs. Skeffington and Son will publish this month a volume of "Fifty years' Reminiscences," by Signor Arditi, illustrated with photographs, autograph letters, &c., of nearly all the greatest composers and singers from Alboni, Sontagg, Bosio, Viardot, Rossini, &c., to Patti, Albani, Tamagno, and Humperdinck. The book also contains personal reminiscences of Garibaldi, Cavour, and others.

The Christmas term at the Royal Academy of Music will commence on the 28th inst., and that at the Royal College of Music and the Guildhall School of Music on the same date. Trinity College will re-open on October 1, and the Library at the Royal College of Organists will be open at the beginning of this month when the usual routine work will be resumed.

The old "Greyhound Inn," near the Parish Church of Hendon, said to be nearly 300 years old, is now being pulled down. Tradition has it that Sterndale Bennett, in his early and struggling days, used frequently to visit this house and partake of a frugal repast after giving music lessons in the neighbourhood. The house will be rebuilt in conformity with modern requirements.

On July 28 an Organ Recital was given in the Church of St. Nicholas Cole Abbey, by Mr. George T. Pinches (organist of St. Barnabas, Kentish Town). The programme included compositions by Mendelssohn, Widor, Guilmant, &c. Mr. J. Hamilton Haysman sang Gounod's "O Divine Redeemer" and Wagner's Preislied ("Die Meistersinger").

Mr. Jean de Reszke hopes to appear in London as *Siegfried* next season. He was present with his brother at the final cycle performances of the "Ring" at Bayreuth.

The organ in the Temple Church is undergoing restoration and extensive renovation during the long vacation. Considerable improvements are being made, particularly in the mechanism. The entire work is being carried out by Messrs. Norman Brothers and Beard, of Norwich, under the immediate supervision of Dr. E. J. Hopkins.

The next series of the Huddersfield Subscription Concerts will consist of thirteen Concerts and a Conversazione. These will commence on the 22nd inst. and extend to March 23. The engagements include a number of popular artists, and the Concerts will, no doubt, meet with a large amount of support.

A volume of "Reminiscences," by Mrs. Cowden-Clarke, shortly to be published by Mr. Fisher Unwin, should be of more than ordinary interest; and those who have read her "Recollections of Writers" will anticipate further pleasantly-told memories of Keats, Charles Lamb, Charles Dickens, and other celebrities of their day.

The Nonconformist Choir Union offer the following prizes for short works to be performed next year at the Crystal Palace Festival: Five guineas for an anthem, five guineas for a secular piece, and one guinea for a hymn tune. Members of Nonconformist congregations only may compete.

Madame Marian McKenzie is returning from her tour in Australia and expects to be in London by the 14th inst. Madame McKenzie, besides singing at a number of Concerts in Australia, has appeared at three Festivals—at Sydney, Melbourne, and Adelaide.

The "Hymn of Praise" will be performed at the Promenade Concerts, Queen's Hall, on the 23rd inst., in honour of Her Majesty's happily prolonged reign. Vocalists: Madame Fanny Moody, Miss MacDougall, and Mr. Ben Davies.

The Henry Smart, Goring Thomas, and John Thomas Welsh Scholarships (all tenable for three years) will be offered for competition at the Royal Academy of Music during the last week of this month.

Mr. Lassalle, it is said, is about to return to the scene of his operatic triumphs, and is pledged to Mr. Carvalho to appear at the Paris Opéra Comique in the "Flying Dutchman" next January.

Señor Sarasate commences an extended tour of the provinces on October 23, accompanied by Dr. Otto Neitzel. He plays at the Crystal Palace Orchestral Concert on October 17.

Herr Kauffmann has again been engaged for the Bach Choir Festival at the Queen's Hall, and Herr Messchaert will sing in the "Passion" and miscellaneous selection.

Mr. Henry Gadsby is writing the music and choruses for the "Andromache" of Euripides. The English version is by Mr. Wilson, Mr. Chamberlain's private secretary.

Herr Mottl has cancelled his autumn engagements in London, but will direct the Wagner Concerts at Queen's Hall next spring.

Dr. Richter and his Orchestra start a tour of twelve Concerts in the larger cities, under Mr. N. Vert's direction, on October 20.

The Masters at Eton College have recently placed a brass tablet in the ante-chapel in memory of the late Sir Joseph Barnby.

Herr Moritz Rosenthal has signed a contract to give a hundred Recitals in the United States this winter.

The Italian composer, Giordano Umberto, is writing an opera on Sardou's popular play "Fédora."

Mdlle. Kleeberg will visit London and the provinces during November and December.

There will be a day's Musical Festival at Tewkesbury on the 24th inst.

The Meister Glee Singers start upon a tour of six weeks on October 5.

OBITUARY.

THE death is announced, on the 19th ult., at Baltimore, of FREDERICK WILLIAM NICHOLLS CROUCH, the composer of "Kathleen Mavourneen," in his eighty-ninth year. His career was a chequered one. Born in London in 1808, at Warren Street, St. Pancras, the son of a violinist, he played the violoncello at the old Coburg Theatre when only nine years of age, afterwards becoming a chorister at St. Paul's Cathedral, and for a short period a pupil at the Royal Academy of Music, with Macfarren and Sterndale Bennett as fellow-students. After having been for some time a violoncellist in the opera orchestra at the King's Theatre, Haymarket, he tired of his profession and accepted the post of traveller to a firm of metal brokers. It was while in this occupation that he composed "Kathleen Mavourneen," to Mrs. Crawford's poem, a song which gained an enormous popularity, but brought very little material benefit to its composer. Crouch was, however, soon after appointed musical editor to the publishing house of D'Almaine, for whom he wrote many other songs, some of which have been extremely popular in their day. In 1849 Crouch went to the United States, where he established himself as a conductor and teacher; but his affairs did not greatly prosper, and for some years past he had been living in very reduced circumstances in Baltimore. His reminiscences, published some years since in an American journal, are very curious reading.

MR. GEORGE MAIDWELL HOLDICH, the well-known organ-builder, died on July 30, at Forest Hill, London, in his eightieth year. He has constructed many excellent organs, amongst them those at Lichfield Cathedral, Croydon and Islington Parish Churches, the English Church at Jerusalem, and others. He was the son of the Rev. Thomas Holdich, for many years Rector of Maidwell in Northamptonshire, where he was born in 1816, and was educated at Uppingham, afterwards studying for the musical profession. His mechanical bias, however, prevailing, he devoted himself to the studying of organ constructing and eventually established himself as an organ-builder in Greek Street, Soho, whence, with a growing business, he subsequently removed to Judd Place, Euston Road, and finally to Liverpool Road, Islington. Some three years ago he retired, and the business passed into the hands of Mr. Eustace Ingram. Mr. Holdich was the inventor of the octave coupler, named by him the "Di-Octon," and was also for many years organist of the Parish Church, Croydon.

Mr. JOHN PRIDHAM, who in the course of a long professional life enjoyed a well-merited popularity as a composer, died last month at Taunton, in his seventy-eighth year. He was a pupil at the Royal Academy of Music, and when a young man frequently played before the Queen and the Prince Consort. His compositions are numerous, including many orchestral pieces, notably the "Battle March of Delhi," the copyright whereof was but recently re-sold for several thousand pounds. His "Sabbath Recreation" series has enjoyed considerable popularity.

Herr LEO FELD, the well-known orchestral conductor, died, at the early age of thirty-eight, on July 23, at Berlin, whither he had gone to undergo an operation. The deceased was a native of Posen, and studied at Berlin under Kullak and Heinrich Dorn. After filling various minor conductorships, including those at the Theatres of Stettin and Bremen, he was appointed capellmeister, in 1885, at the Hamburg Opera, where his considerable experience, amongst others also as a conductor of Wagnerian works, was mainly gained. Seven years later, in 1892, he came to England, where he was engaged by the late Sir Augustus Harris, and repeatedly occupied the post of conductor at Covent Garden and Drury Lane, and was also engaged in a similar capacity with the Royal Carl Rosa Opera Company. His idealism and sterling qualities as a musician gained him the esteem of the profession, and his personal amiability won him many friends.

VICTOR FREIHERR VON ROKITANSKY, the famous Viennese vocal teacher, brother of the distinguished basso at the Imperial Opera, died in the Austrian capital on July 17, in his sixty-first year. He was the scion of an aristocratic and gifted Hungarian family, his father, Baron Carl Rokitansky, having been an eminent surgeon and professor at the Viennese University. Gifted with an excellent tenor voice, Victor first studied with his mother, herself an accomplished singer, and afterwards under Pantaleoni, at Bologna, with the idea of entering upon an operatic career. This purpose, however, was effectually frustrated by persistent stage-fright, which he was unable to conquer, and after a few otherwise most promising efforts on the lyrical stage, he settled down as a teacher. He held a professorship at the Viennese Conservatorium for nine years, which established his reputation as a most brilliant and successful teacher, and at the end of that period instituted an academy of his own in the capital, which has been frequented by numberless pupils, chiefly of the aristocratic order, including members of the Imperial family. Baron Victor Rokitansky has published a number of sacred compositions and songs, and is also the author of an interesting volume, "Ueber Sänger und Singen," reviewed some few years since in THE MUSICAL TIMES.

The well known French organist and composer, THÉODORE CÉSAR SALOMÉ, died recently at Paris, in his sixty-third year. He was born in Paris on January 20, 1834, and studied with distinction at the Conservatoire, where he was a pupil of Bazin and Ambroise Thomas, gaining a second grand Prix de Rome in 1861. He held the position of second organist at the Church of La Trinité, where he usually presided at the small organ, for many years past, in conjunction with M. A. Guilmant, the principal organist. Among his compositions are a Symphony and a number of pieces for the organ, which are greatly esteemed by organists in this country.

Dr. SELMAR BAGGE, director of the Musik-Schule at Bâle, composer and musical author, died in that town on July 17. He was born at Coburg, in 1823, and studied music at the Prague Conservatorium. In 1851 he obtained a professorship at the Viennese Conservatorium, and five years later accepted a similar position at that of Leipzig. Upon the foundation of the Bâle Musik-Schule he was appointed director of that institution, which, by his zeal and ability, has been raised to a leading and flourishing position. At one time editor of the Leipzig *Allgemeine Musik-Zeitung*, Dr. Bagge also edited for a number of years past the *Schweizer Sängerzeitung*.

The death occurred, on July 18, at Oranienstein, where he had for some years past lived in retirement, of C. A. HASSLER, the former musical director of the famous Francke Institution, of Halle. He had held this important position for many years, as also that of cantor and choirmaster at the Markt Kirche, in Halle. He was the founder and zealous director for a long period of the "Hassler'sche Gesangverein," and his beneficial influence upon the musical life of Halle generally has been most marked. He had attained his seventy-first year.

The well-known organ virtuoso, CARL ARMBRUST, of Hamburg, died on July 22, suddenly, while on a journey, at Hanover. He occupied, for a number of years, the post of organist at St. Peter's Church, in Hamburg, and as a master of his instrument enjoyed a European reputation, he having also repeatedly visited this country. The deceased, who wielded an able critical pen, was the musical editor of the *Hamburger Fremdenblatt*.

The death is announced, on July 19, at Padua, of ACHILLE GRAFFIGNA, well-known in his day as an operatic composer and conductor, aged eighty. Born at San Martino dall' Argine, in 1816, he was a pupil at the Milan Conservatorio, and at the age of eighteen became conductor at the theatre in Cagliari. For a period of some forty years he continued to occupy conductorships in various parts of Italy, while producing a number of operas, with, however, but little success, amongst them "Eleonora," "Mignon e Fanfan," "La Conquista di Granata" (favourably received at La Scala in 1839), "Mandragola" (produced in 1888 at Turin), and many others. He was also vain enough to compose over again the libretto to Rossini's "Il Barbiere," which, however, was rather coldly received on its production, in 1879, at Padua. Graffigna has lived in the latter town for many years past, where he was much esteemed as a professor of the *bel canto*.

Luther Whiting Mason, the author of an excellent system of school-singing, adopted in many parts of the United States, died at Boston on July 4, at the age of sixty-eight. He was a native of that town, and a descendant of Captain Hugh Mason, who emigrated to Watertown, Boston, in 1636, and was chief in command in the defence of Boston against the Indians. Mason educated himself in music, vocal and instrumental, and from an early period in his career occupied the post of music teacher in various parts of the States. He was the author of "The National Music Course," published at Boston, and under the auspices of the Japanese Government he introduced European music and notation into Japan, with such effect that, within three years, over 40,000 teachers are said to have been engaged there in instructing according to his system. He visited Europe several times for the purpose of studying the methods of school-singing adopted in the different countries, and a German edition of his system has been published by Messrs. Breitkopf and Härtel, under the title of "Neue Gesangschule."

The Dowager Lady Tennyson, who died on the 10th ult., at Aldworth, Haslemere, was an accomplished musician, and composed the music for some of her husband's poems, including the patriotic verses "Hands all round." Lady Tennyson also wrote the music for the anthem at the late Laureate's funeral, set to twelve lines, written by the Poet shortly before his death, and subsequently published as "The Silent Voices." The setting in question was harmonised by Professor Bridge for four-part chorus, with organ accompaniment.

We have also to record the following deaths:—

On July 14, at Bautzen, Ernst Wilhelm Simmank, cantor of St. Mary's and organist of St. Peter's churches, aged fifty-nine.

On July 18, at Berlin, Professor Adolph Geyer, highly esteemed vocal teacher, formerly excellent oratorio singer, aged sixty-seven.

On July 19, at Darmstadt, Wilhelm Dornewass, for nearly forty years ballet-master at the Hof-Theater, at an advanced age.

On July 22, at Paris, M. Rosinsky, operatic impresario.

Recently, at Brussels, A. J. Deppe, aged seventy-one, distinguished bass-tuba player of the Théâtre de la Monnaie and the Conservatoire.

On July 29, at Ringsheim, Robert Weber, bandmaster, inventor of the shallow military drum in use in the German army.

On July 29, aged fifty-five, Mr. James Turpin, the much-esteemed organist, brother of Dr. E. H. Turpin. He had suffered from paralysis for several years.

On July 31, at Kempten (Bavaria), Heinrich Kohn, military bandmaster, highly popular in Germany and Austria.

On the 2nd ult., at Chatou, M. Roger, once celebrated operetta singer.

Recently, at Paris, Emmanuel Orentin Douen, French Protestant pastor, author of the much-valued work, "Clément Marot et le Psautier Huguenot," aged sixty-six.

On the 5th ult., at Paris, Madame Cécile Derheimer, *née* Messie, at one time celebrated in Paris salons as a soprano singer, talented composer of Masses and music for the organ, her first Mass being performed when she was but nine years of age.

On the 8th ult., at Orsay, at a greatly advanced age, Madame Camille Selden, a friend of Heinrich Heine, author of an "Etude sur Mendelssohn" and some novels in which music enters largely.

Recently, at Berlin, Frau Charlotte Zeidler, pianist and teacher, aged eighty-two.

On the 6th ult., at Sondershausen, Ober-Amtmann Robert Riemann, father of Dr. Hugo Riemann, excellent musician, composer of a grand opera, "Bianca Siffredi," and other works, aged seventy-three.

On the 6th ult., at Paris, Hippolyte Lionnet, formerly enormously popular and charitable concert-singer, in inseparable association with his brother Anatole, whose death was recorded in our last number.

CORRESPONDENCE.

SOME NEW CHROMATIC HARMONIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In my original letter under the above title I attempted to show that musical theory would be simplified by discarding the term "augmented sixth," classing among chromatic minor sevenths the two chords to which it is applied. Mr. H. J. Wrightson and Mr. George Middleton each advance the same argument to justify the retention of the old term—namely, that when the chord resolves chromatically there is a tendency to play the rising dissonance slightly sharper (*very* slightly, they admit) than the falling dissonance when the chord induces a modulation. This is an unfortunate argument for anyone to bring forward who objects to reform, for if logically followed out it would lead to immensely more reform in the direction of complexity than I have suggested in the direction of simplicity. Fancy having two distinct names for every two chords that differ, however slightly, when played in strictly true intonation! Nor must it be forgotten that the dissonance in the "augmented sixth" sometimes descends to form the dissonance in the dominant seventh of the original key, and here there is no tendency to sharpen it. Consequently, according to my critics, the chord should sometimes be called a "minor seventh" even when it resolves chromatically (or would they propose to give it a third name in this case?) Similarly with each of the remaining nine chords of the minor seventh containing a note chromatic to the preceding key. If the threatened modulation takes place the chord must be called a "minor seventh"; if the resolution be chromatic the chord is an "augmented sixth" when the dissonance rises and a "minor seventh" (unless some third name be found for it) when the dissonance falls.

And if we are to consider the niceties of true intonation in naming our chords, we are bound to do likewise in naming the notes of the scale: we should thus, for instance, have to give two names to what we now call the supertonic, one when it harmonises with the subdominant and super-dominant, and the other when it forms part of a dominant chord, its true intonation being a trifle sharper in the latter case. It will be seen, then, that the doctrine implied by Mr. Wrightson and Mr. Middleton involves a very considerable addition to the difficulties with which the teacher and student of harmony have at present to contend, while it fails to be of the slightest practical service.

Yours respectfully,

W. F. Dunton.

21, Newington Crescent,
August 10, 1896.

[This correspondence must now cease.—Ed. *M.T.*]

Errata.—In the second paragraph of Mr. H. J. Wrightson's letter in our last issue occur two misprints: "19 : 120" should of course be "119 : 120," and "3823" should be "3825."—[Ed. *M.T.*]

MINOR HARMONICS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It seems to me that there exists between the major and minor common chords a certain mathematical symmetry which has not hitherto been pointed out, and which will interest at least some theorists among your readers.

The major triad, by reason of the supposed greater simplicity of its vibration-ratios, its more perfect finality, and, above all (in modern times), because Nature herself produces this chord, has for centuries enjoyed a certain supremacy over all other chords, the minor triad included. This supremacy I do not wish to disturb; still, I think it may be well to reconsider its mathematical basis.

DEDICATED, BY PERMISSION, TO H.R.H. THE PRINCESS OF WALES.

The Musical Times, September 1, 1896.

The Fairy Queene.

MADRIGAL FOR FOUR VOICES.

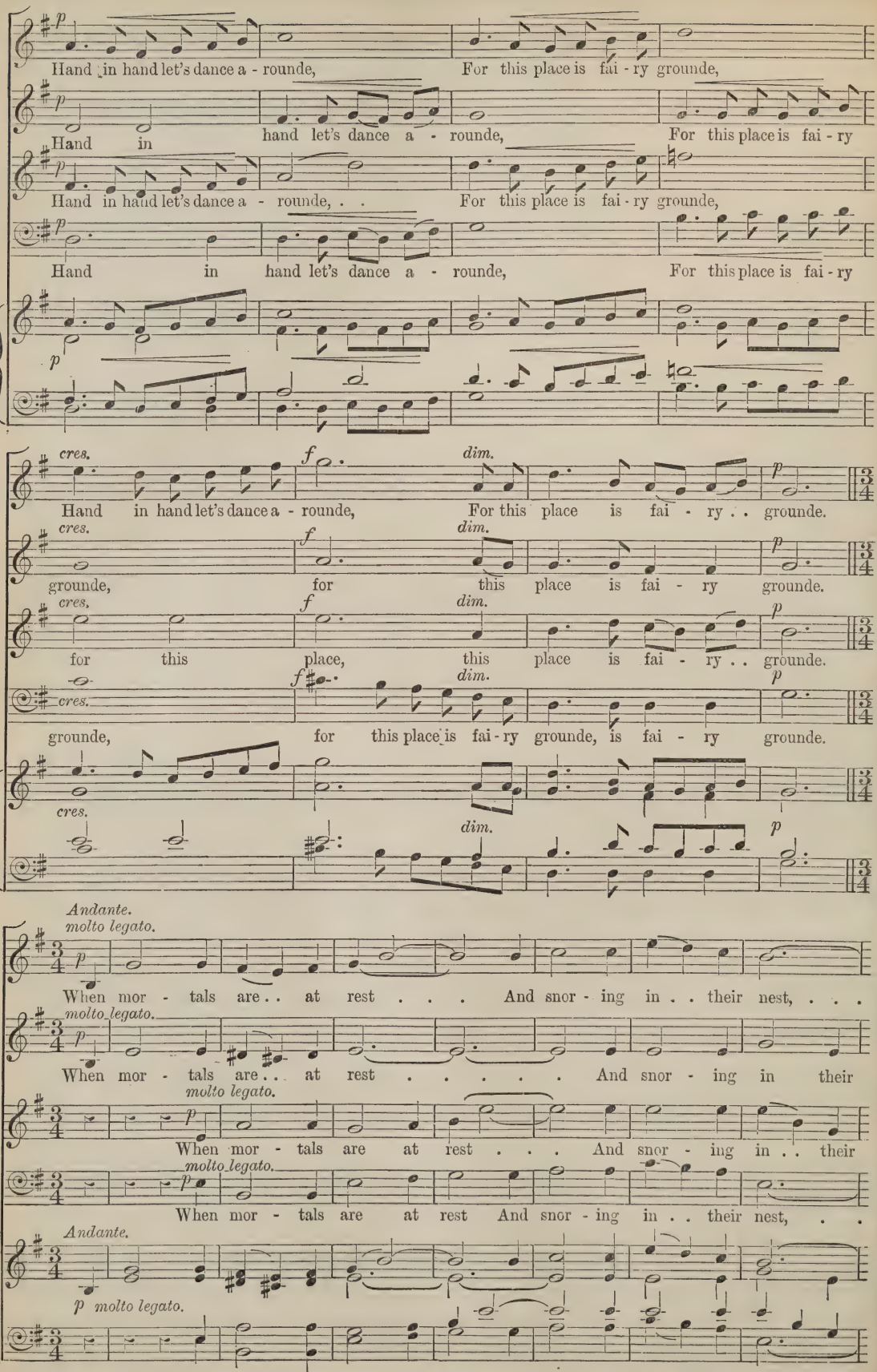
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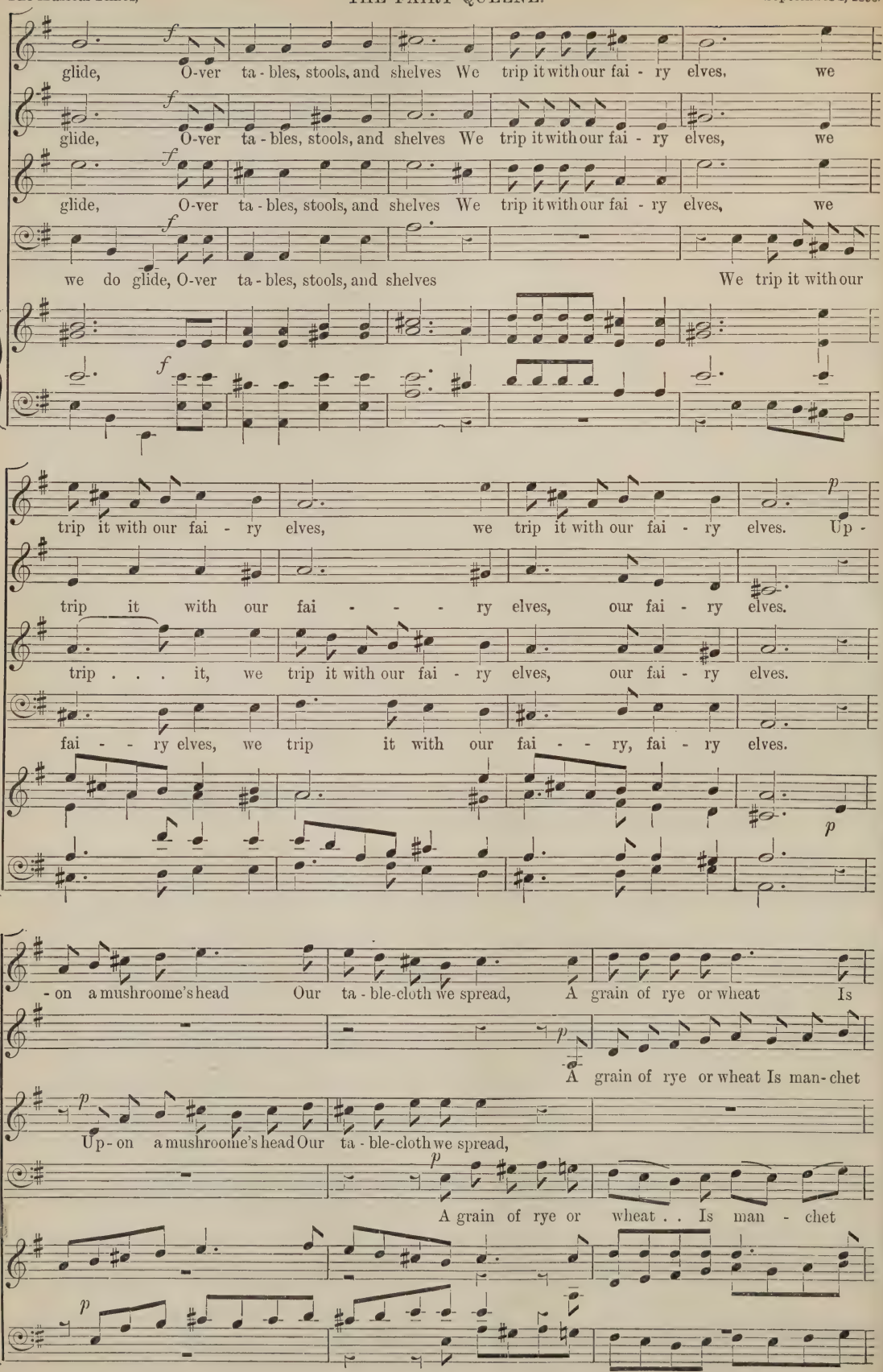
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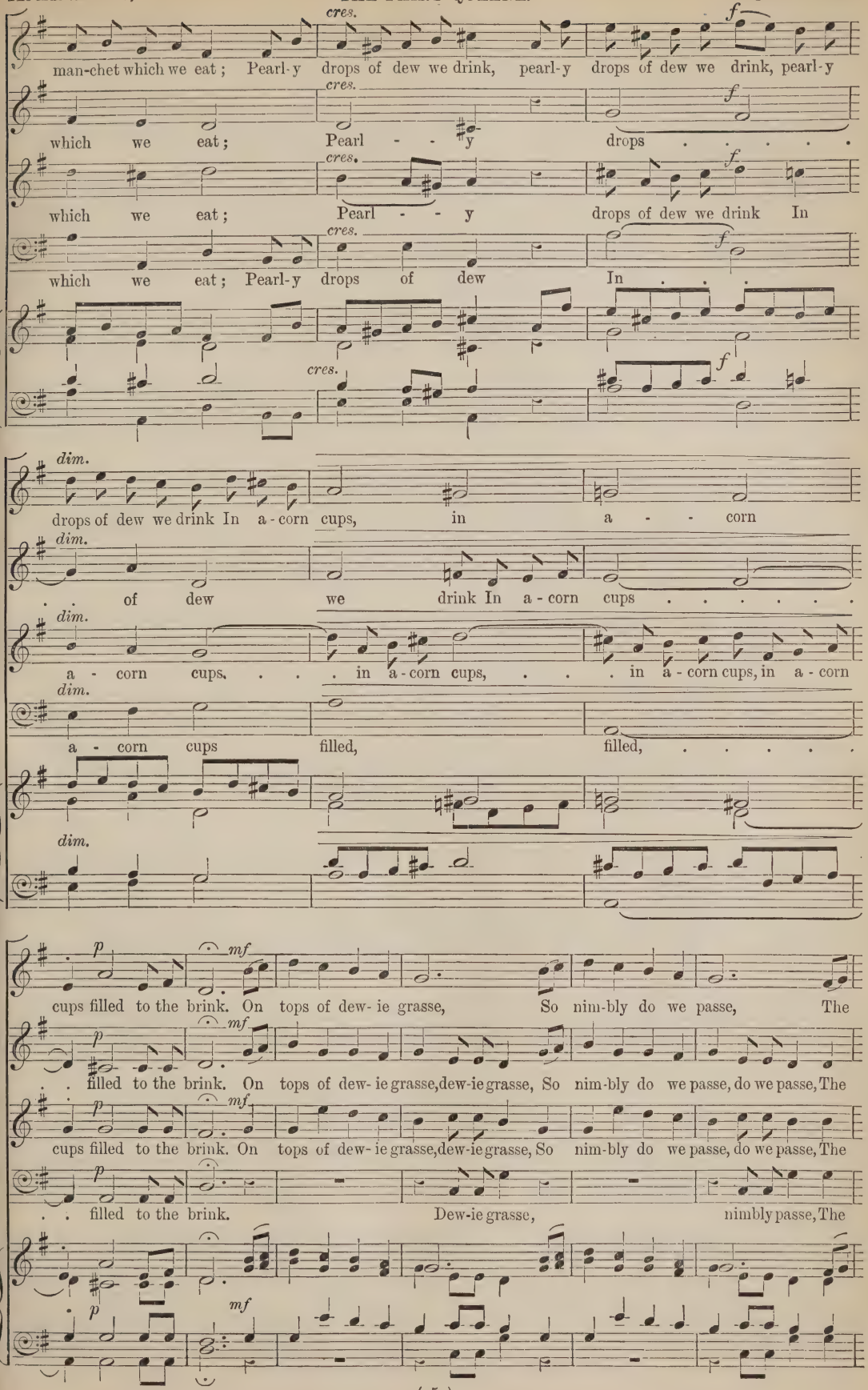


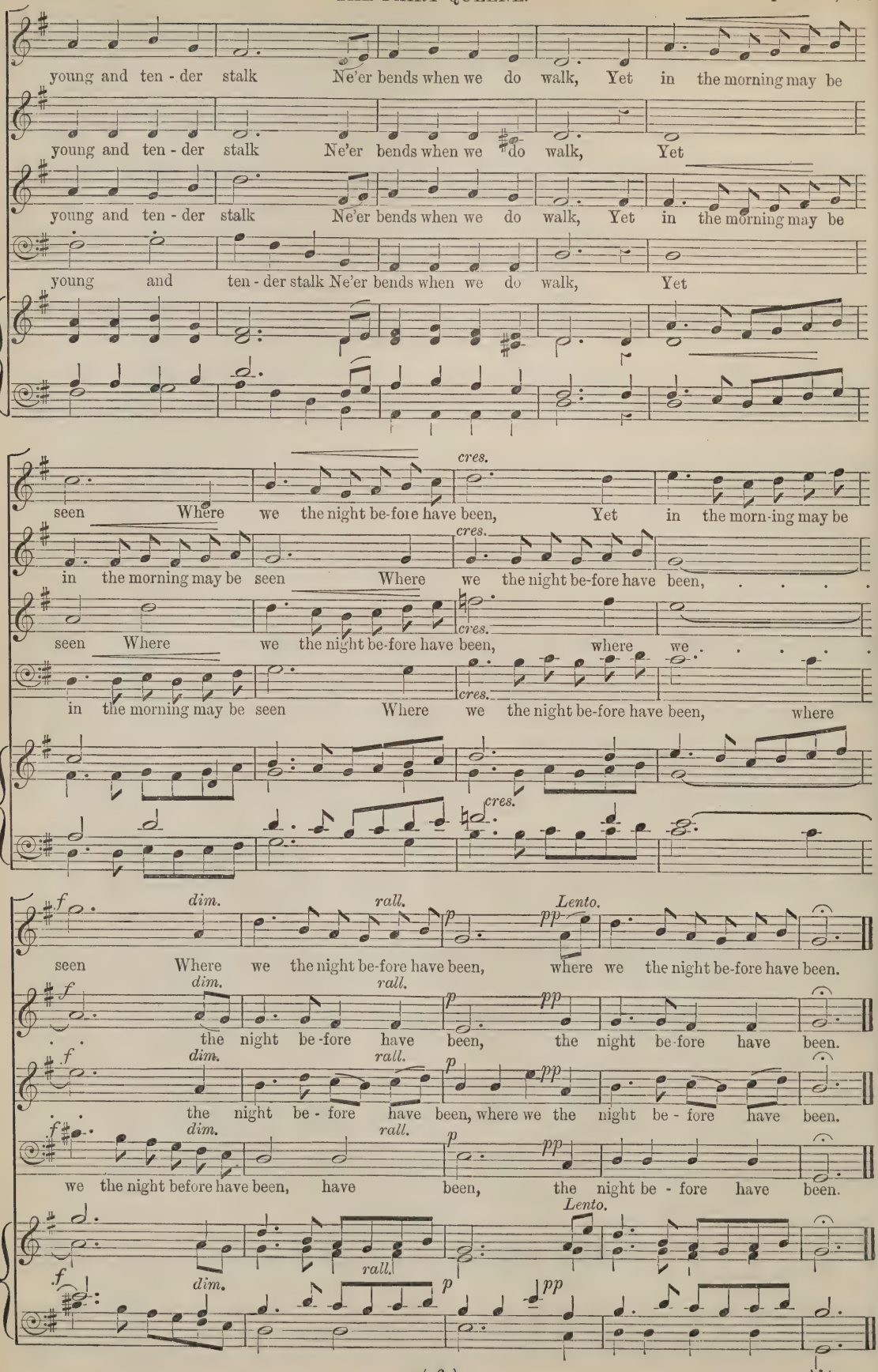
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Hand in hand let's dance a - rounde, For this place is fai - ry grounde,
Hand in hand let's dance a - rounde, For this place is fai - ry
Hand in hand let's dance a - rounde, For this place is fai - ry grounde,
Hand in hand let's dance a - rounde, For this place is fai - ry
cres. dim.
Hand in hand let's dance a - rounde, For this place is fai - ry . . grounde.
grounde, for this place is fai - ry grounde.
for this place, this place is fai - ry . . grounde.
grounde, for this place is fai - ry grounde, is fai - ry grounde.
Andante. molto legato.
When mor - tals are . . at rest . . . And snor - ing in . . their nest, . . .
When mor - tals are . . . at rest . . . . . And snor - ing in their
When mor - tals are at rest . . . And snor - ing in . . their
When mor - tals are at rest And snor - ing in . . their nest, . .
p molto legato.


. . When mor - tals are at rest . . And snor - ing in . . their nest. . .
nest, When mor - tals are . . at rest, at rest And snor - ing in their nest. . .
nest, When mor - tals are at rest And snor - ing in . . their nest. . .
. . When mor - tals are at rest . . And snor - ing in their nest. . . Un -
Tempo 1mo.
pp
poco cres.
Un - heard and un - es - pyed, Thro' key-holes we do glide, thro'
Un - heard and un - es - pyed, Thro' key-holes we do glide, thro'
Un - heard and un - es - pyed, Thro' key-holes we do
- heard and un - es - pyed, Thro' key - - - holes we . . . .
Tempo 1mo.
pp
poco cres.
mf
key- holes we do glide, . . thro' key- holes we do glide, thro' key-holes we do
key- holes we do glide, . . thro' key- holes we do glide, thro' key- holes we do
glide, thro' key - - holes we . . do glide, thro' key- holes we do
. . do glide, thro' key - holes we do glide, . .
mf


glide, O-ver ta - bles, stools, and shelves We trip it with our fai - ry elves, we
glide, O-ver ta - bles, stools, and shelves We trip it with our fai - ry elves, we
glide, O-ver ta - bles, stools, and shelves We trip it with our fai - ry elves, we
we do glide, O-ver ta - bles, stools, and shelves We trip it with our
trip it with our fai - ry elves, we trip it with our fai - ry elves. Up -
trip it with our fai - - - ry elves, our fai - ry elves.
trip . . . it, we trip it with our fai - ry elves, our fai - ry elves.
fai - - ry elves, we trip it with our fai - - ry, fai - ry elves.
- on a mushroome's head Our ta - ble-cloth we spread, A grain of rye or wheat Is
A grain of rye or wheat Is man-chet
Up - on a mushroome's head Our ta - ble-cloth we spread,
A grain of rye or wheat . . Is man - chet


cres.
f
man-chet which we eat; Pearl-y drops of dew we drink, pearl-y drops of dew we drink, pearl-y
which we eat; Pearl - - y drops . . . . .
which we eat; Pearl - - y drops of dew we drink In
which we eat; Pearl-y drops of dew In . . .
dim.
drops of dew we drink In a-corn cups, in a - - corn
. . of dew we drink In a-corn cups . . . . . .
a - corn cups. . . . in a-corn cups, . . . in a-corn cups, in a - corn
a - corn cups filled, filled, ...
p
mf
cups filled to the brink. On tops of dew-ie grasse, So nim-bly do we passe, The
. . filled to the brink. On tops of dew-ie grasse, dew-ie grasse, So nim-bly do we passe, do we passe, The
cups filled to the brink. On tops of dew-ie grasse, dew-ie grasse, So nim-bly do we passe, do we passe, The
. . filled to the brink. Dew-ie grasse, nimbly passe, The


young and ten - der stalk Ne'er bends when we do walk, Yet in the morning may be
young and ten - der stalk Ne'er bends when we do walk, Yet
young and ten - der stalk Ne'er bends when we do walk, Yet in the morning may be
young and ten - der stalk Ne'er bends when we do walk, Yet
seen Where we the night be-fore have been, Yet in the morn-ing may be
cres.
in the morning may be seen Where we the night be-fore have been,
seen Where we the night be-fore have been, where we
in the morning may be seen Where we the night be-fore have been, where
seen Where we the night be-fore have been, where we the night be-fore have been.
the night be-fore have been, the night be-fore have been.
the night be - fore have been, where we the night be - fore have been.
we the night before have been, have been, the night be - fore have been.
dim.
rall.
Lento.
f
p
pp

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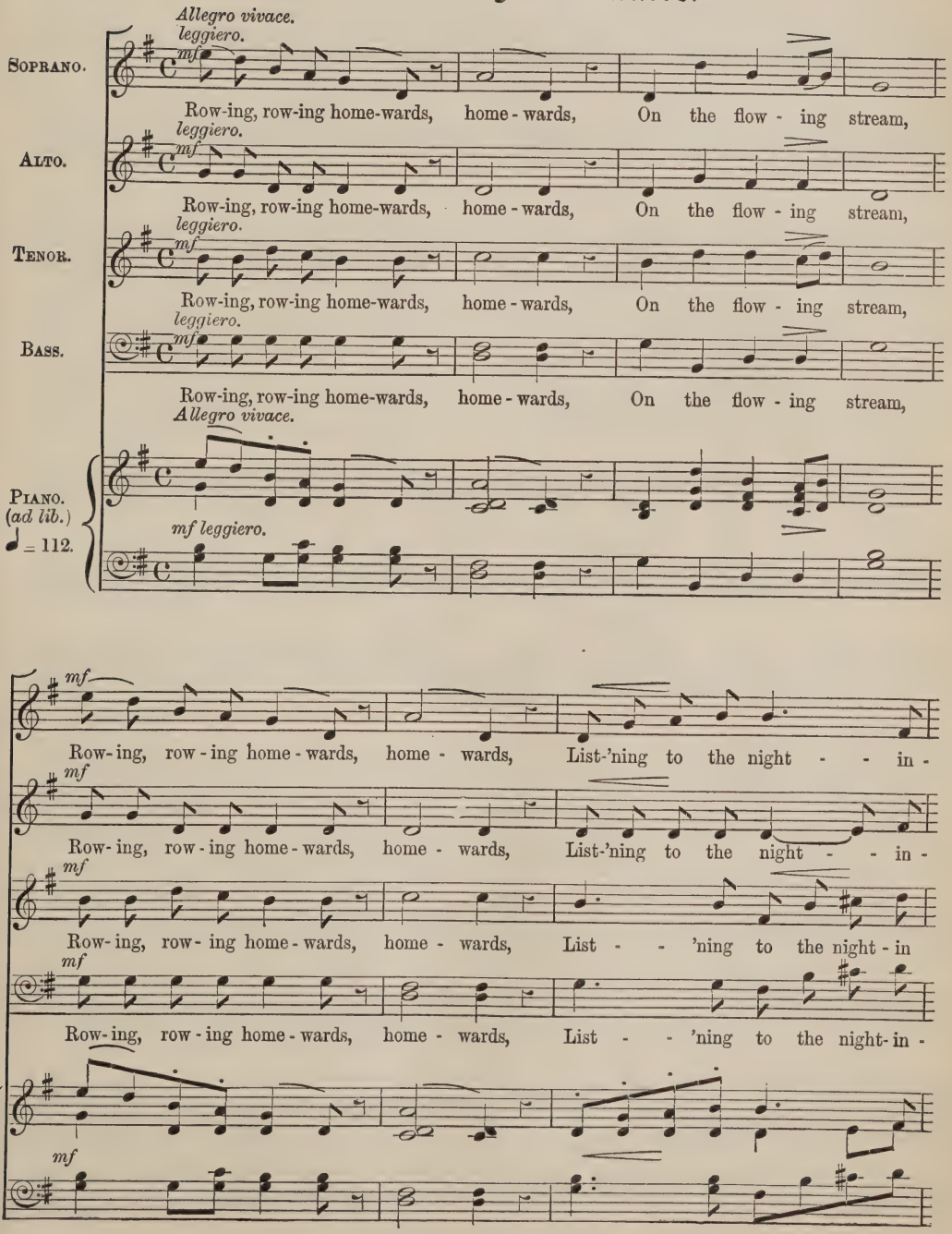
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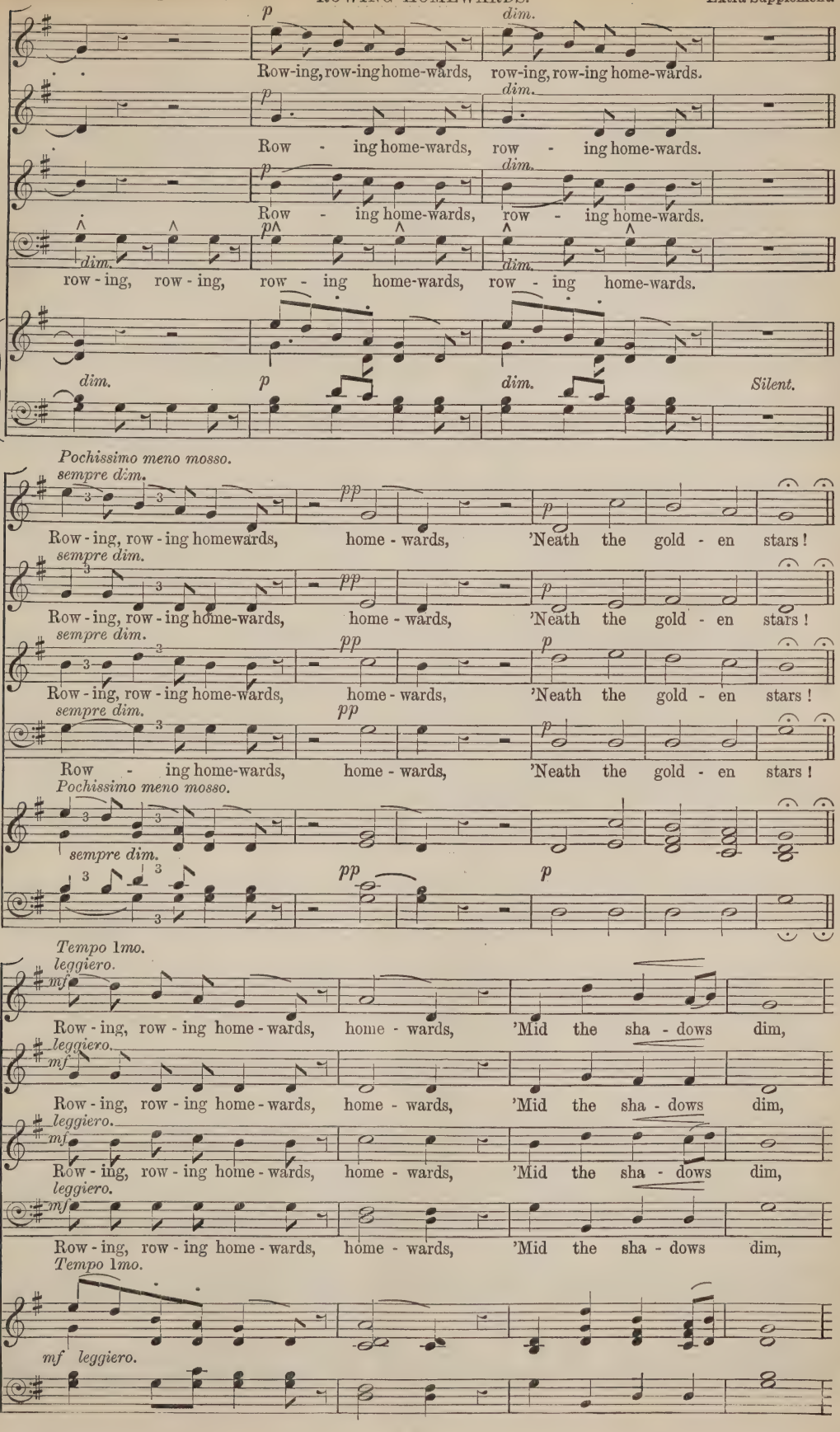
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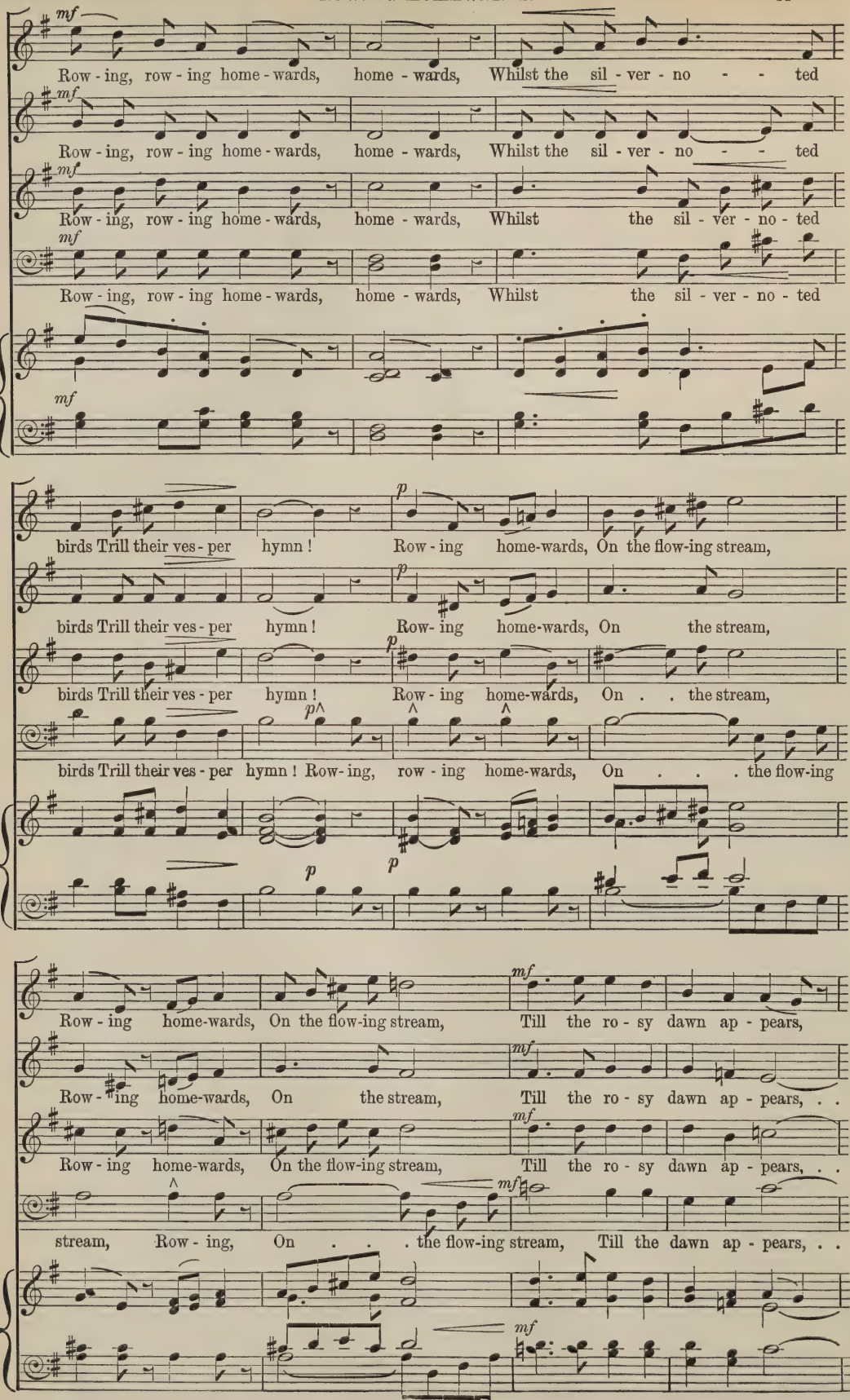
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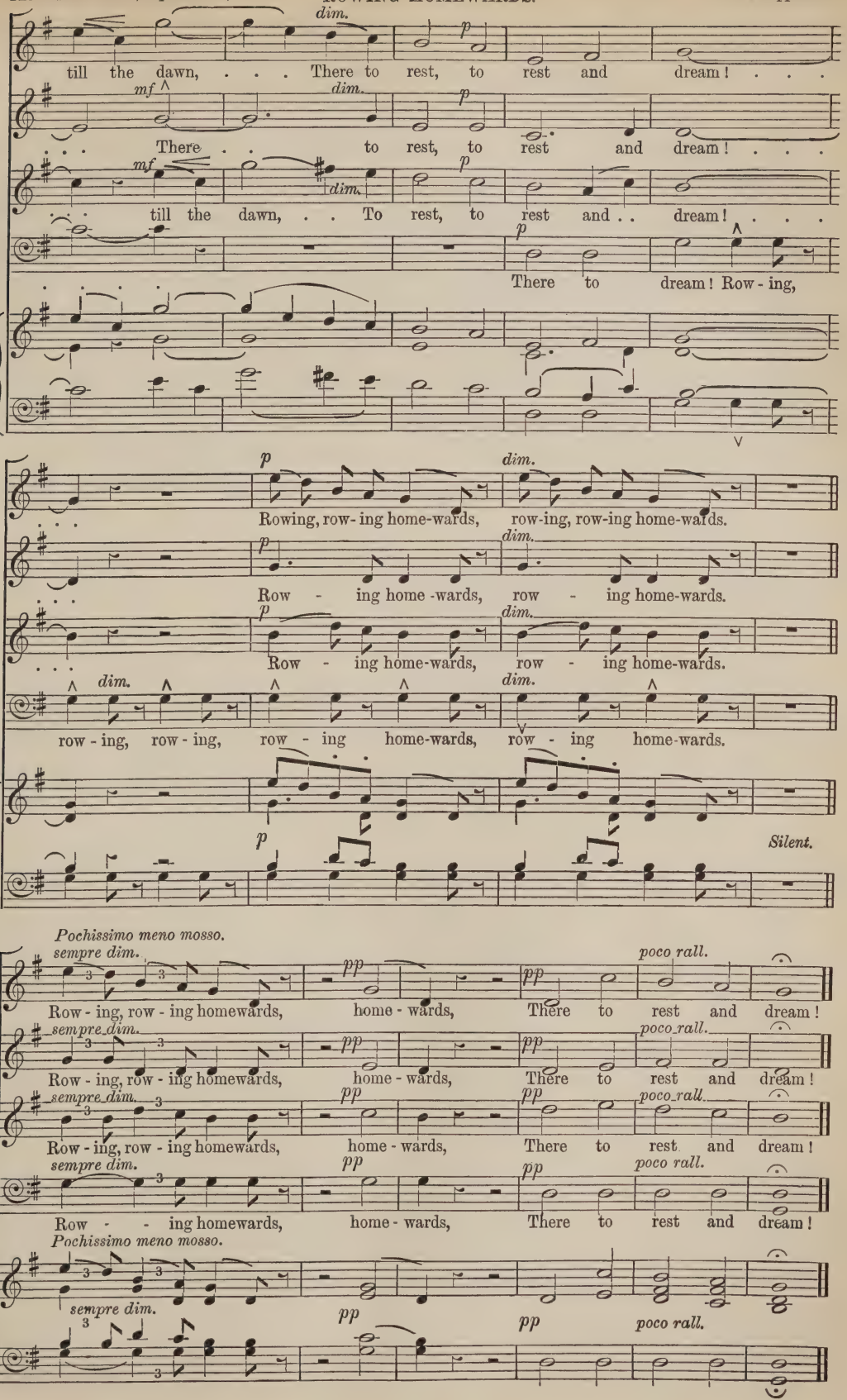


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- gale 'Neath the moon's pale beam ! Row - ing home-wards, O'er the sand - y bars,
- gale 'Neath the moon's pale beam ! Row - ing home-wards, O'er . . the bars,
- gale 'Neath the moon's pale beam ! Row - ing home-wards, O'er . . the bars,
- gale 'Neath the moon's pale beam ! Row - ing, row - ing home-wards, O'er . . . the sand-y
Row - ing home-wards, O'er the sand-y bars, List -'ning to the ev - 'ning breeze
Row - ing home-wards, O'er the bars, List -'ning to the ev - 'ning breeze . .
Row - ing home - wards, O'er the sand-y bars, List -'ning to the ev - 'ning breeze . .
bars, Row - ing, O'er . . . the sand-y bars, List-'ning to the breeze . .
'Neath the gold - - - - en stars, the gold - en stars ! . . .
. . 'Neath . . the stars, 'neath the stars ! . . .
. . 'Neath the gold - - en stars, the gold - - en stars ! . . .
. . . . 'Neath the stars ! Row - ing,


p
dim.
Row-ing, row-ing home-wards, row-ing, row-ing home-wards.
Row - ing home-wards, row - ing home-wards.
Row - ing home-wards, row - ing home-wards.
row - ing, row - ing, row - ing home-wards, row - ing home-wards.
Silent.
Pochissimo meno mosso.
sempre dim.
pp
Row - ing, row - ing homewards, home - wards, 'Neath the gold - en stars!
Row - ing, row - ing home-wards, home - wards, 'Neath the gold - en stars!
Row - ing home-wards, home - wards, 'Neath the gold - en stars!
Tempo 1mo.
leggiero.
mf
Row - ing, row - ing home - wards, home - wards, 'Mid the sha - dows dim,


mf
Row - ing, row - ing home - wards, home - wards, Whilst the sil - ver - no - - - ted
Row - ing, row - ing home - wards, home - wards, Whilst the sil - ver - no - - - ted
Row - ing, row - ing home - wards, home - wards, Whilst the sil - ver - no - ted
Row - ing, row - ing home - wards, home - wards, Whilst the sil - ver - no - ted
p
birds Trill their ves - per hymn ! Row - ing home-wards, On the flow-ing stream,
birds Trill their ves - per hymn ! Row- ing home-wards, On the stream,
birds Trill their ves - per hymn ! Row - ing home-wards, On . . the stream,
birds Trill their ves - per hymn ! Row-ing, row - ing home-wards, On . . . the flow-ing
Row - ing home-wards, On the flow-ing stream, Till the ro - sy dawn ap - pears,
Row - ing home-wards, On the stream, Till the ro - sy dawn ap - pears, . .
Row - ing home-wards, On the flow-ing stream, Till the ro - sy dawn ap - pears, . .
stream, Row - ing, On . . . the flow-ing stream, Till the dawn ap - pears, . .


dim.
till the dawn, . . . There to rest, to rest and dream! . . .
mf
dim.
There . . to rest, to rest and dream! . . .
mf
dim.
till the dawn, . . To rest, to rest and . . dream! . . .
There to dream! Row - ing,
Rowing, row- ing home-wards, row-ing, row-ing home-wards.
Row - ing home -wards, row - ing home-wards.
Row - ing home-wards, row - ing home-wards.
row - ing, row - ing, row - ing home-wards, row - ing home-wards.
Silent.
Pochissimo meno mosso.
sempre dim.
Row - ing, row - ing homewards, home - wards, There to rest and dream!
poco rall.
Row - ing homewards, home - wards, There to rest and dream!
Pochissimo meno mosso.

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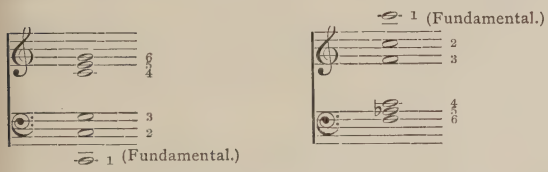
The *minor* triad, on the other hand, has proved a *crux* to various classes of musicians, from Palestrina and his contemporaries, who refused to use it as a final chord, to the Day-Macfarren theorists, who find it impossible to give to this chord, in their system, a place at all befitting its dignity. By some theorists its minor third has been treated as the "nineteenth harmonic," and itself, therefore, as a complicated discord; while others, of high authority, hold that the minor scale and chords are formed by an "arbitrary" flattening of the third and sixth of the all-absorbing major scale.

And now, in what consists the mathematical symmetry which I wish to show between the two chords? It is this:

If we consider the vibration-ratios of the notes which make up the two chords, we find that the major triad is to the minor triad as the arithmetical series 1, 2, 3 . . 6 is to the corresponding harmonic series 1, $\frac{1}{2}$, $\frac{1}{3}$ . . $\frac{1}{6}$.

We may perhaps state the same fact in a more tangible shape if we consider the ratios, not of vibrations, but of lengths on the monochord. The above statement is, then, in form, exactly reversed. We get the *major* triad, as is well known, by taking a fundamental length, and then successively *dividing* it by 2, 3 . . 6; the *minor* triad we may obtain by taking any small length for our fundamental, and *multiplying* it successively by 2, 3 . . 6.

The notes obtained in each case are shown by the following figure—I use C as fundamental:



I may add that the addition of the next note (D) in the minor series gives a beautiful chord of the seventh on the minor supertonic (D)—perhaps more correctly styled chord of the minor ninth and eleventh on the dominant (G).

Yours, &c.,
CHARLES RAYMOND-BARKER, S.J.

St. Aidan's College, Grahamstown,
Cape Colony, July 11, 1896.

ST. MICHAEL'S COLLEGE, TENBURY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Friends of Sir Frederick Ouseley will appreciate your kindly article on Mr. Joyce's interesting book. I write to correct an impression which is by no means uncommon (p. 443, paragraph 2), that the foundation of St. Michael's was a purely musical one. Sir Frederick's desire was to train up boys for Holy Orders and other offices in the Church by a sound public school preparatory education, who would add to this ordinary course such a knowledge of church music as would extend the use of choral service on intelligent lines and improve the tone of church music throughout the land. That St. Michael's has succeeded in this, its object, a long list of well-known names will testify, as well as a number of lesser lights who have turned their musical knowledge to the great advantage of the Church. The present Warden could supply a goodly list of such members of the College, and its object is still kept in view by those who are responsible for its maintenance.—Yours, &c.,

SOCIUS STI. MICHAELIS.

[The paragraph in question was not intended to convey the meaning your correspondent attributes to it; but, if the impression is general that St. Michael's is a purely musical foundation, it is important that the public should be set right on the point. The fact, however, remains, that a broad and comprehensive view of the art of music, especially of church music, is indispensable in these days to those who take Holy Orders.—THE REVIEWER.]

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHIGWELL.—Speech-day at the Grammar School included a Concert, at which a good selection of part-songs, &c., was well given by the school choir, under the direction of Mr. Henry Riding, who also wrote incidental music for the Greek play performed on the same day.

DURBAN, NATAL.—The Musical Association held its first musical Festival on July 15, 17, and 18, on which dates the following works were performed: Macfarren's "May Day," Mendelssohn's 42nd Psalm, Haydn's "Creation," German's "Richard III." Overture, part of No. 1 Symphony (Beethoven), Sullivan's Graceful Dance from "Henry VIII.," and a Suite, "Scenes of Childhood," written especially for the Festival by Mr. C. Hoby. This work was so well received that it was repeated at a later Concert. The soloists engaged were Miss Scriviner, Miss Florence Stoward, Mr. G. C. Macfarlane (tenor), Mr. F. Woods (bass), Signor Rotondo (violoncello), Mr. Roger Aschem (pianoforte), and Mr. R. H. Macdonald (Borough organist), conductor. The orchestra and chorus numbered about 200. Altogether the Festival was a great success.

HANDSWORTH.—At the Patronal Festival held at St. James's Church, on July 25, C. Lee Williams's Dedication cantata was sung as the anthem by the combined choirs of St. James's and St. Michael's. The bass solo was taken by Mr. Challens, of St. James's choir. Mr. W. Terence Jenkins, organist of St. Michael's, accompanied on the organ, and Mr. Richard Richards, organist of St. James's, conducted. The Canticles were sung to Tours in F.

LLANDAFF.—The choristers of the Monmouthshire Division of the Llandaff Diocesan Church Choral Association celebrated their Festival on July 23 in the Cathedral. Some 700 singers were present. The anthem was Dr. Garrett's "In humble faith and holy love," the quartet in which was sung by Miss Day, and Messrs. Chappel, Fothergill, and Miller. Mr. Richard Seaton conducted, and Mr. G. G. Beale presided at the organ.

NEWCASTLE EMLYN.—The chief prize for choral singing at the Eisteddfod, which was held on July 30, was won by the Llanpumpsaint choir, comprising 140 voices, conducted by Mr. D. Evans. The other competing bodies were the Builth (120 members), conductor, Mr. A. P. Morgan; and the Mountain Ash singers, 150 in number, under the direction of Mr. Hugh Ellis. The adjudicators were Dr. Rogers and Mr. David Jenkins. The prize for the best male-voice party was secured by the Ferndale vocalists, conducted by Mr. Gwilym Jones.

NEWMARKET.—An attractive Organ Recital was given on the 2nd ult., by Mr. J. F. Hindell, in St. Mary's Church. Two vocal excerpts were respectively sung by Mrs. Imrie and Mr. J. F. Hindell.

NORWICH.—The distribution of awards to the successful students of the Norfolk and Norwich School of Music took place on July 31 at the Institution. The presentations

were made by the Mayor of Norwich, who, in a short speech, congratulated the directors on the success of the school, which was only established in March, 1895. Since that date its pupils have increased from thirteen to 120. The rest of the evening was occupied by the performances of the students, which reflected much credit on the professors of the Institution.

Oldham.—An excellent programme of Chamber music was successfully given by the students of the Oldham College of Music—now a thriving institution. The novelty of the evening, on July 29, was a set of charming little pianoforte pieces by Edmondstoune Duncan, entitled "Happy Thoughts," which were cleverly rendered by Miss Heywood, a young player of conspicuous ability. Several songs—well-contrasted and appropriate—were ably interpreted by Miss Prestwich, Miss Cunliffe, and Messrs. Stewart and Harrison. One of the best performances, however, was Mr. Phillip Ashworth's violin solo—Papini's Romance in F. Good progress is reported in all departments of the College work.

St. David's.—A very successful Eisteddfod was held in the ancient and historic Bishop's Palace on the 18th ult., its special object being to raise funds for transforming the Town Hall into an intermediate school. The chief event was the singing, by three choirs, respectively from Fishguard, St. David's, and Haverfordwest, of Mendelssohn's "Be not afraid." The prize was awarded to the last-named, but the adjudicator, Mr. David Jenkins, highly praised the singing of the three bodies.

Worcester.—The fine new organ, erected in the Cathedral by the Hope-Jones Electric Organ Company at a cost of £3,000, was formally opened at a special dedicatory service on July 28. An Organ Recital was subsequently given by Dr. A. L. Peace, organist of Glasgow Cathedral, by whom the magnificent tone and remarkable resources of the instrument were advantageously displayed. The organ is divided into three portions and placed part against the South wall of the South transept and part on either side of the choir, the whole being controlled from a small electric console placed inside the screen just West of the choir stalls. The new organ is fitted with all Mr. Hope-Jones's latest electrical improvements, together with pipes constructed on an entirely new plan invented by him and furnishing tones of greater power and dignity than any hitherto known. The arrangement of the organ permits a view of the Norman arch between the transept and St. John's Chapel, which was hidden from sight by the previous instrument. Clergy, organists, and others interested have been allowed to hear and play upon the new electric organ during the whole of last month (Sundays excepted), and will be permitted to do so up to Saturday, the 5th inst., inclusive.——Much mutual congratulation prevailed at the annual meeting of the Festival Choral Society, which was held on the 6th ult., at the Chapter House, under the presidency of the Dean, Dr. Forrest. Mr. J. W. Somerton, the acting secretary, stated in his report that the past season had been the most successful in the history of the Society. For the forthcoming Festival Mr. Hugh Blair was elected hon. conductor; Mr. C. Mason, hon. organist; and Mr. Elgar, principal violin. At the close of the business proceedings the Dean, on behalf of the choral and orchestral societies, presented Mr. E. R. Bowen with an aneroid barometer and some plate, on the occasion of his recent marriage and in recognition of his services during the past six years as librarian.

Wrington.—The Chew Magna Decanal Choral Society celebrated, on the 5th ult., its annual Festival at the Parish Church of All Saints'. The united choirs, consisting of about 170 singers, came from St. John's, Clevedon, Barrow Gurney, Leighwoods, Flax Bourton, Nempnett, Wrington, Winford, and Walton. The Canticles were sung to a setting by G. M. Garrett, and the anthem was "I will magnify Thee, O God, my King," by J. Baptiste Calkin. At the conclusion the Rev. H. H. Woodward's setting of the Te Deum in E flat and Stainer's Sevenfold Amen were sung. The rendering of the music reflected much credit on Mr. J. W. Lawson, who conducted, and Mr. Winter skilfully presided at the organ.

Choir Appointment.—Mr. Arthur Yates (Alto), to St. Peter's (Episcopal) Chapel, Vere Street, Cavendish Square.

Organ Appointments.—Mr. E. W. Rickett, to the Parish Church of St. Mary the Virgin, Acock's Green, Birmingham.—Mr. C. P. Landi, Organist and Choirmaster to St. Mary's College, Woolhampton, Reading.—Mr. Edward C. Allen, Organist, Choirmaster, and Director of Music, Thanet College, Margate.—Mr. H. W. Hickin, Organist and Choirmaster to the Parish Church, Walton-on-the-Naze, Essex.—Mr. Charles H. W. Hickin, Organist and Choirmaster to St. Jude's Church, East Brixton.

DURING THE LAST MONTH.

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FOSTER, MYLES B.—"The coming of the King." A Sacred Cantata. For Female Voices. Words by Helen Marion Burnside. 1s. 6d.

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—— (in C.) Jubilate Deo. (No. 313. Novello's Parish Choir Book.) 2d.

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THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

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40.	Air, "Lord, to Thee my heart I proffer" (St. Matthew Passion) .. Bach	D. John D. Codner	1	0
41.	Andante con moto (Symphony in B flat) Schubert	W. Cruickshank	1	6
42.	First Movement ("Hymn of Praise") Mendelssohn	W. Cruickshank	2	6

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WEDNESDAY MORNING, 11 o'clock.

"ELIJAH" (Mendelssohn).—Madame Albani, Miss Hilda Wilson, Fräulein Witting, Mr. Edward Lloyd, Mr. Braxton Smith, and Mr. Andrew Black.

WEDNESDAY EVENING, 8 o'clock.

Grand Evening Concert: Wagner, &c.; "BLEST PAIR OF SIRENS" (Dr. Parry); Orchestral and Vocal Selections.—Fräulein Malten (Königliche Sächsische Kammersängerin) (the celebrated Wagnerian Singer, from Dresden. Her first appearance at an English Festival), Miss Annie Boucher, and Mr. Braxton Smith.

THURSDAY MORNING, 11 o'clock.

"REQUIEM MASS" (Gounod).—Mesdames Albani and Witting; Mr. Edward Lloyd and Mr. Andrew Black. "HEAR MY PRAYER" (Mendelssohn).—Madame Albani and the Bristol Festival Choir. "CREATION" (Haydn).—Madame Albani, Mr. Edward Lloyd, and Mr. Andrew Black.

THURSDAY EVENING, 8 o'clock.

Grand Evening Concert: Wagner, &c.; New Cantata, "HYMN BEFORE SUNRISE" (P. Napier Miles). Orchestral and Vocal Selections.—Fräulein Malten, Mr. Ben Davies, Mr. Braxton Smith, and Mr. David Bispham.

FRIDAY MORNING, 11 o'clock.

"JOB" (Dr. Parry).—Master F. Gardiner, Mr. Ben Davies, Mr. Plunket Greene, and Mr. Montague Worlock. Organ Concerto (No. 2) (Prout).—Organist, Mr. Geo. Riseley. "GERMAN REQUIEM" (Brahms).—Miss Esther Palliser and Mr. Andrew Black.

FRIDAY EVENING, 8 o'clock.

"THE GOLDEN LEGEND" (Sullivan).—Miss Esther Palliser, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Arthur Wills, Mr. Andrew Black; and Miscellaneous Selection.

SATURDAY MORNING, 2 30 o'clock.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1896.

RICHARD WAGNER'S METHODS.

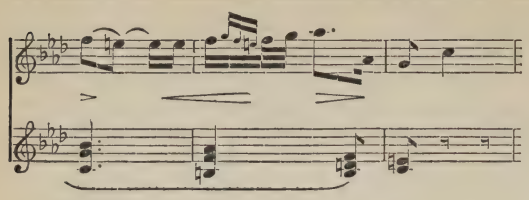
It being now over half-a-century since the first performance of "Tannhäuser" astonished opera-goers, and thirteen years since the death of its composer, it is surely time that he was allowed to take his hard-won seat among the immortals without any more of the childish and futile opposition which continues to be exhibited by some even in the present day. Victory was ever with him—his detractors have always imagined a vain thing; now let us have peace and let us acknowledge Richard Wagner as a classic—an artist not only to be honoured, but to be quoted as an authority and imitated as a model in all theoretical and practical points which have to do with dramatic composition. Of course composers have regarded him in that light for the last twenty years, but it is the formal recognition by schoolmen that I demand for him—the canonization which comes only when party strife has ceased. For it is my opinion—and I have studied Wagner's works for twenty-five years—that no other composer affords such valuable material to the student, since in no other can the development of a great musical mind be so clearly followed. From "The Fairies" to "Parsifal" what an immense distance! Yet each step can be fully traced in the works between these two. Let us glance—space will not allow us to do more—at the development of Wagner's technique in the various branches of his art—namely, in Melody, Harmony, Counterpoint, and Form—and since we know what all his great predecessors accomplished in these directions we shall be enabled to put the value of his work into such a form that it can be apprehended by the least technical reader.

1. His Melody.

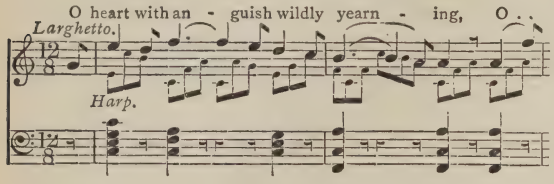
Melody is the most important branch of all musical art, and the one about which theorists tell us singularly little. Few composers build up melody deliberately and with a clear consciousness of the operation. There is a widespread, but quite erroneous notion that the process is automatic, and can only be properly accomplished under emotional stress. Yet it is just those two composers (Beethoven and Wagner) who built up their melody with the most deliberation and patient labour (could any emotional stress last so long?) who have risen to the greatest artistic heights. In Wagner's later works the most intensely passionate and expressive melodies will be found, upon close inspection, to be consciously built up out of the representative phrases which form his plastic material for the time being. So clearly is this the case that the student is inclined to think it a very easy and mathematical way of composing music; but wait till he tries! It was easy for Purcell to write *Dido's* lament on a ground bass, and easy for Bach to write the most spontaneous sounding chorus as a four-part canon on a choral; but no one else could do these things, simply for lack of that power which enables the possessor to rapidly survey thousands of possible alternatives instead of two or three, and to choose the best out of all these. For the elements which go to make a composer are, firstly, memory, without which nothing can be done; before we can employ material we must be able to bear in mind what has already been done and what we have got to go upon. Secondly, intellect, which varies of course enormously with different individuals. The composer who reasons out his procedure and deduces his proper course from experience is not necessarily a great composer, but his work is sure to have value. The third element is the æsthetic faculty or feeling for a particular form of beauty, and this sense is seldom found in company with the intellectual faculty. They are the masculine and feminine elements of art, and when we do find them combined we have a very great artist indeed. Thus Cherubini had intellect, Chopin had feeling; Beethoven and Wagner were among the few who had both in a very high degree.

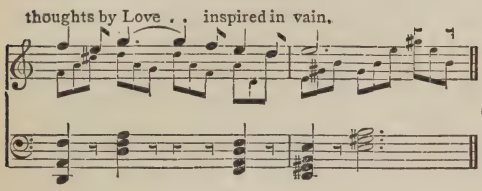
It has always seemed to me that Wagner's intellect developed early and his æsthetic feeling ripened slowly; his early musical productions follow existing models with wonderful cleverness, but are deficient in feeling and charm—indicating that his power of choice in the selection of alternatives was slight at first. In none of his works until "Lohengrin" do we find much natural ease in the melodic phrases. The interesting thing about the first four operas is to see how the composer rises to the occasion in the important places and how he deliberately makes padding in the unimportant ones, thus showing that he had mastered the secret of dramatic effect from the beginning. His melody was, of course, founded on that of his immediate predecessors and contemporaries, Beethoven, Spohr, Weber, &c. Very curious it is to think that the composer of "Tristan" could ever have penned that Beethovenish aria in "The Fairies" which begins—





or a popular ballad-tune like that which forms the climax of the same work, and which might have been by Sir Henry Bishop—





The subjects of the *Allegros* in these works are rather superficial and quite on the lines of Weber and Marschner. The overtures and ballet-music to "The Fairies" and "Rienzi" exemplify this.

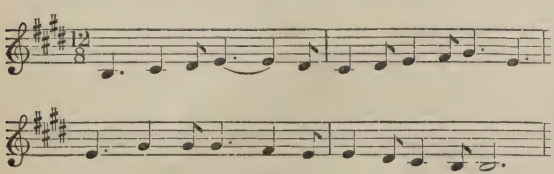
The next point which strikes us is the similar rhythmical outline of so many of the melodies. This is the natural result of the composer's frequent employment of decasyllabic verse in his librettos. Octosyllabic verse is susceptible of almost infinite variety in the setting, but given a pair of lines such as

Fühl ich zu dir so süss mein Herz entbrennen
Athme ich Wonnen, die nur Gott verleiht;

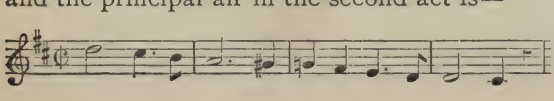
and they must almost of necessity be set in their natural accent:



accordingly we find melodies of this identical pattern by the dozen in Wagner's early works. "The Fairies," Act 1, starts thus—

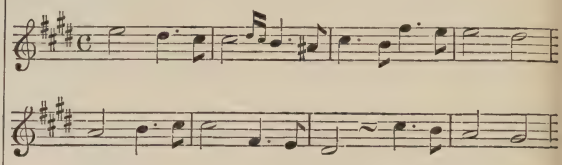


and the principal air in the second act is—

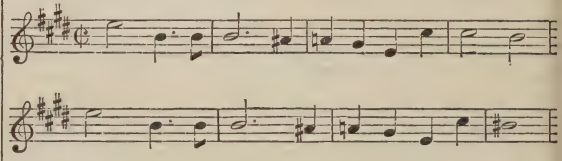




which is almost paraphrased by melodies in "Rienzi" and "Tannhäuser," while this, from the "Flying Dutchman," runs it closely—



The love-duet in this latter work contains, indeed, a string of bold melodies all on the same pattern. In "Tannhäuser" the minstrels' songs hardly ever depart from this rhythm, while in "Lohengrin" there are at least twenty of the best themes, many in succession, cast in the same mould, including the love-duet—

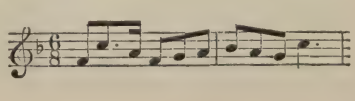


yet the composer makes it appear quite fresh in the exquisite farewell speech in the last scene.

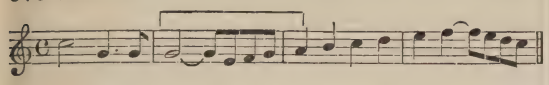
That this was no mere mannerism arising from poverty of invention is proved by the comparative absence of this rhythm from the later works, where a different versification was employed. The rhythm of the first four notes only remained ever a favourite with Wagner—as indeed it is with many composers. In the later works, a more refined and continuous style of music being aimed at, complete melodies of eight or sixteen bars are rarer, and the weaving of half or quarter-melodies into a contrapuntal web predominates. But the way in which Wagner can build up a melody of any required length out of a short phrase, not by mere repetition, but by making it throw out branches to any extent—ah! it is here that the great musician is seen. Take your "Meistersinger," young student, and observe how that Prize Song of *Walther's* grows and grows from a four-bar phrase to a long unbroken movement of the most intense power. Or look at the "Valkyrie" love-duet, where a still more marvellous flood of melody gushes from the two little phrases—



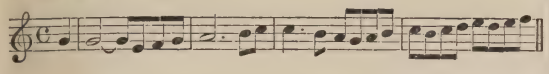
and confess that the art of thematic development did not die with Beethoven. I need not multiply examples, but look at the infinite resource shown in handling the *Siegfried* theme—



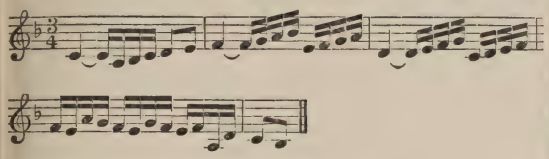
or, more remarkable still, perhaps, the development of the second bar in the "Meistersinger" overture—



It forms part of the second subject—



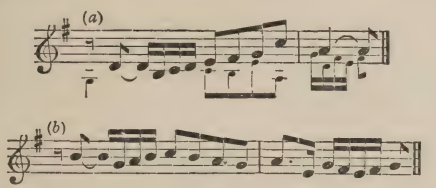
then in the Committee-meeting scene we have this melody as a counterpoint to the principal theme—



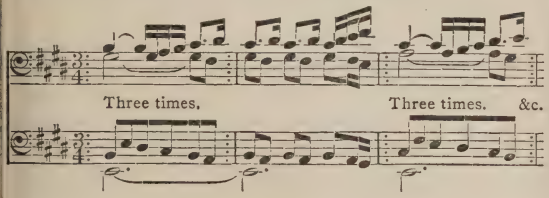
and later this *scherzando* subject—



farther on in *Hans Sachs's* remonstrance we get these—



while in Act 2 (the scene between *Sachs* and *Beckmesser*) appears a still more charming theme, evolved from the same germ—



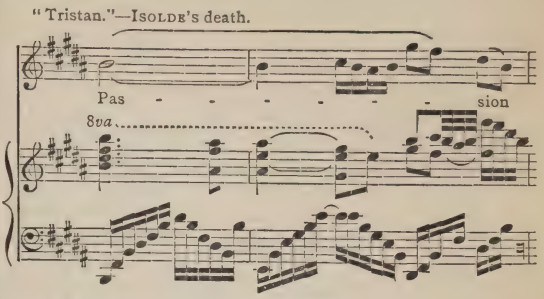
Far beyond our present space would it require to trace the melodic account to which the little phrase—

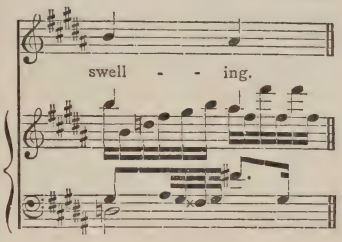


is turned in this work. I recommend this as an interesting investigation for the student.

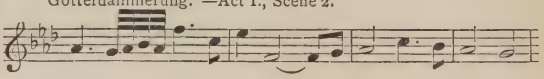
Two points of the nature of mannerisms in Wagner's melody I desire to speak of. One is his well-known tendency to over-employ the turn or *grupetto*. You find it in the first bar of his first known composition—a number of an opera on "Measure for Measure"—you find it in nearly every broad melody from *Rienzi's* prayer to the appeal of *Amfortas;* but in the later works it must be said that he draws a wealth of beauty from this stale old ornament by raising it to the dignity of an actual melodic phrase, thus—

"Tristan."—Isolde's death.



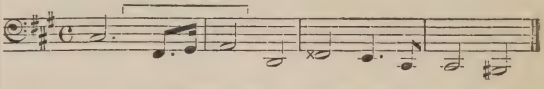


"Götterdämmerung."—Act I., Scene 2.

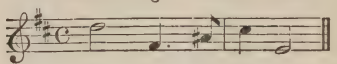


The other mannerism, not so obvious, is a tendency to use for those important phrases from which he evolves his musical material (it would not matter elsewhere) so many similar progressions, notably one leaping down and returning to the next note, thus—

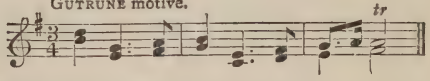
"Lohengrin."—Ortrud's plot.



"Götterdämmerung."—Waltraute motive.



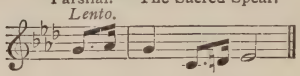
Gutrune motive.



"Meistersinger."—Eva, Act III.



"Parsifal."—The Sacred Spear.



Sir George Grove has well observed that the principal feature of Beethoven's melody is the *conjunct flow*. Wagner's special feature, on the contrary, is the bold skip, a feature which can never fail to arrest attention; but if used frequently in so similar a manner as the above quotations show, it is apt to convey to the superficial listener the idea that the composer is deficient in inventive resource. Although I have expressed the opinion that he was so originally, one has only to read through the first act of "Siegfried" or to call to mind the

exhaustless variety of his recitative phrases to be convinced that this is not the case.

To conclude this part of my subject, let us ask ourselves in what way Wagner may be said to have advanced the art of melody? The answer is, firstly, in the manner—to which I have drawn attention—in which he builds up melody of any desired character and expressiveness out of a given phrase. This, which Schumann did once or twice (in the Carneval and Pianoforte Concerto) as a kind of *tour de force*, and which Liszt strove incessantly and vainly to accomplish, is, for Wagner, the easiest feat imaginable. His other innovation, which is not even yet acceptable to all ears, is to employ the chromatic scale of twelve equal semitones as a basis for melody instead of the diatonic scale. The whole of the music to "Tristan" would be impossible under the old laws. I need only quote one example, and by no means an extreme one, of a passage impossible to sing or listen to in anything but strictly equal temperament—



It is a constant wonder to me how singers, trained upon diatonic scales, can sing this, and many still stranger passages, with anything approaching bearable intonation.

On another occasion I hope to deal with Wagner's attainments in the matters of Harmony and formal construction.

F. C.

BACH'S MUSIC IN ENGLAND.

(*Continued from page 587.*)

Last month I omitted to mention that in 1806 Kollmann issued an English edition of Bach's "Chromatic Fantasia," a work which Dr. Hubert Parry calls "one of the greatest movements ever written for a keyed instrument." The title-page reads:

John Sebastian Bach's celebrated Fantasia Chromatica for the Piano Forte, with some additions by A. F. C. Kollmann, organist of His Majesty's German Chapel, St. James's. London: Preston.

Unlike many modern editors, Kollmann was conscientious enough to indicate his "additions" by small notes. It is interesting to find that Kollmann (as early as 1806) was probably the first to write out the *arpeggios* in the manner indicated by Mendelssohn in later years (see his letter to Fanny Hensel, November 14, 1840), and subsequently carried out to a still greater extent by Bülow.

Samuel Wesley (1766-1837) was the great Bach disciple in England. The propagation of Bach's music was the absorbing aspiration of Wesley's life. Although he had reached middle age when he began his crusade, he was fired with all the enthusiasm of a youthful hero-worshipper. Wesley also had the pen of a ready writer. His trenchant style and amusing phraseology were happily combined in extolling his "Demi-God." Here are some specimens in the way of titles, taken from Wesley's lectures and letters: "Sebastian Bach . . . whose brain was a Cyclopædia of Harmony—The Musical Leviathan—The Jupiter of Harmonists—our Apollo—Orpheus—Grand Hero—Demi-God—Sacred Musician—great Musical High Priest—Marvellous Man." And then, casting aside all "*weak* epithets," as he is pleased to call them, Wesley, as it were, shouts—"THE MAN." Wesley's enthusiasm was seasoned with humour. After a certain supper party, at which he had met some congenial spirits, a cab was called in the early hours of the morning to convey "old Sam" home. Before he could be persuaded to enter the vehicle, Wesley persisted in going up to the driver and saying: "Coachman, do you know John Sebastian Bach?" "No, sir, I don't," replied the Jehu, "but jump in, it'll be all right."

Wesley, Horn, and Jacob formed the Bach Triumvirate. At a later date Vincent Novello joined the "Sebastian Squad," to use Wesley's

definition. As early as 1809 Wesley suggested the formation of a "Bach Society," or, as he expressed it, a Bach "Junto"—"the Establishment of a *regular Society* in Defence of the Truth . . . and the overthrow of Ignorance, Prejudice, and Puppyism (!) with regard to our Master."

Wesley's introduction to Bach's music may best be told in his own words:

Through the late George Frederick Pinto [1787-1806], one of the greatest musical geniuses that Europe ever produced, but who was cut off in the flower of his days, I first became acquainted with the Preludes and Fugues [the "Forty-eight"] of John Sebastian Bach, whose matchless compositions I have had the honour of introducing to the English public, and who now begin duly to appreciate their value. When I practised the organ assiduously, these pieces were of the most essential benefit; and I could not consider myself complete master of the instrument until I was able to play them correctly and with facility. I published an edition of them by subscription, and added an explanatory preface recommending the best and most effectual method of studying and practising them with advantage.

The late C. F. Horn also brought to me in manuscript six Organ Trios, the bass part of which was originally intended to be performed on the pedals. I also published an edition of these with a preface; they met with universal approbation, and have been found eminently serviceable to all who aspire to excellence in the true organ style.

Charles Frederic Horn (1762-1830), above referred to by Wesley, was organist of St. George's Chapel, Windsor, and was the father of C. E. Horn, the composer of "Cherry Ripe." In 1807 he published:

A set of twelve Fugues, composed for the organ by Sebastian Bach, arranged as Quartettos for two violins, tenor, and bass, with the addition of a Piano-forte part, or Thorough Bass. Dedicated with permission to His Royal Highness the Duke of Cambridge by C. F. Horn, Music Master to the Royal Family. Printed and sold for the Author, 13, Queen's Buildings, Knightsbridge.

Ten of these "twelve fugues composed for the *organ*" are from the "Forty-eight," of which six are transposed from their original keys. The remaining two are "on the name of Bach" and the Organ Fugue in D minor (Doric).

Bach's "Organ Trios" were issued by Wesley and Horn during 1809-10, but with the following title:

A Trio, composed originally for the Organ by John Sebastian Bach, and now adapted for Three Hands upon the Piano Forte. To be had of Mr. C. F. Horn, etc.

The Preface to No. 1, written by Wesley, is too curious and interesting not to be quoted in full:

Advertisement.

The invaluable Works of John Sebastian Bach have but lately begun to make their Way in this Country, but are now eagerly sought after by all Lovers of Music who have heard the smallest Specimen of his immortal Compositions. Mr. Charles Frederic Horn and myself have undertaken to publish whatever can be obtained of these noble Efforts of transcendant Genius and profound Musical Erudition.

The following Trio was designed for the Organ, and performed by the matchless Author in a very extraordinary Manner; the first and second Treble Parts he played with both Hands on two Sets of keys, and the Base (wonderful as it appears) he executed entirely upon the Pedals, without Assistance. As these Trios need only Publicity to secure Admiration (which all Judges of the sublime and beautiful in Music who have heard them unanimously testify), we are happy to present the musical World with some of the choicest Fruits of Learning and Taste that were ever gathered from the Tree of Harmony.

It is necessary to add a few Words concerning the Mode in which the following Trio may be performed on the Piano Forte, by three Hands. Whoever plays the highest Part is to read the Notes one Octave higher than they are placed on the Staff, otherwise a constant Interference of Hands would happen, so as to render the Execution impossible. The remaining two Parts are to be played exactly as they are marked, by the other Performer. In a few Instances it has been found necessary to accommodate the Performer on the Piano Forte, by an occasional Note, to prevent any aukward (*sic*) Concurrence of the Hands, but which Substitution never interrupts or interferes with the Harmony in the least Degree.

When performed on an Organ with two Ranks of Keys, the whole is to be played precisely as it is printed in the three Staves. There is also another Method of executing these Compositions; which will very much improve the Power of the Student's left Hand; that is, by practising both the treble Parts with both Hands, and leaving only the Base for the assisting Performer.

Another of these Trios is preparing for the Press, and will very shortly appear, and it is proper to observe that no other English Impressions whatever, of any Part of this Author's works, are either genuine or correct but such as are signed:

S. Wesley,
C. F. Horn.

Benjamin Jacob (1778-1829), organist of Surrey Chapel, Blackfriars Road, and one of the most distinguished performers of his day, was Wesley's right hand in the Bach propaganda. His name is frequently but erroneously given as Jacobs. The old Chapel is now used as a show-place for agricultural implements. *Sic transit gloria mundi!* As the last of Benjamin Jacob's successors in the organistship of old Surrey Chapel (1873-76), I have often heard some of the old members of the congregation speak of his masterly playing, and how the musical services attracted crowded congregations. The old organ and its famous trumpet stop were vivid recollections, as was also Jacob's blue swallow-tail coat and its brass buttons.

In 1809 Wesley and Jacob began those remarkable organ performances at Surrey Chapel which are not only interesting in their Bach connection, but which were probably the earliest known organ recitals. The Surrey Chapel organ was one of the first in England to have separate pedal pipes. The instrument—built by Elliott, predecessor to Hill—was considered a very fine one, though it would hardly satisfy the four-manual recitalist of the present day. It had two manuals: eleven stops on the great (compass GG to F), and five on the swell (to tenor F); an octave and a half of pedals, but only one octave of pedal pipes; and "two shifting movements." Hughson, in his "London" (1807, Vol. IV., p. 512), says: "The [Surrey Chapel] organ, by Elliot, is particularly noticed for its sweetness of tone, as well as for its extensive powers, which are so great, that

in one of the hymns descriptive of thunder, many of the audience have fainted."

Wesley has left the following account of the Surrey Chapel performances:

Jacob planned with me selections from the works of Bach and Handel as a matter of a grand morning performance at Surrey Chapel, with the consent and approbation of the late Rev. Rowland Hill [Minister of the Chapel].

Among the organ pieces were inserted two of Bach's beautiful and brilliant Sonatas with a violin accompaniment. I had been a fine performer on that instrument many years before, but had long disused it. However, on the present occasion I resolved on resuming it, and accordingly set to practise these pieces so as to be completely qualified for a public performance of them.

Mr. Jacobs caused a list of every article [*i.e.*, a programme] to be printed and circulated in every quarter where the tickets of admission were deposited; and as the performance was entirely gratuitous, the invitations were readily enough accepted.

The chapel was very numerously attended, and the performance occupied to the best of my recollection from three to four hours. The whole was executed with accuracy and precision, and the hearers professed themselves universally gratified and satisfied with every portion of it.

Failing a Wesley-Jacob programme, one of a similar performance given by Jacob and Dr. Crotch (May 21, 1812) at Surrey Chapel may serve as a specimen. The "Recital," as we should now term it, began at 11 a.m. There were no less than *forty-six* pieces, some of them of considerable length. No wonder that the performance lasted from "three to four hours." Crotch played twenty-four organ solos, and Jacob nineteen, including his own "Imitation of a thunderstorm, *extempore*." Salomon and Jacob contributed two of Bach's Violin Sonatas, while Crotch and Jacob finished up with Handel's "Hallelujah" played as an organ duet! Two of Bach's Fugues, most probably from the "Forty-eight," are quaintly designated "Prelude and Fugue, E flat, 3 flats," and "in B, 5 sharps."

It was to Benjamin Jacob that Wesley wrote those extraordinary Bach letters—between 1808 and 1816—which are so characteristic of the writer and his style. The originals of these letters formerly belonged to Sterndale Bennett. After his death they were purchased by the late Mr. Henry Littleton, who generously presented them to the Library of the Sacred Harmonic Society. They are now the property of the Royal College of Music. Bound up with the letters are three programmes of organ performances at Surrey Chapel in 1811, 1812, and 1814. As these letters are accessible through a printed version, issued by the writer's daughter, the late Miss Eliza Wesley, in 1875 (W. Reeves), there is no need for lengthy quotation. We learn from them that, to Wesley's intense delight, the octogenarian Dr. Burney became a convert to Bach. Also that in 1808 Wesley proposed to issue an English version—translated "by Mr. Stephenson, the Banker"—of Forkel's "Life of Bach."*

* The book was announced in the *Monthly Magazine* for December, 1808, but it was not published until 1820.

A few extracts from Wesley's letters to Jacob must suffice. The first is the opening sentence of the initial letter, dated "September 17th, 1808":

Dear Sir,—I am much obliged by your ingenious and circumstantial Detail of your success with *Saint* Sebastian, as you very properly term him, and am rejoiced to find that you are likely to regard his Works with me as a Musical Bible, unrivalled and inimitable.

. . . . . .

The "Saints-in-Glory" Fugue, by which I mean that in E major, four sharps.

. . . . . .

Huzza!—old Wig [Bach] for ever; and confusion of Face to Pig Tails and Mountebanks!

. . . . . .

"Pig Tails and Mountebanks" were Wesley's terms for his natural enemies, the Handelian Musical Doctors and others who were not Bachists.

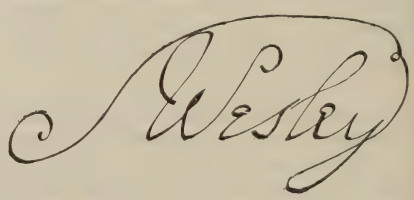
I am glad to find that Sebastian is to be heard even "out of the Mouths of Babes and Sucklings"; depend on it there is nothing more necessary to render his divine Strains the Chief delight and solace of all *truly harmonized Souls*, but an assiduous cultivation of them. He was certainly dropped down among us from Heaven.

. . . . . .

Remember our Cause. "Good will towards Men" is at the Bottom of it; and when Sebastian flourishes here there will be at least more musical "Peace on Earth."

The humorous conclusion of one of the letters affords an opportunity of presenting Wesley's characteristic signature in *fac-simile*, or in "rough-hewn Pothooks and Hangers."

Adieu, my good Friend! Excuse this hasty Rhapsody; but I knew you would accept in good Part my rough-hewn Pothooks and Hangers from your very sincere and Cordial Mess Mate,



Wesley gave practical proof of the Bach truth that was in him, as the newspaper advertisements of his concerts (from 1808 onwards) amply testify.

1808. "Mr. S. Wesley respectfully acquaints his Friends and the Musical Public, that on Saturday next [June 11] he will perform upon the Organ at the New Rooms, Hanover Square, several admired compositions of the celebrated Sebastian Bach, together with several Extempore Voluntaries. To commence at Two o'clock. Tickets, Half-a-guinea each."

1809. "New Rooms, Hanover Square. Mr. Samuel Wesley's *Musical Morning Party* on Saturday next, June 3, when will be performed several compositions of Sebastian Bach, among which a grand sacred Motetto for five voices." This Motetto would be "Jesu, meine Freude" ("Jesu, Priceless Treasure," in Messrs. Novello's Octavo Edition). The work was thus sung in England not so very long after it had been published (in 1803) by Messrs. Breitkopf and

Härtel, at Leipzig. This was probably the earliest performance of Bach's vocal music in England, although Dr. Gauntlett claimed that honour at one of his musical lectures given at the London Institution nearly thirty years later.

1810. Wesley's Concert (May 19) of this year might be that of a Bach Choir Concert of the present day. The programme included an "Organ Trio" (played *a duetto* by Wesley and Major), a selection from the "Sacred Motetto" (performed in 1809), a violin solo (Salomon), and a Sonata for pianoforte and violin (Wesley and Salomon), all composed by "*Seb. Bach.*" The last number of this interesting programme records the first performance of Wesley's fine Motet, "In exitu Israel," which was thus announced: "Full Antiphon, *In exitu Israel*, for a double choir (composed for this occasion) —*S. Wesley.*"

Earlier in the year (January 30, 1810), at Covent Garden Theatre, "The Messiah" was performed. The advertisement records: "End of Part I. a Concerto by Mr. S. Wesley on the new organ (built by Allen, expressly for these performances), in which will be introduced a Fugue of Sebastian Bach." The MS. of this Concerto of Wesley's (dated "March 22, 1800") is now in the British Museum. It is in D, and of ample dimensions. Between the *Adagio* and the last movement (a spirited Hornpipe in 3-2 time), Wesley subsequently introduced Bach's Fugue in D (Book I., No. 5, of the "Forty-eight"). The Fugue was first played on the organ alone by Wesley, and then repeated by the strings; but the closing bars were played *tutti*, including trumpets and drums. It would be interesting to hear this Concerto, which was evidently a favourite of Wesley's. He had previously played it at the Tamworth Musical Festival, September 22, 1809, with full orchestra. He wrote to Jacob:

> The Concerto was excessively praised, and the Fugue of our Sebastian produced a glorious effect with the Instruments. . . . The effect of the Fugue among the Orchestra was such, that they were perpetually humming the Subject whenever I met any of them in the Streets, either by Day or by Night.

The following day Wesley again played the Concerto at "Mr. Buggins's grand miscellaneous Concert, Theatre Royal, Birmingham." "Tell Mrs. Jacobs," he wrote, "that even the Brums are beginning to venerate our Orpheus." Thus Wesley was a Bach missionary as well as a disciple; and the Bach message was in those early days carried into the provinces through Wesley's propagating zeal.

Wesley also played a pianoforte fantasia of his own composition at Mr. Buggins's Concert, in which his inimitable humour showed itself. "I concluded it," he says, "with 'Roly Poly, Gammon, and Spinach,' which tickled the Tobies of the Button Makers at such a rate that I thought I never should have gotten off the stage, at least till I had broken my Back with Bowing."

1812. The programme of Wesley's Concert (June 5) included a novelty in the form of a "Voluntary by John Sebastian Bach: arranged for a full orchestra by V. Novello." The original MS. (formerly in the possession of the late Dr. W. J. Westbrook) is entitled:

> An Overture arranged for an Orchestra by V. Novello from an Organ Prelude by John Sebastian Bach, for S. Wesley's concert, 1812, at the Hanover Square Rooms.

This "overture," or "voluntary," is the well-known Organ Prelude in E flat, now associated with the "St. Ann's" Fugue. The title-page of the MS. is thus endorsed by Vincent Novello:

> We [Novello and Wesley] played the obbligato organ part as a *Duett* on that occasion, each filling in the harmonies according to the feeling of the moment, and endeavouring to enrich the effect to the utmost, for the sake of Master Sebastian.

At the end of this curious score, Novello has written: "V. N., May 28th, 1812. Done to please my Dear Friend, Sam." Wafered into the copy is the following note from Dr. Crotch, then Professor of Music at Oxford, to Novello:

> Dear Sir,—I have looked over the pieces you have been scoring for an orchestra, and think them very well done. I have discovered no errors. The only remark I have to offer is that I wish you had scored the pieces which follow Bach's Prelude [the "St. Ann's" Fugue], as they are I think very fine, and would sound well as orchestral music. I am, Dear Sir, Yours obliged, Wm. Crotch.

(It would be interesting to know the opinion of the present Oxford Professor upon his predecessor's "remark.")

Novello adds:

> I received the above friendly note from Dr. Crotch (who had been requested to use his more experienced eye in detecting any mistakes or oversights that might have escaped my own observation in this and in some other scores) after he had critically scrutinised them, and I am much gratified with the approbation and closing compliment of the Oxford Professor.—V. Novello.

The whole of the second dotted-note passage in the Prelude is here directed to be played "Organ solo, *piano*," and is presumably the portion played "as a *Duett*" and filled in "according to the feeling of the moment," in order "to enrich the effect to the utmost for the sake of Master Sebastian"! This Bach-Novello piece seems to have been a favourite with Wesley, as it was performed by him and Novello several times.

The three earliest editions of the "Forty-eight" were published (at Zurich, Bonn, and Leipzig) in 1800-1. Wesley soon afterwards brought out an English edition—the fourth in order of publication—published, in four books, by subscription. The original title was:

> S. Wesley and C. F. Horn's new and correct edition of the Preludes and Fugues of John Sebastian Bach.
>
> Book 1st. Price to subscribers, 9s. To non-subscribers, 12s. Ent^d. at Sta. Hall. London: printed for the Editors by Rt. Birchall, No. 133, New Bond Street.
>
> *N.B.* Subscribers' names continue to be received for the 2d. book.—(Signed) S. Wesley.

The date of this edition (oblong folio in shape) has hitherto been only approximately

given; but I am now able to fix the time of its publication with absolute certainty. The first twelve Fugues were issued in September, 1810; the last twelve in July, 1813. The *Monthly Magazine* of March, 1810, records:—

Messrs. Samuel Wesley and Charles Frederic Horn are preparing for the press a new edition of the first twelve Preludes and Fugues of Sebastian Bach. They are to be published by subscription; and the ingenious editors promise to bring them out in a manner superior, both in point of perspicuity and exactness, to any copies that have been procured from the Continent. Among other advantages announced in the proposals, are those of the number of *parts* in which every fugue is composed, being pointed out to the young student; and the introduction of explanatory marks to show whether the subject is pursued *directly*, by inversion, by diminution, or by augmentation.

The publication of Wesley and Horn's edition of the "Forty-eight" (Book I., Nos. 1-12) is recorded in the following advertisement from the *Morning Chronicle* of September 3, 1810:

To the Lovers of real music.

The subscribers to S. Westley (*sic*) and C. F. Horn's New and Correct Edition of Sebastian Bach's Preludes and Fugues are respectfully informed, that on Monday, the 17th inst., the Copies will be ready for delivery at Mr. Birchall's, No. 133, New Bond Street, and such subscribers who may be at present absent from London are requested (on reading this advertisement) to signify to Mr. Birchall a place of reference in town, to which their several Copies may be conveyed. Non-Subscribers are also hereby apprised, that after the 17th instant, the price of the work will be advanced to 12s., till which day Subscribers will continue to be received.

An advertisement in the issue of September 18 confirms the above date of publication. The same journal, on November 24, 1810, announced that Book II. (Nos. 13-24) "is now in the hands of the engraver, and will shortly appear." A letter of Wesley's, dated "September 27" [1811], refers to the proofs of Book III. (Nos. 25-36); and another letter, dated "May 10, 1813," that Book IV. (Nos. 37-48) would be issued on July 1, 1813. Wesley cannot be charged with undue haste in the issue of the work, as its publication was spread over a period of nearly three years. A certain remissness on the part of the subscribers, mentioned by Wesley, doubtless retarded its completion.

It should be observed that this English edition was designated "new and *correct*"; also that it began to be issued only ten years after the earliest foreign editions. Although Horn's name appears in conjunction with Wesley's, it may be assumed that Wesley was the actual editor. In the British Museum (*Add. MSS.*, 14,330) there is a transcript of the whole of the "Forty-eight" (Zurich, Nägeli edition) in Wesley's own hand. The printed copy of the Wesley edition in the British Museum contains the names of 183 subscribers to Book I. (the first twelve Fugues), eight of these names being added by Wesley in his own writing.

The Preface is not only interesting, but of distinct practical value and importance. It occupies two printed pages of oblong folio, and therefore it is too long to reprint here. Wesley gives some excellent hints upon studying "these immortal Exercises," to use his definition. He says:

Towards a solid and permanent improvement in musical composition, we recommend as the best method, to set the following Fugues in score.

And further, in regard to practising the "Forty-eight," he gives the following wise counsel:

One most essential advice must be added, that whoever determines upon executing the following pages with precision, must steadily resolve upon practising them at first, in very slow time; for since there is not a single note among them that can be omitted, without a material injury to their effect, it is absolutely indispensable thoroughly to understand the career of the whole modulation, which will not be possible unless each bar be studied with that patient industry, which shall secure the true position of every finger upon its designed key.

The following signs—which that eminent authority on "Fugue," Mr. James Higgs, thinks were invented for this edition—are used to indicate the subject and its treatment—inversion, diminution, augmentation, &c.—of each fugue.



Wesley's remarks upon the "Forty-eight" and their reception in this country deserve quotation:

Sebastian Bach is a subject on which so much may be said that whatever is advanced concerning his works can hardly be deemed superfluous or uninteresting. When I had the honour of introducing his Forty-eight Preludes and Fugues to the notice of the English public, numerous objections were immediately raised on account of the difficult keys in which some of them are composed, it not having been duly considered that they were purposely given in all the twenty-four keys, to the end that the musical practitioner should be accustomed and familiarised to them all, so as never to be puzzled or at a loss at whatsoever time or place he might meet with the most abstruse or chromatic combinations of either melody or harmony. It was ill-naturedly reported that I had extolled these compositions extravagantly only because I alone could play them, whereas I am perfectly conscious that my earnest wish was for their universal adoption and practice, as my Preface to the work clearly proves.

Moreover, by the exercise of all these keys, it will be found of what great advantage the proper use of the thumb is in the execution of numberless passages which, without it, upon the black keys would be impossible. . . . No sooner did the superior excellence of these compositions find their due level in this country than the most eminent characters in the profession eagerly betook themselves to the study and practice of them.

The opinion of one of "the most eminent characters in the profession" in the present day, Dr. Hubert Parry, on Bach's "Forty-eight" may well find a place here. In his valuable "Art of Music," and writing eighty years after Wesley, Dr. Parry says:

The Preludes and Fugues as a whole have been subjected to the closest scrutiny by numberless musicians of the keenest intelligence for the greater part of a century, and they bear the test so well that the better men know them the more they resort to them; and the collection is likely to remain the sacred book of musicians, who have any real musical sense, as long as the present system of music continues. In their particular phase of art they appear to touch the highest point imaginable.

So great was their enthusiasm that at one time Wesley and Horn contemplated issuing English editions of *all* Bach's works. The "Credo" from the B minor Mass was to have followed the "Forty-eight." Wesley wrote to William Shield, then residing in Berners Street, under date "September 12, 1815":

I am meditating a Publication of the former noble work ["Credo"], if I can only secure *seventy* subscribers, which I think you will judge to be no very arrogant expectation. My design is not that of pecuniary profit. I want merely to clear my expences, and this cannot be done under from £60 to £70, even with the best economy.

As only forty of the seventy subscribers came forward, the project seems to have fallen through. Wesley's pecuniary disinterestedness in the Bach cause is worthy of all praise.

The following characteristic Bach "Dialogue," hitherto unpublished, was written by Wesley and sent by him to Vincent Novello:

A dialogue which happened (*sic*) on Saturday, July 27, 1816, in Chappell's Music Shop, between Mr. Jones, the Welsh Harper and Antiquarian, Mr. Ayrton, the Philharmonic orator and legislator (*sic*), and S. W. [Wesley].

Jones.—"Mr. Wesley, how came you not to be at White's last musical auction, where several of Sebastian Bach's works were sold, and some of them which I think you know nothing of?"

S. W.—"I saw the catalogue previous to the sale, and found no pieces of Bach with which I was not before acquainted. I am at present in possession (as a loan) of six curious and grand Preludes and Fugues, with an additional base line entirely for the pedals."

Ayrton.—"I think these were sold at Salomon's auction."

S. W.—"I am inclined to believe the contrary, and I know them to be very scarce in this country; I doubt whether there be another copy here."

Ayrton.—"I'm *sure* 'tis no such thing. There were several manuscripts of Bach in Salomon's library which I did not think worth bringing forward, and I rather think this work was among them."

S. W.—"I wonder at this omission of yours, as every note of this author is valuable."

Ayrton (with a sneer).—"To *you* they may be so; but very few are of your opinion."

S. W.—"All those are of my opinion who deserve the name of either musicians or judges of music.* Bach's works are the finest study possible for *all* our musical Doctors in this country. Were he [Bach] living he would stare not a little to find *how they had ever acquired their title*."

(*N.B.*—Ayrton's father was a Doctor of music, and one of the most egregious blockheads under the sun.)

Exit S. W., Jones, and Ayrton, staring mutually at each other, and at an humble untitled *Mister's* hardihood, which of course they dubbed to be impudence. *N'importe*, I came away in high good humour with myself; and I guess you [Novello] are not much out of humour with me for *serving* it out handsomely to these vermin.

The Mr. White above-mentioned was an auctioneer, of Storey's Gate, and the Puttick and Simpson of the day. The reference is doubtless to the sale of J. B. Cramer's library, May 21, 1816, of which a catalogue has fortunately been preserved. The Bach MS. "Lots" were:

(33) A very curious Selection of Sonatas (Trios) for the Organ or Piano-forte, *in score, MS.*—sold for 15s. (82) A valuable volume of Concertos, &c., by C. P. E., W. F., and J. S. Bach, *all in score, MS.* (169) An Anthem, adapted from a Fugue of *J. Sebast. Bach, by M. Cook, MS.*, in score. (224) Sublime Harmony, in 5 parts for 2 violins, alto, violoncello, and contra-basso, 1693, *warranted to be a correct copy, MS.** (225) Two celebrated Trios for 2 violins and bass, in score, MS., warranted to have never been published.—N.B. the second contains his famous *Canon perpetuus*. (242) Preludes and Fugues, 24 for the organ, MS. The description of Lot 276 is interesting. It reads: "*Nicolaus* (*Elias*) Orgel oder Instrument Tabulatur, *Leipzig*, 1571; *this curious book formerly belonged to J. Sebastian Bach, and was given to Dr. Burney, by C. P. E. Bach, at Hambro'*, 1772."

On September 12, 1837, the English and German disciples of Bach met at Christ Church, Newgate Street. Wesley was then in his seventy-second year: Mendelssohn was twenty-eight. The younger musician had played Bach's great A minor Fugue and Toccata, and six extemporaneous Fantasias—one on a fugal subject supplied by Wesley—to the great delight of the old English organist. Mendelssohn was very anxious to be able to say that he had "heard Mr. Wesley play the organ." At his (Mendelssohn's) request the veteran Bachist went to the instrument "and extemporized with a purity and originality of thought for which he has rendered his name ever illustrious." It was the last time his fingers touched the keys. The incident was as pathetic as it was interesting. As Sir George Grove felicitously observes, the occasion was Wesley's *Nunc dimittis*. He never left the house again: a month later his spirit had fled.

English musicians should hold the name of Samuel Wesley in grateful remembrance for his constant, unwearied, and self-denying labours in promoting the cause of Bach's music in England.

F. G. E.

(*To be continued.*)

* Ayrton was a musical critic, and subsequently became editor of the *Harmonicon*.

* What can this be? Bach was only eight years old in 1693.

FROM MY STUDY.

In 1875 the editor of a then existing journal, *Concordia*, desired to obtain weekly lists of music selected for use in the leading cathedrals. To that end he had a letter of request printed and despatched to the various organists, among others to Dr. S. S. Wesley, at that time in office at Gloucester. Many favourable replies came promptly, but in Dr. Wesley's case considerable delay took place—so much, indeed, that the editor, knowing with whom he had to deal, concluded that the matter was distasteful, and abandoned hope of receiving an answer. In this he wronged the eccentric Doctor, who, at length, sent the letter a *fac-simile* reproduction of which is herewith given.

It is a very characteristic document, and emphasises the intense dislike of clerical interference in matters of Church music which the writer was known to entertain. How deep-seated was that dislike, and how it prompted him to advocate a radical reform of cathedral establishments by abolishing Deans and Chapters and leaving the organist supreme in his own department, I had occasion to show in this

My dear Jim.

I am always trying
you for something or other
My present worry is another
my Concert fixed for the 14th week
in July (D.V.) The artists will
include J. Reeves, Miss Brahams
Richardson, Miss Isaacs, Pooley,
&c. My great wish is to per-
suade you (cunningly) to induce
Mrs C. Goddard to add her talent
-ed aid? How say you? yea.
or nay? It with her a great favor.
I have the worthy manners of
the Long folk
I write call me
a few days for your kind
reply. Ever my dear friend
Yours Lovell Cocks

journal some years ago. The letter, with all its intensity of expression against the writer's *bête noir*, the clerical precentor, is marked by considerable *esprit* and unmistakable signs of good humour. A suggestion of offended dignity appears in the parenthetical "(printed)" after the first reference to the letter he had received; and the manner in which he twits the editor with himself not always acknowledging communications belongs to the Doctor's lightest epistolary vein. But there is nothing better in the four pages than the contemptuous, "If you *will have* the lists, I will tell a pupil to send them you."

The letter reproduced below was addressed by Edward J. Loder, of Bath, to J. W. Davison from whom it passed into my hands. Little is now remembered of this composer, but he was an admirable musician, and made a mark at a time when the lines of native artists were not cast in exceptionally pleasant places.

Again I have to thank Miss Sabilla Novello for some interesting MSS. gathered from her stores. They have reference to an incident connected with the publication by her brother, Alfred Novello, of Boyce's Cathedral Music. That publication was not only an important enterprise in art, but also a serious one in business, and the Novello family must have felt how necessary it was to secure all possible patronage and influence in its behalf. It occurred to Mrs. Vincent Novello, at any rate, that application should be made to the then King of Prussia—the easy-going monarch who negotiated with Mendelssohn in a spirit of personal interest much stronger than he would have shown in treaty with sovereign or statesman, and whom, just before the Crimean war, when Frederic William was "sitting on the fence," irreverent Mr. Punch used to style "King Cliquot." Mrs. Novello accordingly wrote herself to the General-Intendant, Count von Reden, preferring her request for the King's patronage. The Count's answer, enclosed in an envelope bearing a huge seal in red wax, is now before me. Subjoined is a copy:

"Madame,

"J'ai eu l'honneur de recevoir votre lettre du 30me Dec'bre, 1841, et je n'ai pas manqué de remettre votre pétition à Sa Majesté. Le Roi m'a ordonné de vous faire savoir, Madame, que Sa Majesté sera bien aise de voir paroitre son nom sur la liste de ceux qui ont souscrit pour l'ouvrage de Boyce's cathedral music, que vous voulez publier. Je vous invite à me faire parvenir *the complete work* destiné pour le Roi sitot que vous pouvez. Les 6£ vous seront payés par l'Ambassade Prusse.

"Veuillez présenter me compliments sincères à Mdlle. Clara Novello, et agréer l'expression de ma consideration distinguée et parfaite.

"Madame, votre très humble serviteur,

"G. Conte de Reden.

"Berlin, le 15me Janvier, 1842."

(Translation.)

"Madame,

"I have had the honour to receive your letter of December 30, 1841, and have not failed to submit your petition to His Majesty. The King has commanded me to inform you that his Majesty will be glad to see his name appear on the list of those who have subscribed for Boyce's Cathedral Music, which you will publish. I desire you to send me the complete work intended for the King, as soon as possible. The £6 will be paid by the Prussian Embassy.

"Present my sincere compliments to Miss Clara Novello, and accept the expression, &c."

To the foregoing most satisfactory communication Mrs. Novello replied as follows:

"To the Count Reden.

"Sir,—Allow me to return you my most sincere thanks for the honour of your letter, containing the gratifying intelligence of his Majesty the King of Prussia having kindly patronised my son's edition of Boyce's Cathedral Music, the first two numbers of which I have the pleasure of forwarding through the Embassy, and which I trust may merit his Majesty's approbation. Once more renewing my thanks, I beg to subscribe myself

"Your obedient, humble servant,

"Mary Sabilla Novello.

"P.S.—In answer to your kind inquiry after my daughter Clara, I have the pleasure to inform you that she is pursuing her career in Italy with great success, and that I am now setting off to conduct her younger sister, Sabilla, to Germany, she being engaged in Dresden, in the month of October, to sing at German and Italian operas.

"4, Craven Hill, Bayswater, July 31, 1842."

In her letter to me, Miss Sabilla Novello truly says: "I think that the King of Prussia honoured himself by subscribing to Boyce's works, and Boyce's works were honoured by his Majesty's subscription." It is, moreover, interesting to find a Continental monarch ready to appreciate, in a practical way, the talent of an English church composer. X.

"THE ITALIAN CAREER."

Italy is a word from which a good deal of its old magic has departed in the last half-century, so far as musicians in general and singers in particular are concerned. For when all allowance has been made for the evergreen vitality of the amazing Verdi, and the success which has been achieved beyond the Alps by the gifted exponents of the young Italian school of operatic composers, there is no getting over the fact that Italy no longer exerts a paramount influence in the evolution of the Art. The proportion of really great singers who hail from the "land of song" at the present day has dwindled into insignificance; and, what is even more remarkable, the best known Italian

singers of to-day by no means owe their reputation to their exposition of the principles of the *bel canto*, but rather to the skill with which they have adapted themselves to the declamatory style of Germany. It is more than ten years ago since a well-known musical critic summed up the situation by perverting a historic phrase into the form *lingua Toscana in bocca Americana*, and the perversion is even more applicable now than when it was first formulated. And yet, in spite of the trend of the musical current, there can be no doubt that Italy still acts as a loadstone to the aspirant to vocal, and especially operatic, distinction. The glamour has not yet faded from the land of Porpora and Pasta, of Grisi and Alboni, of Ronconi and Mario; and when a young man or a young woman is discovered to possess a voice worth cultivation, the claims of Milan are still found to weigh heavily in the balance against the more modern belief in the supremacy of the Parisian school. Since this is the case, and since, as has been credibly asserted, fully ninety-nine per cent. of foreign operatic students or artists in Italy is formed by the English-speaking contingent, the value of expert evidence on the subject is beyond question. Such evidence has recently been forthcoming in a remarkable article published in the columns of the *Pall Mall Gazette*, under the heading of "The Italian Career." The author withholds his name, veiling his identity under the convenient title of "A Musical Composer," but bases his claim to speak with authority on observation covering hundreds of cases and experience extending over a score of years. We are not prepared to endorse in every detail the serious indictment which he levels against Italian professors, agents, publishers, and critics; but many of the facts to which he alludes are notorious, while the tone of the article is studiously moderate, and its treatment betrays an intimate knowledge of the inner workings of Italian artistic circles. In these circumstances it certainly deserves the careful attention of "all English-speaking operatic aspirants as are about to export to the land of song—for cultivation or for exploitation—whatever vocal capital they may possess." And if we assume the substantial accuracy of the writer's facts, his article, viewed from the standpoint of the student of musical history, may be found to throw a good deal of light on the causes which have led to the musical decadence of Italy.

As regards the term "Italian career," recent developments have invested it with a meaning of considerable elasticity. It now embraces any performance in opera sung exclusively in Italian, wherever such performances take place. Hence the definition of an "Italian career artist" includes not merely Italians who have never sung outside Italy, but aliens who have never performed within the confines of the peninsula. This, however, is merely by the way. The broad fact remains that a large number of English, or English-speaking singers still repair to Italy for the cultivation or exhibition of their talents, just as they did forty years ago—*vide* the Reminiscences of Mr. Santley—and that Milan, as the foremost operatic market and chief teaching centre of the peninsula, still remains the goal on which their eyes are fixed. The choice of a teacher being accordingly the question which will appeal with the greatest urgency to those aspirants to vocal honours who have set their faces southwards, the writer of the article devotes a certain amount of space to an examination of the credentials of the Milanese professors. Setting aside those whose sole qualification consists in the ability to play an accompaniment, as well as extravagant "cranks" and faddists, he gives a good account in the main of those retired professionals and specialists who devote themselves to the labours of vocal tuition. Their terms are not exorbitant; no foreigner being under the necessity to pay more than ten francs an hour. But then come the limitations: "It is necessary to mention that the very best Italian singing masters are absolutely ignorant of all that is not old Italian opera, and that it is useless to expect from them lessons in dramatic declamation and in such sobriety of style as is required for successful coping with the exigencies of the modern repertory. You are taught antiquated traditions of Bellinian, Donizettian, and early Verdian scores; you learn *puntature* by the yard and cadenzas by the mile; but not one in a hundred can tell you the exact movements even of 'Lohengrin.'" This is not exactly an enthusiastic account of the capabilities of the Italian singing teacher, but at least it admits the possibility that a student may acquire from them a sound method of production at a modest cost.

Unsatisfactory as is the picture which our informant gives of the condition of vocal tuition in Italy, it is bright and cheerful by contrast with his lurid revelations of the state of the operatic market in that country. We may contest his assumption that "a *début* or a production in Italy somehow sounds a more sonorous note of *reclame* than if accomplished anywhere else," at least so far as composers are concerned; but there is no gainsaying his contention that, as a rule, singers are prepared for any amount of sacrifice so long as they get their yearned-for appearance at a leading Italian opera-house. This fact, he continues in somewhat cynical strain, "is so well known in the land of Harmony that every facility is afforded to the said *débutants* that the sacrifice be made on the largest possible scale. The very working of Italian theatres propitiates a system of fraud and blackmail," which he forthwith proceeds to dissect in detail. To begin with, he assures us that a *début* at a theatre of the first rank is possible to anyone, no matter how incompetent, who is content to pay for it, to the extent of 1,000 francs and upward, the price varying in direct ratio with the means

and vanity of the victim. If one considers the interests at stake and the probable results, the affair, blackmail and all, may be regarded as a kind of investment—thus at least the patients and the operators look upon it; and the argument is: "Italy, being the only country in which a *début* confers a market value upon a talent, whoever wishes to acquire such value, foreigners especially, must pay for the privilege." No one can claim immunity; no one *cantabit vacuus:* the purely commercial basis of the *début* must be accepted by every beginner, and the writer accordingly proceeds to point out the ways in which payment is effectuated. These ways are manifold—direct and indirect. To the former category belong the agent who procures the engagement; the *camorra* or ring of *claqueurs*, from whom there is no protection or escape; and the gentlemen of the press—it being an understood axiom of Italian musical journalism that no favourable notice ever appears which is not paid for. The music publisher is not bribed directly; it is not even alleged that he actually derives any profit from the transaction. But "the usual dodge is to explain that, owing to the risk of producing an opera with a beginner, a very high price is asked for the hire of the score; the impresario is quite willing to pay the usual fee, and if you really care to sing the part you ought to make up the difference." It is also desirable to take finishing lessons from the orchestral conductor. And, finally, the writer alleges that considerable sums of money are habitually extorted by individuals purporting to represent (1) influential subscribers and (2) the theatrical board.

Briefly put, then, the Italian career is not exactly a *carrière ouverte aux talents*, unless talent is supplemented by a copious expenditure of capital. When the writer in the *Pall Mall*, however, says that he is the first to expose the system of fraud and blackmail which intending *débutants* are obliged to propitiate, he is going a little too far, though we admit that the workings of the system in question have never been laid bare so completely before. If the statements contained in the article are true—and we have seen no attempt to dispute their accuracy—a debt of gratitude is owed by all operatic aspirants to the writer, and if, with such exhaustive information at their disposal, they still elect to face the ordeal, they are no longer fitting objects for compassion. But the question that will probably present itself to not a few amongst their number is, whether the game is really worth the candle? Does Italy stand where it did as regards the bestowal of a hall-mark on an operatic reputation? Or are there not newer and cleaner worlds to conquer? At any rate, if the establishment of a national opera is bound to bring in its train all this apparatus of fraud and chicanery, we can complacently acquiesce in the indefinite postponement of its institution in our midst.

Leeds is now mildly agitated on the subject of musical pitch. The Town Hall organ is about to be overhauled and repaired by Messrs. Abbott and Smith, of Leeds, at a probable cost of £1,460, and it was suggested that advantage should be taken of the opportunity to lower the pitch to the normal diapason. The ultimate decision rests with the Corporate Buildings Committee of the Town Council, who in August last, when the matter came before them, "postponed any decision in the matter until the opinion of some of the leading musicians had been obtained as to whether it was advisable to make the proposed alteration." This, of course, was sufficient to open the floodgates of criticism, and the local papers have found room for a considerable amount of correspondence on the subject. The only writers with any claim to be styled "leading musicians" have been Professor Stanford, Dr. C. H. H. Parry, Sir W. Parratt, and Mr. Alexandre Guilmant, whose opinion—which it is quite needless to add is strongly in favour of the proposed change—should have some weight as being that not only of able musicians, but, with the exception only of Dr. Parry, of practical organists and with no little axes of their own to grind. The rest of the correspondence, which was summarised in an article on the subject that appeared in the *Yorkshire Post*, was for the most part in favour of "classical" pitch, the opposition coming chiefly from those whose pockets will be touched by the reform. Thus a professional oboeist represented the wail of the wood-wind, who must necessarily be put to the expense of procuring fresh instruments. This gentleman was well within his rights in protesting against a change that will involve personal loss to himself, but his assumption that the cry for a lower pitch was a mere passing fad is amusing in view of the practical unanimity of our principal composers, conductors, and teachers on the subject. And his argument that with the lower pitch it will be possible for foreign players to come over and bring down prices is one that cuts both ways. It is to be feared that there are some concert-givers whose patriotism would not be proof against a possible reduction of expenditure on the orchestra, much as this might be deprecated on general grounds. It is, of course, the question of cost that has always stood in the way of a reform, the urgency of which has long been admitted. The honorary secretary of the Leeds Philharmonic Society, while "thoroughly sympathising with the agitation in favour of the universal adoption of the French pitch," lays stress upon the increased expense and difficulty that will be put in the way of local societies by the change, and wishes that the authorities of all the chief towns in the West Riding could be induced to make what he styles a "synchronal move." As any "synchronal move" may be safely put off till the Greek Kalends, it remains for some important provincial town to set an example that must sooner or later be followed elsewhere. Some personal and temporary inconvenience will necessarily follow; but what reform was ever effected without personal and temporary inconvenience? At any rate, the advantage to be gained will be great and lasting, and it is much to be hoped that the municipal authorities at Leeds will not only obtain the opinion of leading musicians, but will follow it when it is obtained. For there is little doubt what that opinion will be.

The *Bayreuther Blätter*, in its most recent issue, contains a long letter addressed by Frau Cosima Wagner to the presidents of committee of the Allgemeine Richard Wagner Verein, which may be regarded as a dignified epilogue to the just concluded

Festspiele. It is essentially a generous expression of the writer's deep sense of obligation to all those who, since the year 1876, have in any way contributed to the success of that unique artistic undertaking, and to the eventual realisation of what is implied in "the idea of Bayreuth." "The innate vitality of the cause," Frau Cosima opines, "has been the chief lever in effecting its development. In devoting my life to the service of this cause, I was able to retain the support of those who had gathered round it at the beginning, and to gain for it new friends and valuable co-operators." With "tender emotion and satisfaction" the poet-composer's widow recalls the inestimable services rendered, both at Bayreuth and elsewhere, by a noble phalanx of gifted conductors—Richter, Levi, Mottl, Sucher—referring also, in this connection, with justifiable pride, to her son, who "in the beginning of his career was exposed, as was to be expected, to much adverse criticism. But he has conquered it, secured his position as orchestral conductor, and has now devoted his special energies to stage direction. The Rhine daughters' scene in its every detail, as well as the entire supervision of the most complicated scenic arrangements are his work." After rendering a warm tribute to Mr. Houston Chamberlain, as one of the peculiarly gifted champions of the "Bayreuth idea," and a special reference to the ever increasing interest taken in the Festspiele by foreign artists and amateurs, the writer continues: "The benevolent reception accorded by this audience to the artists who were either direct pupils of Bayreuth or had been studying here for some length of time, once more demonstrated the intimate *rapport* happily existing between executants and the public, and showed us to what extent our aims are understood and appreciated by the latter." Finally, in its concluding sentences, the letter says: "It is by this mutual intercommunication of minds that our work is satisfactorily accomplished. My share in it is not more important than that of any other true friend of Bayreuth, ready to serve its interests to the best of his abilities. I am able, withal, to cherish the elevating conviction that, were I to close my eyes in death to-day, our work would still go on and prosper and my disappearance from the scene be scarcely noticeable."—We have only been able to present in the merest outline the above interesting communication on the part of an undoubtedly remarkable woman. There is no reference made in it to the adverse, albeit benevolent, criticism passed in thoroughly competent quarters on some of the features of this year's Bayreuth representations. It is to be hoped that they will not be altogether ignored at the villa "Wahnfried." For though the "Bayreuth idea," as such, may not thereby be endangered, the existence and development of the Bayreuth Theatre as a model art-institution will soon be seriously called in question by any self-sufficient disregard of wise and disinterested counsels.

It is to be sincerely hoped that the multiplicity of orchestral concerts in London this autumn will not withdraw, to any serious extent, the support of music-lovers from the long-established and magnificent series of Saturday Afternoon Concerts at the Crystal Palace, which enter on their forty-first season on the 3rd inst. Foreign conductors may come and give us readings new and strange, but it should not be forgotten that Mr. Manns has toiled long and with rare perseverance and singleness of artistic purpose, that every music-lover is deeply indebted to him for acquaintance with masterpieces that for years were virtually unknown in this country, and that his orchestra is the nearest approach we possess to the ideal permanent body of instrumentalists. Moreover, it is only at such serial Concerts that the less important works of the great masters are likely to get a hearing, for in a short series of performances it is necessary to place on the programmes the best known symphonies. It is obvious that this winter the Crystal Palace Concerts will have to compete with far greater rivalry in the metropolis than has existed before, and hence the generous support of the Sydenham neighbourhood would be peculiarly opportune. To attend these Concerts regularly is to receive a musical education which will widen appreciation of the art and increase the capacity for its enjoyment. Great care and thought have manifestly been devoted to the programmes, which present an excellent selection of music "new and old." Amongst the novelties are noticeable a Concerto for violoncello and orchestra, by Klughardt; an Overture, entitled "Otello," by Walter Macfarren; a Suite of characteristic Dances from the opera of "Mlada," by the Russian composer, Rimski-Korsakoff; a Symphonic Prelude, by W. Wallace; the Vorspiel to E. d'Albert's opera "Ghismonda"; Miss Chaminade's "Callirhoë" Suite, and a Concertstück for pianoforte and orchestra by the same gifted lady; a Légende Symphonique, by Vincent d'Indy; the new Concerto for violin and orchestra, composed by Frederick Cliffe for the forthcoming Norwich Festival; the first performance in England of Richard Strauss's Symphony in F minor (Op. 12); F. H. Cowen's "Four Old English Dances"; Barclay Jones's Symphony in C minor, and Dvorák's Concerto for violoncello and orchestra. Beethoven's first, fourth, and fifth Symphonies, with a large number of favourite works, are also promised before December 19, when the first half of the series will end. No less comprehensive is the list of principal artists, which include many who are justly considered to be the finest exponents of the particular branch of art that they have specially cultivated. The choral works selected are Sullivan's "Golden Legend" and Berlioz's "Faust," which are severally announced for the 31st inst. and November 21. No pains, indeed, would seem to have been spared to make the Concerts as attractive as possible to all who derive pleasure from music, and in these days such a scheme should not appeal in vain.

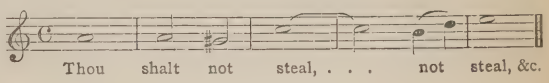
The humble consciousness of our inability to adequately render the following "programme," contained in a German paper, of Herr Richard Strauss's mysteriously named symphonic poem "Thus spake Zarathustra," should be no valid excuse for withholding it from our readers. It runs thus: "First movement. Sunrise. Man (the 'human man,' as Mr. Chadband would have expressed it) feels the power of the Godhead.—*Andante religioso*.—But his ardent longing remains unsatisfied. He now plunges into a whirl of extravagant passion (second movement) without finding satisfaction therein. Science next attracts him, engaging all his faculties, and in a fugue (third movement) he endeavours to evolve the problem of existence. Lost, however, in the maze of conjecture, he finally despairs of finding a solution. Thereupon, an inner voice calls upon him to rejoice in the very fact of his being, dance tunes (fourth movement) supervene, in the rhythm of which all preceding *motivi* are recapitulated, ascending higher, and higher still, in unheard-of contrapuntal combinations, until the soaring soul of the earthly pilgrim disappears in the rosy dawn of morn (B major), while the world (C major) sinks down into the profundity of the basses, and there remains." Thus, then, we

are led to believe, spake Strauss-*Zarathustra*. "Man's" inability to solve the problem of Life in a fugue is distinctly regrettable. On the other hand, the rosy dawn, in B major, and the discomfited world, in C, suggest some definite and novel effects in local colour. Or has the German paper to which we owe the above particulars been trying to emulate one of "Eulenspiegel's merry pranks" at the expense of the gifted young Munich composer?

The fine organ in Bangor Cathedral, built by Messrs. W. Hill and Sons twenty-five years ago, is in so bad a state of repair that it has been found imperatively necessary to thoroughly overhaul it, and a Bangor Cathedral Organ Restoration Fund has been established for the purpose. It is proposed to supply new mechanism to the manuals, pedals, and draw-stops; to remove the keyboards from their present position to one that will better enable the organist to hear the effect of his instrument and the singing of the choir; to supply hydraulic blowing apparatus; to add sixteen new "stops," one of these being a 32-ft. pedal diapason; and to effect various other modifications suggested by the great advance made of late in the art of organ-building. These improvements and the repairs (which are so sadly needed that the instrument, at present, scarcely bears the strain of its periodical tuning) will cost at least £2,000, of which only about half has yet been subscribed, and of this £250, given by an anonymous donor, is promised conditionally on the scheme being carried out in its entirety at once. The list of subscribers is headed by Lord Penrhyn, and includes the Duchess of Wellington, the Duke of Westminster, Lord Harlech, Lord Boston, and the Bishop and Dean of Bangor. Subscriptions should be sent to the hon. secretaries (the Rev. R. S. Edwards and Mr. T. Westlake-Morgan, organist of the Cathedral), Bangor Cathedral Restoration Fund, Bangor.

The issue of a second edition of Sir George Grove's delightful book, "Beethoven and his Nine Symphonies," has enabled the accomplished author to effect several improvements. First and foremost, the work has now an Index, the want of which was, in the earlier edition, much felt—how much, may be gathered from the fact that this absolutely indispensable addition to the volume occupies quite six pages and contains over 200 entries, many of them with quite a number of references. "Mendelssohn," for instance, and "Schumann" have nineteen each, "Schubert" has ten, "Berlioz" fifteen, and "Bonaparte" twelve. Secondly, the useful list of the Symphonies with their dates, &c., at the beginning of the book now contains also the *opus* numbers of the "immortal nine," and, thirdly, several slight errors and omissions have been rectified in the metronome marks, quotations from books, &c., and musical examples. The number of the latter contained in the book is more than four hundred, so that altogether "Beethoven and his Nine Symphonies" is by far the most complete and satisfying work of the kind extant in any language. That such a monument to the greatest of German composers should have been erected in "unmusical" England and by the patience and enthusiasm of an Englishman will, we trust, be allowed to weigh against the many artistic sins with which we are so often charged.

Mr. F. G. Edwards, in the first instalment of his interesting article "Bach's Music in England," in our last number, refers correctly to the earliest edition of the "Well-tempered Clavier," by Nägeli of Zürich, about the year 1800. He also mentions the Prelude and Fugue in C (II., 1) which appeared in Kollmann's "Essay" in 1799. Yet another of the fugues and one of the preludes had already made their way into print twenty-five years previously—viz., the Fugue in B minor (I., 24) and the Prelude in A minor (II., 20). They served as illustrations in Kirnberger's *Kunst des reinen Satzes* (1774). Then, again, the subject of the Fugue in C sharp minor (I., 4) occurs in the "Ten Commandments" set to canons by Haydn during his first visit to London, and the London edition of Clementi, Banger, Collard, Davis and Collard was probably issued somewhere about that time. Haydn dearly loved a joke, and for the seventh commandment he stole—at least, so it seems—from Bach, thus:—



A full account will be found in another column of the Worcester Musical Festival. We may, however, be permitted in this place to call attention to a remarkable and, in our opinion, salutary new departure which was taken in connection with the Festival by those who were responsible for the advertisements—a departure which none of our contemporaries have yet noticed. In the large posters which appeared at the railway stations and on public hoardings, after the usual heading appeared the names of the various works set down for performance, in type of varying dimensions according to the importance of the composition in question. And then followed the names of the principal soloists; but, *mirabile dictu*, these were all in small capitals of very modest dimensions, and, what is much more astounding, all of the same altitude! So far we have heard that no legal proceedings are pending against the Festival Committee for their refusal to differentiate the merits of the artists engaged by the employment of the resources of typography. And if this pacific attitude continues, perhaps other committees will be emboldened to follow the example of the Worcester authorities and read the world the useful lesson that, after all, creators and composers are greater people than their interpreters.

We are glad to learn—from a report of the meeting held in Dublin on the 15th ult.—that the scheme of a "Feis," or Irish Musical Festival, has been fully prepared by the musical sub-committee appointed last July and adopted by the executive committee. Full details are not yet forthcoming, but the brief summary available makes it clear that the meeting, which is to last four days, will be very much on the lines of a Welsh Eisteddfod. The morning gatherings will be principally devoted to the preliminary competitions of all classes, while the evenings will be given up to concerts: the first, of Irish music of the ancient and middle periods; the second (with full orchestra and choir), of the works of modern composers, including the Feis Prize Cantata and Prize Overture; while the third will be devoted to the performance of other prize pieces, instrumental and vocal. On the fourth evening the finals of the competitions will take place and the distribution of £400 worth of prizes. It is also proposed to have an exhibition of ancient Irish harps, manuscripts, &c. We may add that it has been decided that the term "Irish composer" shall include all of Irish birth or parentage, whether resident in Ireland or elsewhere, as well as those of British or foreign parentage who

have been resident in Ireland for three years. Certainly no one can quarrel with the definition on the score of elasticity. The scheme as it stands is tolerably exhaustive, though it is evident that the orchestral element will play but a small part in the proceedings, while no mention is yet made of the date of the meeting or the name of the conductor.

We have generally been given to believe that the late Tschäikowsky's "Symphonie Pathétique" (No. 6) was his last orchestral composition. This seems to have been denied in a recent issue of the *Musikalisches Wochenblatt*, in which it is stated that his last orchestral work was a Symphonic Poem, "Wojewoda," after a Ballade from the Ukraine, by Mickiewicz. It is related that on its being performed, under the direction of the composer, at a Concert given by the eminent Russian pianist, A. Siloti, at Moscow, in 1891, it was so coldly received that the composer in his rage tore up the score. M. Siloti, recognising its musical worth and originality, took possession of the band parts, and has re-constructed the score, which, it is added, will shortly be published.

FACTS, RUMOURS, AND REMARKS.

Mr. Gladstone is known to be economical of time, and, probably, it is not without a pang that he turns from his beloved books to denounce the "great Assassin," or to do anything else not immediately connected with exalted study. On two occasions lately, however, he has given some minutes to music. Hawarden Park is a favourite resort of trippers from the North, 20,000 of whom visited it on September 1 and held a brass band contest under the old statesman's walls. Mr. Gladstone himself handed the prize to the conductor of the winning band, and took the opportunity to make a graceful and suggestive little speech, in the course of which he said: "Music is of enormous advantage both to those who hear and to those who perform it. It is a great blessing to the people, and I think that there are few satisfactions in my mind greater than to witness the progress it has made in the course of the last fifty years. It is hardly to be measured, so vast is the difference in the English people of to-day and the English people of half-a-century ago." What do our pessimists think of this saying? Fifty years ago Mr. Gladstone was thirty-six. He knows, therefore, whereof he speaks.

On the same occasion, at the close of another contest, limited to Flintshire, the venerable Master of Hawarden spoke highly in praise of the Welsh as a musical people, observing that no nation has a greater natural faculty of music than they. To some extent it is true that a special faculty exists, but I have known Welsh singing long enough to be quite sure that it is accompanied by serious defects, arising, perhaps, from temperament. If this be not so, how came it that, at the recent Eisteddfod, picked choirs, which had long been in training for the contest, displayed shortcomings such as no English choral body of equal rank would be at all likely to exhibit? Welsh singers, if they would deserve the esteem in which Mr. Gladstone holds them, must learn to keep cool and in the key. In another part of his speech Mr. Gladstone said: "It is not believed in England that musical feeling was a gift which God Almighty has given to the most of mankind. Now that is the case." I should like to believe it, but I don't, being forbidden by closer observation and study than Mr. Gladstone has had time to bestow upon the subject. If by "musical feeling" the speaker means the qualities which enable a man to become a musician, then I am quite sure that "most of mankind," English mankind, at any rate, do not possess it.

An obliging correspondent has sent me a cutting from a newspaper published in Ulster. It contains a long article headed "Mendelssohn in the Parish Church, ——," and descriptive of an organ recital. "Solemnly humorous" is the term applied to this lucubration by my correspondent, but the reader shall judge for himself. Our Ulsterman starts well by declaring that "a finer three hours' orchestration (!) they (the audience) had never listened to." He goes on to say that, compared with a previous occasion, "the crowd was greater, the lights were brighter, and, in consequence, the soft mysticism that goes hand-in-hand with mellow light and dreamy music was almost non-apparent." Nevertheless, "there were times when the soul of the organ was touched . . . when the listeners listened with bated breath as tone and note and chord tumbled forth from the organ pipes in all the ecstasy of divine passion, of loving tenderness and intense longing." What says the reader to "divine passion" in the most mechanical of all instruments?

The criticisms which follow, while in many places shrewd and just enough, in others drop to the "solemnly humorous." Says the writer, in one place: "Widor deftly works in a difficult movement in arpeggios, while the melody almost flies along, to keep pace with the fast fingering. Then there is a burst of song, and the diapasons take up the theme. The finish is light and graceful, dealing with appoggiatures and ending among the ledger lines." Touching upon Liszt's "March of the Crusaders," and with special reference to that composer's melodies, the critic tells a not inappropriate story:

> They remind one of that dinner that the miserly young widow of a rich Austrian banker offered to a celebrated journalist, where there was so little given him to eat that he actually was hungry at the end of the meal. So, when the lady of the house most courteously said to him, "I have been very pleased to see you here, my dear sir. When will you do me the honour to dine with me again?" He replied, to her amazement, "Now, at once!"

A Perth (West Australia) correspondent sends me a report of a Lecture on Chopin delivered in that city before His Excellency the Governor and others. The lecturer, a German, seems to have encouraged his hearers to speak of the Polish master's music in terms drawn from the vocabulary of impressionism. At any rate, the report does this, and I read with interest, if not envy, of "rhythmic melancholy," "restless sadness," "passionate interrogation," "amorous urgency," "exhausted episodical calm," and so on. This is very pretty as language.

Mr. Fred. A. Walker, of Reading, informs me that "the Boy" has returned from his holiday and gone to work again. I recognise his sportive hand in the *Reading Observer*, which informs its readers, through him, that at a recent examination two young ladies "were successful in gaining first-class certificates in mrndolise playing!"

The Boy's holiday was probably taken in Ireland, since a journal of that country discusses a piece by Saint-Saëns, which it calls a "Bendiction Nuptials!"

The Gloucester Festival of last year has turned out to be a greater financial failure than was anticipated, the deficit being little short of £600. Luckily for the Stewards, the conditions of their subscription were changed in advance, and the amount needed to balance, instead of being raised by a levy on those officials, is taken from the subscriptions to the charity. The deficit is partly accounted for by the ever-rising terms of artists, who took £230 more than at the previous Festival. These ladies and gentlemen will soon succeed in making festivals impossible. The receipts from sale of tickets were £3,275, of which more than £1,800 were secured by "Elijah" and "The Messiah."

There has been a newspaper discussion on Church music in Ulster, and the following story belongs to it:

A certain choir in the diocese of Connor, wishing to improve the character of its music, decided upon engaging the services of a professional musician to train them in the art of singing; not "a good-natured clergyman," but a man "who made his entire living by the exercise of his art." Under his direction the choir were practising the Te Deum, when the man of notes stopped them peremptorily. "Stop, stop," he said, "you have made a tremendous mistake. You said o-lee, o-lee, o-lee. You ought to say o-lie, o-lie, o-lie."

The veteran flautist, Henry Nicholson, recalls, in the *Leicester Daily Post*, the first performance of "Elijah," at Birmingham, fifty years ago. Himself and his brother Alfred (oboe) were the only representatives of their native town (Leicester) on the orchestra.

I was engaged at the last moment, as a substitute for Mr. Stanier (a celebrated Birmingham artist), who was suddenly taken ill, and soon afterwards died, after which I regularly attended the Festivals until compelled (after twenty-seven years) to give up the engagement owing to ill-health. My old friend, Mr. Henry Farmer, represented Nottingham, and we have repeatedly expressed our sense of the honour conferred upon us by being allowed to take part in such a memorable occasion, which will ever linger in the memory of those (but few, alas! now) who remember the great composer and his lovable disposition, which endeared him to all who knew him.

Mr. Nicholson has a precious recollection, and I am glad to see that he cherishes it. By the way, the "reader" of the *Leicester Daily Post* should know better than to pass "Caradin Allan" and "Staudigt."

I am always glad to hear from my readers in distant parts of the Empire, particularly when they write such chatty and interesting letters as that just received from Mr. R. E. Creswell, a settler in New Zealand. Mr. Creswell speaks of himself as in a state of "complete musical isolation," but it is clear that, like a cheerful philosopher, he makes the best of it. My far-off correspondent writes: "You may be interested to hear that, buried in the N.Z. bush, we have a Collard piano, and the organ which stood in my grandfather's house in Leicestershire nearly 100 years ago. It has four stops: open diapason, stopped diapason (wood), stopped diapason (metal), and a soft principal or flute. Each stop has fifty-six notes, and there is a full set of pedals of modern pattern. For music, we have a row 3′-10″ long of oratorios, operas, &c., nearly all in scarlet cloth, and every Psalter and Hymnal we can lay hands on, from Rimbault's reprint of Este's 1592 to Troutbeck's elaborate Paragraph Psalter." Call you this "musical isolation," Mr. Creswell? It seems to me that you are surrounded in the bush by a very goodly and gracious company, and that you have the spirit of music in yourself. A man can be very happy thus, as, doubtless, you are.

An organ has been placed in the Free West Church, Perth, and Professor Bruce went from Glasgow, the other day, to teach the people what, he said, they then had to learn—viz., "the proper use and function of such instruments." One of his points was that the organ must not be made too much of. "They must not imagine, for example, that organs were made to fill churches." It was the preacher's business to do that, the Perth bodies were taught, and some were, no doubt, canny enough to think that if the preacher cannot draw—and he rarely can in these days—there is no reason in the world why the organ should not help him. Get the folks to church, Professor Bruce, never mind how.

Fannie Edgar Thomas, Paris correspondent of the *Musical Courier*, lets us into the secret of woman's reluctance to remove her hat in theatres and concert-rooms. She says:

What we hate is being obliged to remove our hats when our hair is arranged to keep them on, and *vice versâ*. To a man with little or no hair, and whose lines of expression are fixed, this makes no difference whatever. To the average woman, whose entire expression is changed by a hair or a curl, a centimetre high or low, forward or back, a stray lock or the absence of one, it matters much—often the amount of an entire evening's pleasure. I have seen women look positively plain and homely by a misarrangement of hair, who by the slightest tuck, raise, or pat would be restored to their own pretty selves. The agony of a woman to catch a glance in a mirror after she has removed her hat or bonnet is unimagined by her male companion, and would be incomprehensible if he happened to be made aware of it, so profound is this thoughtlessness in these regards.

Yet the delightfully inconsistent creatures for whom this writer speaks insist on making guys of themselves as wheelwomen!

Here is a picture of the "foreign singer" as he appears to the Editor of the *Musical Courier*:

Foreign singers are usually very ignorant of musical form, of composition, of counterpoint, and of musical literature, but they know the gossip and tradition of the operatic stage, and hence they know all about the enormous fortunes taken out of the United States by their predecessors, Tietjens, Parepa-Rosa, Patti, Lucca, Lehmann, and hundreds like them—millions upon millions of dollars since 1840—and knowing this they come here only for money, only for financial results, only for temporary sojourn, and *not* for the purpose of aiding in the elevation of music among us. They therefore offer no encouragement to the American composer, they do not sing his songs; they oppose the engagement of any American singer and they combine and intrigue to prevent it.

Joseph Bennett.

WORCESTER MUSICAL FESTIVAL.

(From our Special Correspondent.)

The 173rd meeting of the Three Choirs of Hereford, Gloucester, and Worcester, which began on the 6th and ended on the 11th ult., will not rank among the most brilliant of the long series. Various circumstances account for this. The weather, to begin with, was unpropitious—a serious matter in the case of a Festival which draws its audience from a wide stretch of rural country. Then the attendance, save in the case of two or three performances, fell short of the Worcester standard, which is high; and, last, yet far from least, the rendering of the music showed that sufficient time for preparation had not been given. The Three Choirs Festivals are slow to learn a lesson

which circumstances have pressed upon them for many years. Elsewhere, the fact has been recognised that the old, slovenly practice of crowding the general rehearsals into one day will no longer work, but the Western meetings go stubbornly on unmoved. Mr. Blair, it is true, rehearsed his orchestra in London, where, also, some of the principals met him; but soloists, orchestra, and chorus were together in Worcester only one day and an evening—the last, it should be explained, being mainly devoted to preparation of the music for the opening service. The inevitable consequence appeared in many slips and irregularities, which chilled the ardour of the performers and diminished the enjoyment of the audience. We all know, of course, that more rehearsal means greater expense, and that these Festivals exist for the sake of a charity, apart from which, indeed, they would not exist at all. But the question for committees to consider is whether indifferent performances do not, in the long run, affect the charity much more seriously than would a little extra outlay. Audiences, with all their faults, are not now what they once were. They can discern excellences and defects much more readily than was the case years ago, and when not pleased are exceedingly likely to become indifferent. I do hope that the rule of rehearsal will be amended at these Cathedral meetings. Two whole days should be given up to the task of preparation, as at Bristol, Leeds, and elsewhere; the seventh Concert, if there must be seven, taking place on Saturday morning.

The Festival was well equipped in the matter of executants; the orchestra, made up chiefly of well-known London names, being larger than usual, the "strings" numbering fifty-three, the chorus being strengthened by forty picked singers from Leeds, and the solo vocalists including Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Miss Jessie King, Messrs. Edward Lloyd, Hirwen Jones, Plunket Greene, and Watkin Mills. With such a force, and time to drill it, anything could be done; but, as I have said, it went into action unprepared, under a conductor whose methods and wishes were only half understood.

At a Cathedral Festival, choice of works for performance is necessarily limited. Years ago, when three secular Concerts had a place in the scheme, variety was easily secured; but now, with only one of the three remaining, the programme has a solid and weighty character, against which, however, the public do not appear to entertain any objection. Oratorio of the orthodox kind ruled the roost. The Festival began with "St. Paul," after which came Mr. Elgar's "Light of Life" and selections from "Samson." On the second day we had two parts of Bach's "Christmas" Oratorio, and some smaller pieces of the cantata class. The third day opened with Verdi's "Requiem," an orchestral Symphony (Schumann's "Rhenish"), and Mr. Blair's cantata "Blessed are they who watch"; the evening being devoted to "Elijah," as was Friday morning to "The Messiah." Certainly the light and frivolous in sacred music was not very strongly represented at Worcester. The one secular Concert consisted of orchestral works, relieved by songs, the chorus not being employed. Against this mass of good music nothing could be said. It harmonised with all the associations of the Festival, and it was for the most part to the taste of the public.

It need hardly be pointed out that the bulk of the works presented calls for no discussion here. Readers would not thank me if I detained them over the history and qualifications of well-known oratorios, or enlarged upon the "Pastoral" Symphony, or any other familiar orchestral piece. In point of fact, only three compositions in the programme were recognised as requiring critical notice—namely, the two new choral works and Verdi's "Requiem." Connoisseurs are, of course, familiar with the last-named, but the public are not, nor has the Manzoni Mass yet found a definite place in English esteem. Its reception where not before heard is, therefore, always a matter for interested observation, especially when the work is given in a cathedral. It is an advantage for such music to be heard in a great and splendid temple of religion, everything around then according with its solemn subject and purport. But there is, unquestionably, an attendant drawback, the objection entertained by many to the style of this Italian Church music being intensified by its contrast with the traditions of music in the English Church, and also with the solid and stately grandeur of our Gothic cathedrals. The objection just referred to is more common than may appear on the surface, many who admire the music continuing to shake their heads and call it theatrical. But the "Requiem" makes headway all the same, and conquers prejudice at every hearing. As was the case in Chester and Lincoln Cathedrals not long since, so at Worcester, the public were alike charmed and impressed—charmed by the beauty of Verdi's melodies and the rich colouring of his orchestra; impressed by the tremendous suggestiveness of the whole sound-poem. After the performance nothing was heard but acknowledgment of the fact that the power of music had been triumphantly asserted. Although the work is difficult, and had been imperfectly rehearsed, the performance turned out to be the best of the week—a result due, no doubt, to the exaltation of feeling, the enthusiasm with which every performer entered upon his congenial task. Particular mention should be made of the brilliant manner in which the solos were sung by Madame Albani, Miss Williams, Mr. Lloyd, and Mr. Watkin Mills. Better work has not been done for many a long day.

Mr. Elgar's "Light of Life" failed to secure a large audience on Tuesday evening. So much was expected. Does not the composer live near Worcester, and has he not yet to make a famous name? Facts of this kind were against him, but Mr. Elgar, I hope, understands how "to labour and to wait." Time is on his side, and my trust is that, as years pass, he will make the best use of increasing experience in all that concerns the character and method of his art. "The Light of Life" has already been discussed in this journal, and now there only remains to state what impressions a hearing of the work added to those resulting from previous study. The strongest of these was connected with the composer's general ability, of which the new work made a more convincing manifestation than any of its predecessors. It is now clear that Mr. Elgar has endowments sufficient for important results. He is no wayside musician whom we can afford to pass and forget, but one to be watched, encouraged, and, as he is still a young man, counselled. I think there is need for counsel, which, if tendered from a proper quarter in a fitting spirit, will not be spurned. Mr. Elgar is not yet a master of oratorio, and the reason is partly to be discovered, perhaps, in the fact, indicated by his new work, that his sympathies are much more with the orchestra than with voices. Young composers, nowadays, are generally like that. The great musical machine which has been brought to such perfection by modern masters fascinates them, to say nothing of the example set by Wagner and others, who confine the voice within the smallest compass, from a musical point of view, and give it declamation which interferes as little as possible with the beloved instruments. In the "Light of Life" we see the result of these influences. The orchestra has the chief musical interest and nearly all the beauty. We follow it, as the work proceeds, and only incidentally fix our regards upon the vocal strains. In oratorio that will not do. The issue has been tried again and again, always with disastrous results to the experimenter. Yet the present work may enjoy no little favour for the sake of its orchestral ability. Mr. Elgar has, I am inclined to think, overdone the representative theme. True, he handles it in the simplest manner, but there is something too much of it—more than any audience will take the trouble to understand and appreciate. The representative theme can sometimes be of singular value, and it should be kept for such occasions. Used with prodigality it is only in the way, hampering the composer without giving him compensation. Again, the art of writing effectively for voices needs further study by Mr. Elgar. There is an old adage to the effect that a man cannot serve two masters. So here, if you make your orchestra the first care, your vocal music will be less effective than, in a choral work, it ought to be. The voice should not be employed in dodging the instruments, taking an opening where it can find one, and never allowed a chance to shape itself into forms of beauty with perfect freedom. This is putting the case strongly, but I want to put it strongly, because the error is a great and growing one. It is a rock upon which our young composers frequently come to grief,

and the warning light cannot be too clear. I have written all this because Mr. Elgar is worth advising—because, with all the faults of its method, "The Light of Life" is a work of no ordinary power and promise. It contains many passages of beauty and feeling, and even when the composer unconsciously falls into reminiscences there is always some redeeming feature. I trust the "short oratorio" will pass into the repertory of our choral societies, not as a model, but on account of various merits, and that the composer may be encouraged to persevere. The performance, directed by Mr. Elgar, ran smoothly, and the solos received all possible justice at the hands of Miss Anna Williams, Miss Jessie King, Mr. Lloyd, and Mr. Watkin Mills.

Mr. Blair's cantata for Advent, "Blessed are they that watch," was not composed for the Festival, nor would its author himself have chosen it for performance. The Worcester conductor is old enough to take a modest view of his powers—O time of grace and hope!—and it is no secret that he mistrusted the cantata. He need not have done so, since it proved to be a very good piece of English Church music. In view of the limitations imposed upon that branch of the art it should, of course, be judged, which done, the result can hardly fail to be favourable. As was pointed out in these columns last month, some of the numbers are satisfactory in a special sense, among them the solo, expressively sung by Madame Albani, "Sorrow not for those that sleep," and, above all, the fine chorus, "The world passeth away," in which Mr. Blair gives us a suggestion of powers which should be cultivated to the utmost. The work was received with more than kindly interest—genuine admiration.

Because of the space necessarily devoted to novelties, I must pass lightly over other features in the Festival. "Elijah" and "Messiah" may be dismissed with the remark that, as usual, they drew the largest audiences of the week. "St. Paul" was well attended, though not in equal measure; but lack of public interest appeared when groups of short works were presented. This does not agree with common experience, and too much importance should not be attached to it. In its social character, the Festival was a success, much hospitality being shown to visitors, especially by the Mayor, Lord Beauchamp, who not only kept what was practically "open house" at the Guildhall during the week, but entertained the whole of the chorus in his house and grounds, near Malvern, on the Wednesday evening.

Statistics of the Festival will appear in due course, and justify or refute a doubt whether the meeting was financially equal to its immediate predecessors.

QUEEN'S HALL PROMENADE CONCERTS.

The sincere thanks of musical amateurs are due to Mr. Robert Newman for his enterprise in giving a series of nightly performances at a period of the year when the opportunities of hearing high-class music well interpreted are very few in the metropolis. Promenade Concerts, it is true, have generally been held in light estimation by those who admire the art in its loftiest aspect, and not without reason. Jullien did a little for the works of the great masters, and Alfred Mellon a great deal more; but hitherto the entertainments given annually, with few exceptions, at Covent Garden Theatre were most praiseworthy in the years when Sir Arthur Sullivan was at the head of the orchestra. Then there was a distinct falling off, and it was reserved for Mr. Newman to show that he recognised the improving taste of the public. There was much to commend in the Concerts he gave in the Queen's Hall last year; but there has already been a great advance in the series which commenced on August 29. Last year it was generally agreed that although Mr. Henry J. Wood proved himself an able conductor, the body of strings was too feeble to secure a proper balance of tone. Commencing this season with sixty excellent players, Mr. Newman was so encouraged by the support he was receiving that, on the 12th ult., the orchestra was increased to ninety, and on and after that night performances have been given that might challenge comparison with those at Philharmonic, Richter, Mottl, or other metropolitan Concerts where the best tastes are consulted. To go seriatim through every programme would be impossible, but it is only fair to draw attention to a few of the salient features of these admirable Concerts. Mr. Newman does not believe in playing down to so-called "popular" taste. Whatever might have been the case in a former generation, there is abundant evidence to prove that the best music has now become the most popular. Mondays are being devoted to Wagner and Liszt, Wednesdays to various classical masters, and Fridays to Beethoven. Even on the miscellaneous nights the programmes have been strongly leavened with selections to which any musician might listen with pleasure. Many works new to London, chiefly by modern composers, have been introduced, and some of them may be mentioned. We have heard a bright and piquant "Joyeuse Marche" by E. Chabrier, and a "Slavonic Dance" from the same French composer's opera "Le Roi malgré lui"; three numbers from Moszkowski's ballet "Laurin," the second of which, a stately Sarabande, might almost have been written by Handel; a Fest March by Cyril Kistler, whose operas, penned in a Wagnerian vein, have yet to be heard in this country; and J. L. Nicodé's Symphonic Variations in C minor, Slavonic in character as becomes a Polish composer. The vocal and instrumental soloists have, generally speaking, been well chosen, though of course many of the best artists are not available at this period of the year.

Special record is required of the Concert on the 23rd ult., in commemoration of Her Majesty the Queen's "Record Reign." Mr. Newman was fortunate in being manager of Promenade Concerts on such an occasion, and he proved himself equal to it. So did the public, for they came in such swarms that the Queen's Hall was crowded as it has never been crowded before. The first part of the programme could not have been more happily chosen. The National Anthem was given according to Costa's arrangement, and the audience were invited to join in the third verse. This they did with a will, and the cheers and applause that followed were so prolonged that the verse had to be repeated. Then came Sir Alexander Mackenzie's "Britannia" Overture, with its many happy patriotic and nautical touches. The third item was a new "Coronation" March, specially composed for the occasion by Mr. Percy Pitt. This is a well wrought piece, built on the lines of Wagner's "Huldigungs" and "Kaiser" Marches—that is to say, slightly solemn and religious in character and yet festive. The composer was called to the platform, and the symmetrical and well-scored piece should be heard again. A very fine performance of "The Hymn of Praise" brought the first part to a conclusion. Mr. Wood had his forces under perfect control, the choruses being sung with surprising spirit and unfailing accuracy; while the solo parts were perfectly safe in the hands of Madame Fanny Moody, Miss Isabel MacDougall, and Mr. Ben Davies. The Concert was a triumph in every respect.

MORE FESTIVAL NOVELTIES.

Mancinelli's "Hero and Leander."

This work is the principal novelty of the Festival which begins at Norwich on the 6th inst. It will be performed on the evening of Thursday, the 8th, under the composer's direction, with Madame Albani, Mr. Edward Lloyd, and Mr. Watkin Mills as principal singers.

Although first laid before the English public in a concert-room, "Hero and Leander" is really an opera, in three acts, the libretto by Arrigo Boito, who, for a reason not very obvious, prefers a new arrangement of the letters of his name in this particular connection, and is to be known as "Tobia Gorrio." Is this a joke? If so, it does not appear to have much point. The "argument," which, of course, concerns itself with the old classical story, is sustained by three *dramatis personæ*—*Hero* (Madame Albani), *Leander* (Mr. Lloyd), and *Ariopharnes*, Priest of Venus (Mr. Mills)—and opens in the temple of the goddess, which is decorated for the Aphrodisia. On the curtain rising (I must refer to the work as an opera, for its better understanding), worshippers are discovered prostrate before the door of the temple. These sing a long hymn in praise of the goddess, which ended, the *Priest* enters, followed by *Hero* and Priestesses, also by *Leander*, with whom are

some athletes. After a short religious rite, *Ariopharnes* invites the assembly to honour *Leander*, victor in the Aphrodisian games. The champion is crowned by *Hero*, whose gracious words excite him to reply in song. He would fain sing of Pelides or Atrides, but is constrained to make love his theme. This closes the scene; the *Priest* dismisses all but *Hero*, with whom he remains. He questions her: Will she choose to serve the Venus celestial, or become a votary of the Venus terrestrial? She prefers to wear the "starry and sacred veil." *Ariopharnes*, whose designs upon the heroine now begin to appear, warns her not to provoke the revenge of disdained love. He threatens her; she defies him; he entreats her; she refuses him, and then, breathing vengeance, he storms away. Left alone, *Hero* soliloquises upon the position in which she finds herself, and, taking a shell from among the votive offerings, consults it as an oracle. Listening at its orifice, she hears a noise of storm and thunder, and, alarmed, casts it from her. At that moment *Leander* and the *Priest* re-enter from different directions, and converse at the back of the stage unperceived by *Hero* who is lost in thought. *Ariopharnes* affects a bantering vein, bidding *Leander* follow up the game of love and wishing him success, but muttering of revenge as he goes off. A love duet follows, at the close of which trumpets announce the approach of the *Priest*, who, however, has already entered and, concealed behind a statue of Apollo, watches the lovers. On *Leander* leaving, *Hero* invokes Apollo, asking him to reveal her fate. "Death," replies a voice. Curtain, and end of Act I.

Act II. opens in that part of the temple which is consecrated to the mysteries of Venus. A splendid picture is revealed as the curtain rises. *Ariopharnes*, gorgeously robed, occupies a throne, and near him are his high officers, singers, harpers, &c. *Hero* and *Leander* stand apart. Sacred hymns and dances begin the action. These ended, the *Priest*, bidding *Hero* draw near, declares the will of Venus to re-establish, in a lonely tower on the shore of Hellespont, a shrine at which once a holy virgin ministered. The mandate must be obeyed, but first it is necessary to consecrate *Hero;* the *Priest*, as he performs the rite, bidding her, in an undertone, to avoid his vengeance and accept his love. She refuses, and calls upon *Leander*, who attacks *Ariopharnes*, but is soon overpowered by numbers. The rite proceeds, and *Hero* takes the customary oaths, knowing that she is destined to occupy the tower. A long *ensemble* follows, with which the Act ends.

Act III. is laid in the Maiden's Tower, overlooking the Hellespont. *Hero* is discovered in her chamber watching and waiting. It is night, and a torch burns in the room. Sailors are singing without, and occasionally solo voices mingle with the meditations of the *Priestess*, from which we are most concerned to gather that she has wedded *Leander*, who nightly swims the strait to visit her. Presently she sees him coming, and dwells upon every incident of his adventure till he leaps from the window into her arms. A second extended duet follows, interrupted by a storm, alarm of which *Hero* is bound by her duty to give, that the Priests might come to invoke the gods. *Leander* bids her discharge that duty, declaring that he will re-cross the water. She, however, neglects it; the lovers cannot separate, and even when sacred trumpets are heard approaching they are still together. At length *Leander* leaps from the window, *Hero* holding the torch to light him on his way. *Ariopharnes*, with all his train, at that moment enters, and the torch falls to the ground. When the rite of appeasing the storm has been performed, the *Priest* demands of *Hero* why no warning was given; why the torch has dropped; why she trembles so. There is no reply, and as he fiercely approaches her, lightning strikes the tower, making a gap in the wall, through which *Leander* is seen dead on the rocks below. *Hero* falls and expires, whereupon the kneeling spectators sing the joy of the reunited lovers.

The musical architecture of the work is of a composite order. Declamation abounds, but the composer is quick to seize every opportunity for *cantabile;* the love duets are of the modern intense order, and truly Italian in their accumulating passion. Italian, too, is the elaborate *ensemble* which closes Act II., and Italian are the showy cadenzas which, in two places, recall the vocal "fireworks" of an older school. Mr. Mancinelli's harmonic method is open to a suspicion of license on its scholastic side, but has purpose and effect. There is power, moreover, in the choruses, which lack nothing of massiveness. Perhaps the only thing wanted is a little relief from continuous strain, from ardent efforts to be striking. Not all of us can bear even to look on unbroken agonising. Sympathy calls for a breathing time—some quiet in which to recover strength. Once, it is true, the composer relaxes; the ironical address of *Ariopharnes* to *Leander* at the back of the stage being accompanied by music which flows easily and gracefully along, conveying to the sense a welcome impression of natural beauty. As may be supposed, much of the effect of the work depends upon the orchestra, and just because of that it is impossible now to speak with any confidence of what the effect will be. The accompaniment given in the pianoforte score is, to use a word which Henry Chorley sometimes applied to fugues, quite "lean," and there are no indications of the orchestration. One might easily go wrong, therefore, in making an estimate of results, and I must excuse myself from any such task. What does seem quite clear is that the music of the opera expresses a good deal of energy, picturesqueness, and freedom of method, while not neglectful of past usage. I should add that while Mr. Mancinelli employs recurring themes, he does so in a very simple fashion, making them a comparatively slight ingredient in the compound of the work.

Mr. Elgar's "King Olaf."

The full and proper title of this work is "Scenes from the Saga of King Olaf," but no one will use it. "King Olaf" must the piece be called in common speech, for convenience sake, and saving of the public breath. The book is made up of an Introduction and eight Scenes, with verses taken from Longfellow, supplemented by others from the pen of Mr. H. A. Acworth, C.I.E., whose translation of Mahratta Ballads the reader may possibly have met with. Mr. Acworth, I understand, is responsible only for the lines which appear above his name, the form of the book, the selection of scenes, and the order of their presentation being entirely Mr. Elgar's. Inasmuch as the scenes chosen lie quite apart from each other in the original, it became needful to devise a connecting-link so as to bind them in some sort of unity. This has been rather ingeniously done by supposing an assembly of Scandinavian bards, at which one of their number calls for recital of certain parts of the Saga, which parts he names in succession. Mr. Elgar has a note in explanation of this procedure: "In the following scenes it is intended that the performers should be looked upon as a gathering of Skalds (bards); all, in turn, take part in the narration of the Saga, and occasionally, at the more dramatic points, personify for the moment some important character." A certain sense of unity is hereby attained, though, perhaps, not enough to remove all consciousness of the fragmentary.

Introduction.—This contains a short chorus, describing the Saga in Longfellow's words, and a recitative summoning Thor, the god of thunder.

Scene I.—The Challenge of Thor.—The Pagan god boasts of himself and his power, and challenges the Galilean Christ to a trial of strength.

Scene II.—King Olaf's Return.—*King Olaf* hears the defiance, and, sailing North to Drontheim, answers it with acceptance, as becomes a Christian monarch. He has been baptised while an exile, and now returns to claim his inheritance and vindicate his faith.

Scene III.—The Conversion.—*King Olaf* and his men are at the shrine of Thor, when the men of Drontheim, headed by their chief, *Ironbeard*, come armed to conference. The *King* asks if they will accept the cross and be baptised. *Ironbeard* answers "No." Then, says *Olaf*, if Thor and Odin be high gods, we must sacrifice our best on their altars—*Ironbeard*, for instance, and his daughter, *Gudrun*. Not so, returns the chief, take the best of thy axe-men. On this the *King* lifts his weapon and strikes the image from its place. *Ironbeard* springs forward, and he, too, is felled to the earth. These arguments are convincing. The Drontheimers promptly change their faith.

Scene IV.—Gudrun.—*Olaf* marries *Gudrun* as atonement for the slaying, and the bridal night is marked by a

disquieting event. The bride, seeking revenge, rises from her couch, seizes a dagger and approaches the sleeping *King*, who opportunely awakes. He asks what glistens in her hand, and is told it is the bodkin which fastens her hair. *Olaf* is not deceived, and, in the morning, the pair go their several ways.

Scene V.—The Wraith of Odin.—*Olaf* keeps high feast, when the door opens and a one-eyed stranger enters, wrapped in cloak and hood. He is welcomed, placed next the *King*, and, Wotan-like, begins to tell stories, helping thus to pass the time away. In the morning he is nowhere to be seen, yet the doors are found locked. *Olaf* declares that he has entertained the wraith of Odin, and that the triumph of his faith is now assured.

Scene VI.—Sigrid.—*Olaf* makes an offer of marriage to *Queen Sigrid*, at the same time inviting her to become a Christian. She will accept him, but not his creed. *Olaf* reasons with her, but his arguments are of no avail. On this he waxes unmannerly, declares he will never marry a "heathen dame," and dashes his glove on the floor so clumsily that it strikes the *Queen's* cheek. He storms away; *Sigrid* simply remarking that she can wait to be, as she resolves to be, *Olaf's* death.

Scene VII.—Thyri.—The sister of *King Svend*, of Denmark, flying from her husband, seeks refuge at *Olaf's* court. He falls in love with her, takes her for his own, and, at her entreaty, proposes to recover the lands which were her dower. Meanwhile *Sigrid* has wedded *King Svend*, an event which has consequences in the final scene.

Scene VIII.—The Death of Olaf.—Instigated by his wife, *Svend* makes war upon *Olaf*, who falls in a great sea battle.

Epilogue.—Here we are taught that the true faith has mightier weapons than sword and spear:—

> Stronger than steel
> Is the sword of the Spirit;
> Swifter than arrows
> The light of the truth is,
> Greater than anger
> Is love, and subdueth.

Such, in outline, is the interesting book which Mr. Elgar and his colleague have prepared.

Space does not permit a detailed examination of the music, nor is the process needful, since the work will be performed in a few days. Enough that, as far as meets the eye in the pianoforte score, the composer appears to much greater advantage than in the "Light of Life." He writes with a freer hand, with greater confidence and boldness. He excels in the picturesque and dramatic; his vocal music rises to its proper standard of importance, and the general result is satisfactory. With this indication of what may be expected the reader must wait the event, and, if he will, prepare himself to witness the birth of a work of skill and power.

Joseph Bennett.

CONCERNING CHURCH MUSIC IN AMERICA.

(By our American Correspondent.)

III.

The names of the dioceses of the United States generally furnish a clue to their geographical position, and anyone who will take the trouble to look up on a map the nineteen which have been referred to, will find that in each of them is one or more important cities, and in these cities or their immediate environs are to be found about all the positions which are tempting. Country appointments, as a rule, pay very poorly indeed, or do not pay at all. The reason is obvious. The American churches depend solely upon the direct contributions of their parishioners, and the smaller the place and the fewer the communicants the feebler the church and the more scanty the expenditure. Even the largest and wealthiest of the dioceses contain a surprising number of small churches whose very existence is a struggle with poverty. For example, New York—the "banner" diocese of the country, remember—contains forty-nine churches which have less than fifty communicants each, and twenty-four more which have between fifty and one hundred each. And it is worth while noting just here that these figures usually over-state the number of communicants, because when a person's name has once been entered on the parochial records as a communicant it is very often carried along and returned in the statistics year after year, even though the individual may have ceased all active connection with the church or may have actually left the parish, so unsatisfactory is the method of keeping records in many places. Now, New York presents the best extreme; to get the other, one would have to turn to some of the Western missionary jurisdictions; but without doing that, let us look for a moment at a diocese which may fairly be said to stand somewhere about midway between the two—one which has no large city within its limits. Take the diocese of North Carolina. Here are seventy-nine churches; fifty-three have less than fifty communicants each, nine have between fifty and one hundred, seven between one hundred and one hundred-and-fifty, and one has over two hundred. The remainder make no report of numbers. What sort of a field is that diocese for a professional organist?

Enough has been said to show that the American places worth having cluster about the larger cities, and of course the effect of this is to make organists stick closely about these centres. Thus it happens that whenever a good appointment is open anywhere there is a lively swarm of applicants right at hand, and the chances of a man who is so unfortunate as to be "side tracked" by force of circumstances into some small town become poor indeed. And just here an important factor comes into play. This is the long American distances. The larger cities and more important towns of the United States, after one leaves the Atlantic seaboard, are so far apart that they live, move, and have their being very much in themselves. Each one is apt to have special commercial and other interests of its own which intensify the local spirit. Consequently there is not much acquaintance between the organists of different cities, and not much is known in one city of what is going on in Church music in another, unless one makes a business, at considerable trouble, of keeping himself informed. When it comes to the smaller towns, which are "off the track," this becomes worse. And it is the easiest thing in the world for a man to accept a post as a stepping-stone to something better, only to find himself so isolated that it is next to impossible for him to be heard of outside his own little environment. An organist thus situated has often—perhaps generally—no prospect before him but to shift from town to town, in the hope that eventually he may land in, or near to, some one of the larger cities. A church in one of these provincial towns, when it needs an organist, usually has to go outside its own limits and take one on recommendation. A church in one of the larger cities can make a choice of candidates from men right at hand, whose work can be heard and judged. It is out of the question for candidates to travel hundreds of miles to be heard, or for church authorities to go long distances to hear them; and as testimonials and degrees count for but little with the big city churches of the United States, the very circumstances combine to exclude the man in the second-rate town, no matter what his ability may be. I have known of a number of instances of this kind where men of undoubted talent and ability have been stranded in out of the way posts which they had accepted as means, only to find them most disappointing ends. Of course, there are a few churches which have a national reputation, but the number is very small—less than that of the cathedrals of England, I think. A reputation built up in one of these churches would be very likely to win for an organist a vacancy of equal grade in another large city. But such places are as difficult to obtain as the highest class of English appointments. The competition is as keen, but it is a competition of a totally different kind—one in which the winner is the man who, other things being equal, or sometimes other things being unequal, can get the inside track with the powers that be.

In another respect these magnificent American distances operate to the disadvantage of organists, and that is the cost of moving from place to place. Only a single man, who can pack his belongings in a trunk, can afford to move often. I saw the other day an appointment in a Los Angeles, California, church advertised in a New York newspaper. The stipend was $600. Suppose a married

man, with a family of, say, four persons all told, should accept that post. How much would be left of his first year's salary by the time he had transported his family and a reasonable amount of household goods from the Atlantic to the Pacific coast? The last time I moved I paid £10 to move ten miles, and I do not believe I could move again to any point which would involve the shipment of my goods by rail and double handling at both ends of the journey for less than £20; and lest it should appear that I must have a large share of worldly possessions, I may say that my belongings are just sufficient to furnish comfortably an eight-room cottage of very modest size. Single men have a very large advantage over their married brethren in this respect, if in no other.

At this point I beg to remind the reader that what I have written has been intended for professional organists: men who have adopted Church music as their life-work and their principal, if not sole means of livelihood; who have spent years of study and considerable sums of money in preparation, and who therefore feel entitled to a proper and reasonable return on their outlay. Such men may, I think, fairly draw the following deductions concerning financial prospects in America. The country is no longer "virgin soil" for organists. Of the best class of appointments there are probably not more than are to be found in the cathedrals and important parish churches in England. There are doubtless fewer fully qualified men on the ground, but there are enough to make competition fierce for any posts except those in which a man must content himself with a bare living, little or no reputation, and a life spent among narrow provincial surroundings. As to just what the average salary of an organist is in the United States I do not know. Since I began to write this paper I have seen a newspaper article, based on statements made in some English periodical, to the effect that the average salary in England is about 250 dollars per annum. If this was obtained by adding together all the salaries and dividing by the total number of men engaged in the profession, I think it would be perfectly safe to venture the assertion that an average struck in the same way here would show an even smaller amount; for the very large number of people who are not professionals, who are serving in the small towns and villages for small salaries, or none at all, would bring down the average to a very low figure. That the opportunities for obtaining employment among the churches of lesser importance are more frequent than they are in England I have no doubt. This is due to causes which I shall consider later, when it will appear that the advantages are not unmixed with drawbacks.

Leaving now the question of money, I turn to certain characteristics of American Church music, which are peculiar to the country, to the people, and to the inherent constitution of the Episcopal Church, and which, at least to my thinking, present formidable obstacles to the success of many men trained in the English School.

In the first place, for all practical purposes, the American Episcopal Church is a congregational body. Each church, by the action of its elected vestry, calls its own rector. True, a rector's tenure is theoretically for life; he cannot be dismissed by the congregation. He cannot be removed by the bishop unless upon duly formulated charges affecting his moral character, when he may, of course, be deposed from the ministry altogether. But unless the church be an endowed one (and the number of these is so small as to be counted almost on one's fingers), or the rector be a man of private means, he is absolutely in the power of the congregation, who can, by cutting off his salary, force him to resign by what is commonly termed the "starving out" plan. Of course, the law gives the rector the right to sue for arrears of salary and collect a judgment from the property of the corporation; but as a very large majority of the church properties are encumbered by mortgage, and litigation is slow and expensive, this remedy becomes rather a barren one in the hands of a clergyman already impoverished by the stoppage of his salary. This state of things is much resented by the clergy, and all sorts of plans are proposed to give them greater independence from congregational dictation; but it is altogether unlikely that the laity will voluntarily surrender their powers, or that any material change from the vestry system as it now exists will take place for very many years, if ever. Meantime this condition of affairs is the constant and fruitful source of quarrels between rectors and parishes, and the "starving out" process is in operation all the time. This absolute dependence of the American churches upon the direct contributions of their parishioners is felt quite as much in the large city churches as in the smaller and rural ones, if not more. There is hardly a large city in the country where churches in greater or less number have not either died outright or, after a languishing period, been revived and set going once more only by removal to some new site where worshippers could be had; and all this because of movements in population or turns in the real estate market, which left the sacred buildings practically tenantless. These changes in American cities take place with incredible rapidity; and it is no uncommon thing for a church to start, flourish for a time like a green bay tree (perhaps under the lead of some more than usually popular clergyman), droop and drag along for a while, and then either flicker out entirely or sell its property, pack up its movables, and travel off after the last of its departing parishioners, or in search of a new lease of life in some other quarter of the city—all within a score of years. I believe I could name off-hand twenty New York churches of various denominations which were powerful, wealthy, influential, and crowded when I was a boy, which are now either dead and gone or are struggling along—sometimes with the aid of other stronger corporations—as mission parishes working among the poor who have moved in and taken possession of the once aristocratic neighbourhoods, or have been swallowed up in "consolidations" with other parishes, or have moved "up town" and started in fresh pastures. And I am still on the right side of forty years. I think I could name a dozen New York churches which are to-day on the very verge of extinction, because they were planted where they stand in anticipation of some neighbourhood development which never materialised, so fickle and treacherous are these movements in population. This is not peculiar to New York. Any other large city tells the same story; but perhaps the development of New York has been more rapid in the last twenty years than any other city—saving, possibly, Chicago.

Now, if this dependence of a church on its congregation—for its very life, as one may say—causes uncertainty in its affairs, and makes trouble for the clergy, it makes infinitely more trouble for the organist. For the organist stands in a very anomalous position. The canons provide that the minister shall "give order concerning the tunes to be sung," but they do not authorise him to employ the organist. The organist, ordinarily, is the direct *employé* of the vestry—*i.e.*, of the congregation, but subject to the orders of the rector, and bound to obey those orders in case of any difference between the rector and the congregation concerning the character of the music or the ritual. He may thus find himself between Scylla and Charybdis, offered the choice of being dashed to pieces on the rock of rectorial disapproval or drowned in the whirlpool of congregational dissatisfaction. It is to be said that such cases do not frequently occur, for most rectors desire to keep the peace with their people, and if one sort of music will please the people and keep the pews full they are not likely to stand very stiffly for another sort, even though it be more in accordance with the best standards of taste. The one criterion is the pleasing of the congregation, and from this it follows that the widest diversity exists between churches standing almost side by side. This even extends to the service itself. So common has the practice become of altering the words of the service themselves, by omitting this, lengthening that, or interpolating the other, in the restless search for what the people like, that only very recently some of the bishops were moved to address a solemn admonition to their clergy against juggling with the services. So, looking the American churches over, you shall find all manner of strange devices resorted to with the purpose, or at any rate the hope, of making them more "attractive." For if a church would live in America it must attract. Nothing is so successful as success. Let the crowd once take to going to a particular church, and standing-room will be hard to get. Let the attendance

fall off, and the church become known as being poorly filled, and the crowd will shun it as though it were pest-ridden.

Let me give an illustration or two of the way in which this works on Church music. I went not long ago into a prominent church in a very large American city for evening service. As the Processional Hymn began (an American boy choir *always* sings a Processional) two processions made their appearance from doors in opposite transepts. One contained about fourteen treble boys, two good alto boys, two tenors, and two basses. The men were capable. The other procession contained at least twenty-five girls and young women, vested in cottas put on right over their dresses—blue, pink, green, yellow, and all—and small "mortar-board" black caps. These girls shouted furiously on the melody, and the effect of the forty trebles against two altos, two tenors, and two basses may be imagined. They came down the two side aisles of the church and met at the west door, when the boys and men halted and allowed the feminine contingent to precede them up the centre aisle; when the chancel was reached the girls and women filed right and left into seats arranged for them at the foot of the chancel steps, and the boys and men passed on into the stalls. The service was partly choral, the Responses after the Versicles being sung to little tunelets, composed, as I was afterwards told, by the organist, because the Tallis Festival Responses were not pretty, and the people did not like them. The Psalms were read, the Gloria Patri after each being sung to a Gregorian tone. The Magnificat and Nunc dimittis were sung to Anglican chants. During the offering a woman, posted somewhere about the organ, out of my sight, sang a Moody and Sankey hymn as a solo. There was no sermon. I was told that this church had a totally different sort of service in the morning, when the congregation was made up of a different class of people. At the morning services, so my informant said, only good services and anthems of the modern English school were sung by the men and boys alone. Judging from my hearing, under unfavourable conditions, I should think the "boy choir" proper to have been well balanced and well trained, and capable of singing a good service properly. The organist assured me that he was in no way responsible for the evening service; but that its peculiar features resulted from the attempt to please the people. How far the attempt may be successful I know not. The church was but poorly filled on my visit. This was not a country church, in the backwoods, remember; but one which owned a costly building and thought a great deal of itself.

Take another case. The rector of one of the best known churches of the middle West told me once, with manifest pride, that he had a choir of 100 voices (boys, women, and men) in a church which 800 people would crowd uncomfortably. I remarked that the noise must be dreadful, but he did not seem to like it. He drew out a programme showing that his choir had performed "The Messiah," and that the bass solos and recitatives had been divided around among five different people. I ventured to say that he must be very rich in basses, since there were probably not five resident in the city of New York who could sing "The Messiah" properly. But somehow he did not seem to like that either. He was hard to please. But he was pleasing his people, who, no doubt, thought that the efforts of their five fellow parishioners in the choir were all that they ought to be.

These things go to show how constant and prominent is the element of congregational interference. It manifests itself in every possible way, from the keen and discriminating criticism of the more cultured congregations of the important city churches, to the crude "we like it" or "we don't like it" of the smaller and less educated ones. There is no model, as there is in England; no standard, established by long usage, and by the cumulative result of the best musical taste and the ripest judgment of ecclesiastical propriety continued through generations; no idea of Church music as an abstract offering of worship to God. You shall be told in plain terms by the clergy that the music must have "dramatic effect," that it must be "devotional," and so on through a whole vocabulary of terms, which in the end come down to the point that the music is expected to make somebody feel somehow. Or you may be told with still more frankness by some vestryman that the function of Church music is to bring people into the church who will contribute to it. Remember that I am now speaking broadly. There are exceptions to every rule, and there are American churches where services are sung every Sunday, unexceptionable in point of selection and in manner of rendering. But for one such you will find fifty which are a law unto themselves, and where the canons of good taste are thrown to the winds when it becomes a question of pleasing the people.

Now I cannot but think that American organists, who have been brought up to this state of things and know no other way, are more successful in meeting this shifting popular taste than men who have been strictly trained in the best traditions of English Church music, especially men who have reached middle life and have become fixed in their tastes and habits before they came here. Does it not seem reasonable that a man after fifteen or twenty years of English experience should feel irritated, galled, and hampered by the constant necessity of modelling the service of Almighty God to suit the taste of some vestryman's wife or musical daughter? And yet that is what has to be done, more or less, almost everywhere. The "boy choir" movement, which has swept the country like a wave the last fifteen years, was hailed as a deliverance from many evils—something that would at least establish a uniform and correct standard in Church music. It has failed. It cannot be denied that it brought with it a knowledge and, to some limited extent, an appreciation of English Church music. But the novelty has worn off, and a decided movement has now begun toward abolishing boys altogether, or using them only for appearance's sake, while the real work is done by vested women. I am inclined to think that the English Cathedral service is not adapted to American conditions as they exist in this year of grace. At all events, as long as the present congregationalism obtains, so long will congregations insist upon having what pleases them, and so long must organists be, in a certain way, entertainers. America is not England. The countries are different, the people are different, the traditions are different, the churches are different, the standard of merit is different. In England the aim of professional education is ultimate perfection; in America the aim is present availability; hence the success of many American organists where Englishmen, far their superiors in attainment, fail. I cannot possibly pursue this branch of the subject in the limited space of a magazine article. A volume might be written upon it. Time alone will bring about a revolution in the musical taste of American congregations. In the larger (and consequently older) cities churches are to be found which appreciate what is really good, but right alongside of them flourish others where, in spite of boy choirs, much is done that is thoroughly meretricious.

It is this congregational element which creates most of the opportunities which exist in the United States for organists to obtain employment. Churches are constantly changing their men. They soon tire of one man, and often without just cause for fault-finding they dismiss their organists because "the congregation desire a change." As I have said, the annual stirring up of the pool takes place on February 1 and goes on until May 1. The English organist who comes here at the proper time, and has someone to keep him posted, and is capable, is very likely to obtain a position of the second or third rate without any very great difficulty, and with the knowledge that next year he is as likely as not to find himself repeating the operation through no fault of his own. Whether he ever gets into a place of the first magnitude depends not so much upon his ability as upon his readiness and skill in adapting himself to the conditions of American Church life which I have tried to outline.

The official life of the American organist in any one church is as grass. In the morning he is green and groweth up, but in the evening he is cut down, dried up, and withered. I have been in my post eight years, and when I tell people that fact they look at me with a sort of reverential aspect, very much as I suppose I should look at Dr. Hopkins, or Dr. Longhurst, of Canterbury. When an organist has served twenty-five years in one church we

get up a great festival to commemorate the event, and give him a silver cup, which he may use to drink from in his approaching second childhood!

Truly, Church music in America is yet in a very squally and unruly infancy, even though an American, who loves his country as well as a man can, and would on no account leave it for another, is compelled to say so.

REVIEWS.

Novello's Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry. *Sonata Form.* By W. H. Hadow. [Novello, Ewer and Co.]

This is one of the more recently issued volumes of Messrs. Novello's Music Primers and Educational Series, the importance of which it would be difficult to over-estimate. The present number of the series is from the pen of a musician who has given for many years his special attention to this particular subject. The importance to the musical student of the subject of "form," even in its broad acceptation, will be at once admitted, for where there is no form of any kind, art is not. A thorough knowledge of Harmony, even the mastery of Counterpoint with all its purifying influence, will be in a great degree neutralised if the student has neglected the study of "form"—the mode of building up his structure in an orderly and intelligent manner. The book before us opens with a capital chapter on the Elements of form, next its history and development are treated of, a lucid explanation is given of the circumstances which caused the lines of sacred and secular music early to diverge—how ecclesiastical music was bent upon maintaining the *ancien régime;* how, on the other hand, secular music, unfettered by the restrictions imposed by the Church, and turning off into fields and tracts unknown, was destined to become a brilliant guiding-star, the harbinger of a complete revolution. It would be pleasant to follow Mr. Hadow farther along the historical line did space permit us to do so. The next chapters treat respectively of Binary and Ternary forms. Here it may be said that in regard to the actual evolution of the Sonata there will probably be some who disagree with Mr. Hadow; he is, however, a man of such experience that whatever he says should be listened to with respect, nor would it be safe lightly to contradict him. The various blocks of work, "Exposition," "Free Fantasia," and "Recapitulation" are excellently treated, a large number of the examples being taken from Beethoven's Sonatas, which is a great advantage, as students have them ready at hand for reference. Even his account of the "Introduction" to a First Movement—which in many books is little more than touched upon—has here received very careful consideration. After pointing out its obvious utility, that of preparing the mind for the key of the First Movement proper, he says: "Another higher and far more important use of this Preface, as it were, is to foreshadow in miniature the more salient points of key-system embodied in the First Movement." A happy instance is given from Beethoven's Seventh Symphony, where it is apparent that the keys of A, C natural, and F natural are those centres in which important material is to be subsequently planted; and turning to the First Movement itself (which is in the key of A) its development or Free Fantasia portion is found to be working largely in the fields of C natural and F natural, the same centres being chosen also for important work in the *Finale.* In the explanations of the First and Second Subjects and their possible appendages, we do not quite agree with the classification of our author. Mr. Hadow would include under the term "Subject" the pieces of Codetta or connecting work which, for obvious reasons, are frequently found tacked on to the Theme after it has run its own course; but it is a known fact that when we arrive at the Recapitulatory section, these appendages are generally thrown off, because at this point the idea of concentration is so much in the ascendancy, that short, fragmentary work becomes absolutely *de trop.* We would therefore prefer the retention of such terms as "Codetta," and would draw a line of demarcation for the use of students at the actual end of the subjects proper. Coming to the Episodes, which are explained in the most thorough and exhaustive manner, we can only say that the student will here find all the information he may require, everything being most clearly mapped out, lucidly explained, and supported at each stage by well-selected illustrations. Farther on a chapter is devoted to the discussion of those important "extraneous influences" which, in no slight degree, have affected the Sonata in its growth upwards. The ancient and modern forms of the Rondo are fully explained in Chapter ix., and the book ends with the treatment of the "Concerto." Musicians may possibly have formed their own opinions on the subject of the historic growth of the Sonata; be that as it may, they will find in this book a mine of useful matter, the result of long and careful research. There is a slip on page 59, where the paragraph number should obviously be § 65 and not § 64.

Hey! Jolly Robin Hood. Song. Words by Robert Jones. Music by Mary Carmichael.

Tell me, ye Brooks. Song, from Boyce's Cantata II. Arranged by Mary Carmichael.

Me Darlin'. Song. Words by G. Hubi Newcombe. Music by Gerard F. Cobb. [Weekes and Co.]

The words of the first of these songs are from the "Musical Dream," which dates from the early part of the seventeenth century, and in setting them the composer has happily caught their bold and manly character. The ballad form has appropriately been adopted, and the harmonies and style of the accompaniment are well in keeping with the design of the composition. Bass vocalists who are in search of a spirited song may be warmly recommended to examine this example, which is admirably laid out for their voices.

Miss Carmichael's work in "Tell me, ye brooks," would seem to have been confined to the filling in of the accompaniment to meet the requirements of modern taste. The ditty is suitable to well-trained soprano vocalists, by whom it could be made very effective owing to its graceful melodiousness and certain naïve charm.

The pleading and pathetic character of the text of "Me Darlin'" has been excellently caught by Mr. Cobb, and the song is one of those simple and sympathetic utterances which appeal strongly to the feelings common to humanity. It is published in two keys, but the character of the music is made more effective in the lower, that of D. The vocal compass is an octave from the key-note.

A Full Morning, Communion, and Evening Service in C. For Men's voices. By Gerard F. Cobb. (Op. 28.) [Charles Woolhouse.]

According to the title-page this service was composed by request for the choir of St. George's Chapel, Windsor, where, as in many cathedral and collegiate establishments, the music is rendered by men alone at certain seasons of the year. Mr. Cobb is an earnest and able musician, and, being also a scholar in other departments of culture, he deals correctly with words and phrases in the Liturgy frequently mis-accentuated, such as "Sabaoth," "Being of one substance," &c. The service is written in a chaste and church-like style, and is mainly in three parts for the voices, though the composer does not hesitate to sub-divide them when the words suggest such amplification.

The Captive Soul. Cantata for Soprano, Mezzo-Soprano, Contralto, and Tenor Soli and Chorus of Female Voices. Words by Ethel C. Pedley. Music by E. M. Woolley. [Novello, Ewer and Co.]

The story tells of a fay who, desiring mortal life—for, alas, even fairies do not seem contented with their lot—captures a human soul and becomes a fair maiden. But misfortune falls on those with whom she comes in contact; she is denounced as a witch and burned—and thus the soul is released. Miss Pedley's story is quaint, and her poem contains some pleasing lines. Miss Woolley has written music of picturesque character. She also displays a certain power of characterisation: the light music assigned to the fairy contrasts well with the sorrowful strains of the Captive Soul. The choral numbers are attractive, and the pianoforte accompaniment adds not a little to the charm of the music.

Action Songs. Books III. and IV. Words by May Gillington. Music by Annie E. Armstrong.

The Fair Maids of February. Short Cantata for Female voices. Libretto by May Gillington. Music by Richard H. Walthew.

[Robert Cocks and Co.]

The merit of this series of action songs is fully maintained in the third and fourth books. The little stories are brightly told in rhythmic verse, and the directions for the illustrative gestures are clear and simple. No less commendable are the musical settings. These are melodious and well accentuated, and their musical interest is increased by their effective harmonic treatment. These songs will not only content little folks, but are calculated to cultivate perception, rhythm, and appropriateness of movement.

The libretto of the cantata is based upon a dainty story of poetical character, the "Fair Maids of February" being the common name in the South of England for snowdrops. These are offered by a fairy the choice of love or perpetual beauty, the former being declined and the latter accepted. Mr. Walthew's music is well suited to the subject and effectively laid out for the voices. It comprises two contralto solos, a trio, and three choruses, all of which contain proofs of the talent and taste of the composer.

Old English Suite. For Pianoforte Solo. By William Creser. [Novello, Ewer and Co.]

This is a pianoforte arrangement by the composer of an Orchestral Suite which was produced at a concert by the Royal Amateur Orchestral Society, at the Queen's Hall, on May 13 last. It consists of three movements, the thematic material of which has been derived from old English popular songs. The first number contains "Goe from my window, my love, my love," which serves for an introduction; "Good morning, pretty maid," a traditional Gloucestershire melody; and "Cupid, the pretty ploughboy," the two last-named forming the first and second subjects of the movement. In the second number use has been made of "A jug of this," a song taken down by the late Dr. W. A. Barrett from the lips of a Wiltshire farm labourer; and "Phillida flouts me," also found in Barrett's collection of old English ditties. Three dances are utilised in the concluding movement of this Suite. A country dance, dating from about 1300, from a MS. in the Bodleian Library at Oxford; "Sir Eglamore," from the "Merry Drollery" of the period of Charles II.; and "Parthenia," a tune found in tablature notation in John Playford's "Introduction to the skill of Music," printed in 1665. No attempt has been made to subject this material to elaborate development; and the pianoforte version has been simplified to bring the music well within the abilities of the average pianist. The Suite, however, is scholarly, extremely bright, and the character of the old ditties is well preserved. It is "merry music" of the best kind, and, played with spirit, will never fail to give pleasure to its listeners.

Original Compositions for the Organ. Nos. 244-246. [Novello, Ewer and Co.]

The recent additions to this valuable library for organists comprise, in No. 244, an Elegy, by E. Silas, based upon themes from the anthems "My beloved spake" and "I was glad," by Henry Purcell (and played at the Purcell Festival last year). These have been cleverly adapted to the genius of the organ, and the result is a highly impressive and effective piece, eminently suitable for church use. It will present no difficulties to the average organist. No. 245 consists of an *Andante Larghetto* and *Allegro*, by J. Varley Roberts. The first-named is one of those quiet and graceful pieces which are very useful to the church organist. The *Larghetto* and *Allegro* are also easy to play, and will, doubtless, be welcome. No. 246 is a Postlude in G, by Charles Steggall. This is a somewhat extended movement, based upon a theme of considerable vigour, and is treated in a way familiar to those who are acquainted with this composer's works. The contrapuntal writing is effective and flowing, and the more rapid pedal passages are conveniently arranged for the feet. A clever organist will also find many opportunities for the legitimate display of the resources of his instrument.

Hast thou not heard. Anthem for festal or general use. Composed by H. Ralph Jackson.

The Man of Sorrows. The passages of Scripture arranged by Edith A. Mason. Music by Edward Mason.

[Weekes and Co.]

There is much merit of a popular kind in Mr. Jackson's anthem, the part-writing being ingeniously devised to secure the greatest effect with the least demand upon the abilities of the executants. There are several solo passages for the voices, which are well supported by the organ accompaniment.

"The Man of Sorrows" is a devotional Service for use on Good Friday, and consists of an arrangement of some well-known hymns and music to be sung by the choir, together with appropriate Scriptural passages, which presumably are to be read by the Priest.

The Coming of the King. A sacred Cantata for Female voices. Words by Helen Marion Burnside. Music by Myles B. Foster. [Novello, Ewer and Co.]

This work is dedicated "to the ladies of the Lake Erie Seminary, Cleveland, U.S.A.," and is admirably suited to the requirements of all such like establishments during the forthcoming Advent season. The argument supposes the presence of three angels—*Hope*, *Peace*, and *Goodwill*—with their sister spirits, who are waiting for the rising of the Star which shall betoken the birth of Christ, and the joyful anticipations of these heavenly beings form a bright and pleasing poem. After a brief instrumental introduction, the chorus sings an exceedingly melodious and rhythmic number, written in three parts and containing some effective imitative passages. This is followed by a soprano solo for *Hope*, which will present no difficulties to an average singer. The next six pages are occupied by a duet for second soprano (*Peace*) and contralto (*Goodwill*). This is an excellent number, and will prove attractive to all vocalists possessing refined musical taste. The concluding chorus also contains another soprano solo and an effective passage for contraltos in unison. These and some clever harmonic changes go to make up a spirited and impressive *Finale*.

Requiem. By Charles Gounod. English words adapted by Joseph Bennett. Pianoforte accompaniment by Henri Büsser. [Metzler and Co.]

This is the last important work of the celebrated French musician, who is stated on the title-page to have died while playing a portion of it at St. Cloud, on October 15, 1893. It consists of six numbers: Introit or Kyrie, Dies Iræ, Sanctus, Benedictus, Pie Jesu, and Agnus Dei. The opening phrase is a portion of the chromatic scale comprising seven semitones, and this passage may be said to indicate the method pursued in the work, the climaxes being in nearly every case attained by a repetition of phrases at the distance of a tone or semitone. As the work progresses this leads to a certain sense of monotony, which is increased by the feeble nature of the thematic material. Indeed, the music is heavy without being impressive. The work contains solo parts for soprano, contralto, tenor, and bass, with chorus, which occasionally is written in six parts. The part-writing is harmonic rather than contrapuntal, and effects are striven for by massive chords which frequently are but distantly related. Two settings of the Benedictus are included, the second omitting the chorus parts appended to the first, and thus being converted into a duet for soprano and tenor.

Bordogni's Twenty-Four Vocal Exercises for Mezzo-Soprano. Edited by Alberto Randegger.

[Novello, Ewer and Co.]

Marco Bordogni, who died at Paris in 1856, was for many years one of the most distinguished professors of singing at the Paris Conservatoire, and these exercises were doubtless intended to form part of his projected Vocal Instructor, the completion of which was arrested by his death. They are admirably designed to give that command of vocal inflection which distinguished the accomplished singer, and their value is distinctly increased by the addition of breath marks and careful editing, which they have received from so experienced a teacher of the art as Mr. Randegger.

Sonata in G minor. For Violin and Pianoforte. By Dorothea Hollins. [Vienna: Ludwig Doblinger.]

There is much merit in this Sonata, and of a kind which will recommend itself to musicians as well as to those possessing less intimate acquaintance with the art. It is in the usual four movements, which, by their directness of expression and rhythmic accentuation, are essentially English in character. The chief subject of the opening movement partakes of the nature of an English country dance, which is tantamount to saying that it possesses considerable vivacity. The second movement opens with a suave melody, and its effectiveness is heightened by an episode of a declamatory kind. The *Scherzo* is bright and gay, and the *Finale* possesses considerable vigour. As a whole the composition shows well-trained talent, and is worthy of the attention of performers.

Pièces Characteristiques. For Violin and Pianoforte. By J. A. de Orellana. [Schott and Co.]

These pieces consist of a Berceuse, Serenade, and Gavotte. They are melodious, easy to play, and decidedly pleasing. Much taste and fancy is shown in the pianoforte part.

MUSIC IN BELFAST.

(From our own Correspondent.)

The musical season may be said to have begun here with the advent of the Royal Carl Rosa Opera Company, which opened a week's engagement in our New Grand Opera House, on the 14th ult. A Wagnerian wave may be said to have passed over us, seeing that out of seven performances four have been devoted to the works of the prophet of Bayreuth, and, to the credit of the city be it added, were all well attended. The opening performance was "Tannhäuser," with Mr. E. C. Hedmondt in the title-*rôle*, Miss Rita Elandi as *Elizabeth*, Mr. Alec Marsh as *Wolfram*, and the minor characters filled with that regard for *ensemble* which marks the performances of this Company. Mr. Richard Eckhold conducted. On Tuesday "Carmen" was put on, with Mdlle. Zelie de Lussan in the title-*rôle*, Mr. Philip Brozel as *José*, and Mr. Alec Marsh as *Escamillo*. On Wednesday night we had for the first time in English here Wagner's "Die Meistersinger" with a strong cast, including Mr. E. C. Hedmondt, Mr. Ludwig, Mr. Tilbury, Mr. William Paull, Mr. Homer Lind, and Mr. Frank Wood, with Miss Alice Esty and Miss Kirkby Lunn among the ladies. Thursday evening saw a fine performance of Wagner's "Flying Dutchman," with Mr. Ludwig in his great conception of the weird hero. "Tannhäuser" was repeated at the *Matinée* on Friday, with Mr. Philip Brozel in the title-*rôle*, and Mr. William Paull as *Wolfram*, the rest of the cast as at its first performance. The house was crowded. The evening performance was Ambroise Thomas's "Mignon." On Saturday night the apparently inseparable "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" brought the series of performances to a close.

For the forthcoming season I understand extensive engagements have been made by the Philharmonic Society, and it is whispered that the season's Concerts will include Mendelssohn's "Elijah" and Berlioz's "Faust." Mr. Louis Mantell has also made arrangements to give some twenty popular Concerts in connection with his Saturday night series.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

All arrangements for our approaching musical season are now completed, and it promises to be of unusual interest. The Birmingham Festival Choral Society, which is entering upon its thirty-seventh concert season, has issued a most attractive scheme for its forthcoming four Subscription Concerts. Much interest is attached to the Jubilee performance of Mendelssohn's "Elijah," which will take place in the Town Hall, on the 8th inst., with Madame Marie Duma, Madame Belle Cole, Messrs. Iver McKay and Ffrangcon-Davies as principals. The Committee are making strenuous efforts to secure the help and attendance of any survivors who took part in the original performance in the Town Hall, August 26, 1846. At the second Concert, on November 19, Dr. Heap's cantata "The Maid of Astolat" will be given; at the third Concert, Dvorák's "Spectre's Bride" and Parry's "Blest Pair of Sirens"; and at the fourth and last Concert, a Handelian selection from "Israel in Egypt," "Acis and Galatea," and "Solomon." The list of principals for the series will also include Madame Ella Russell, Miss Anna Williams, Miss Medora Henson, Madame Marie Hooton, Miss Ada Crossley; Messrs. Henry Piercy, Edwin T. Morgan, Edward Branscombe, Davies Hughes, David Bispham, and Watkin Mills.

Messrs. Harrison's four Subscription Concerts, the first of which will take place in the Town Hall, on the 5th inst., embrace a long array of famed artists, the list being headed by Madame Nordica. For the first time Señor Sarasate will appear at one of the Subscription Concerts.

Mr. Stockley enters upon his twenty-third season of Orchestral Concerts, and will produce during the season several important works not heard here previously, the most noteworthy of which are Dvorák's new Symphony, "From the New World," Saint-Saëns's new Symphony, and Scharwenka's "Andante Religioso." The principal vocalists and instrumentalists at these Concerts include Madame Amy Sherwin, Madame Clara Samuell, Madame Duma, and Mr. Andrew Black; Mr. John Dunn and Mr. Max Mossel (violinists), Mr. Ivan Mossel (violoncellist), Madame Ivan Mossel, Mr. Leonard Borwick, and Dr. Winn (pianists). Four interesting Drawing-room Concerts will also be given during the season by Mr. Max Mossel, the talented Dutch violinist. Engagements for these have been made with M. Eugene Ysaye, the eminent Belgian violinist; M. de Greef, the pianist; Mdlle. Clotilde Kleeberg, Madame Ivan Mossel, and Mr. Ivan Mossel. In the vocal department we are promised the co-operation of Mrs. Henschel, Mrs. Helen Trust, Miss Hamcutt, Mdlle. Pauline Manifurgus, and Mr. George Henschel.

The Midland Musical Society, under Mr. Stevenson's conductorship, have decided to produce this season the "Elijah," "Samson," "St. Paul," and the "Redemption."

The band of Her Majesty's 1st Life Guards, under Mr. Joel Engelfield, gave two Concerts at the Moseley Botanical Gardens on the 10th ult. The programme included the ever-popular three Dances from "Henry VIII.," selections from Meyerbeer's "Le Prophète," the "Artist's Model," the "Mikado," and a Wagner selection.

An extraordinary success was achieved at the Prince of Wales's Theatre with the "Geisha." An excellent all-round company was responsible for its production, the cast including Miss Geraldine Ulmar, Miss Marie Studholme, Mr. Bertie Wright, and Mr. Rutland Barrington.

MUSIC IN DUNDEE.

(From our own Correspondent.)

Although the list of Concerts for the coming season is still incomplete, we have already the promise of many good things. The Dundee Amateur Choral Union will give two Concerts, as usual. The works chosen for the first are Rossini's "Stabat Mater" and Goring Thomas's posthumous work, "The Swan and the Skylark." The soloists for this Concert are Miss Maggie Davies, Miss Jeannie Rankin, and Messrs. Lloyd Chandos and W. A. Peterkin.

Under the management of Messrs. Paterson, Sons and Co. there will be a subscription series of three Scottish Orchestral Concerts, and a Pianoforte Recital by Mr. Eugene d'Albert, as well as two Military Concerts by the Band of the 1st Life Guards, which opened the season on the 19th ult.

There will be three Harrison-Simpson Subscription Concerts, at the first of which Madame Patti will appear. A long array of well-known artists is also included in this series. Messrs. Methven, Simpson and Co. promise, in addition, a Recital by M. Siloti, in December.

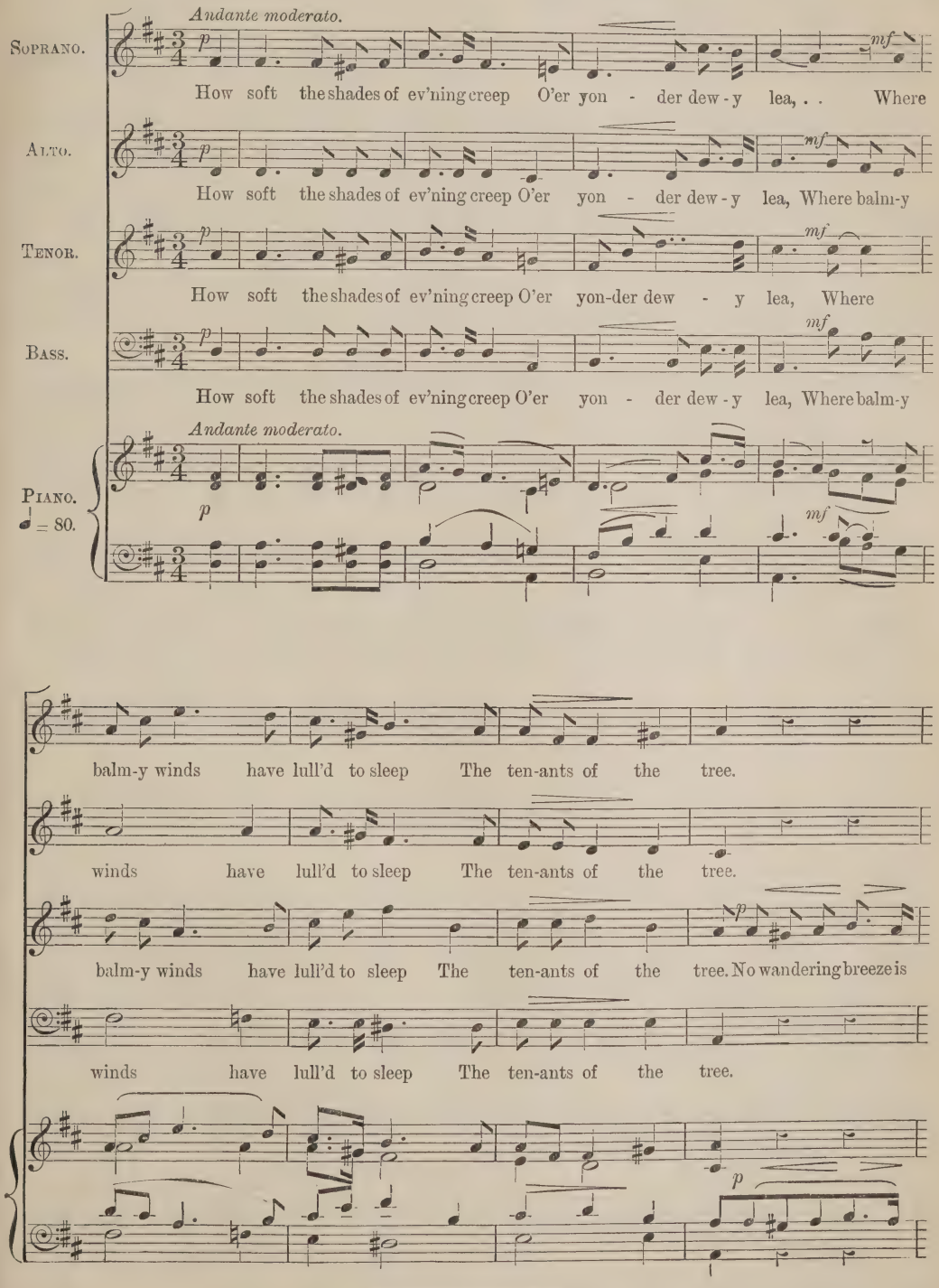
Concerts by local musicians are likely to be more numerous than ever. The Dundee Orchestral Society, the Incorporated Society of Musicians, and the Scottish Musical Society will each give the usual number and will produce

How soft the shades.

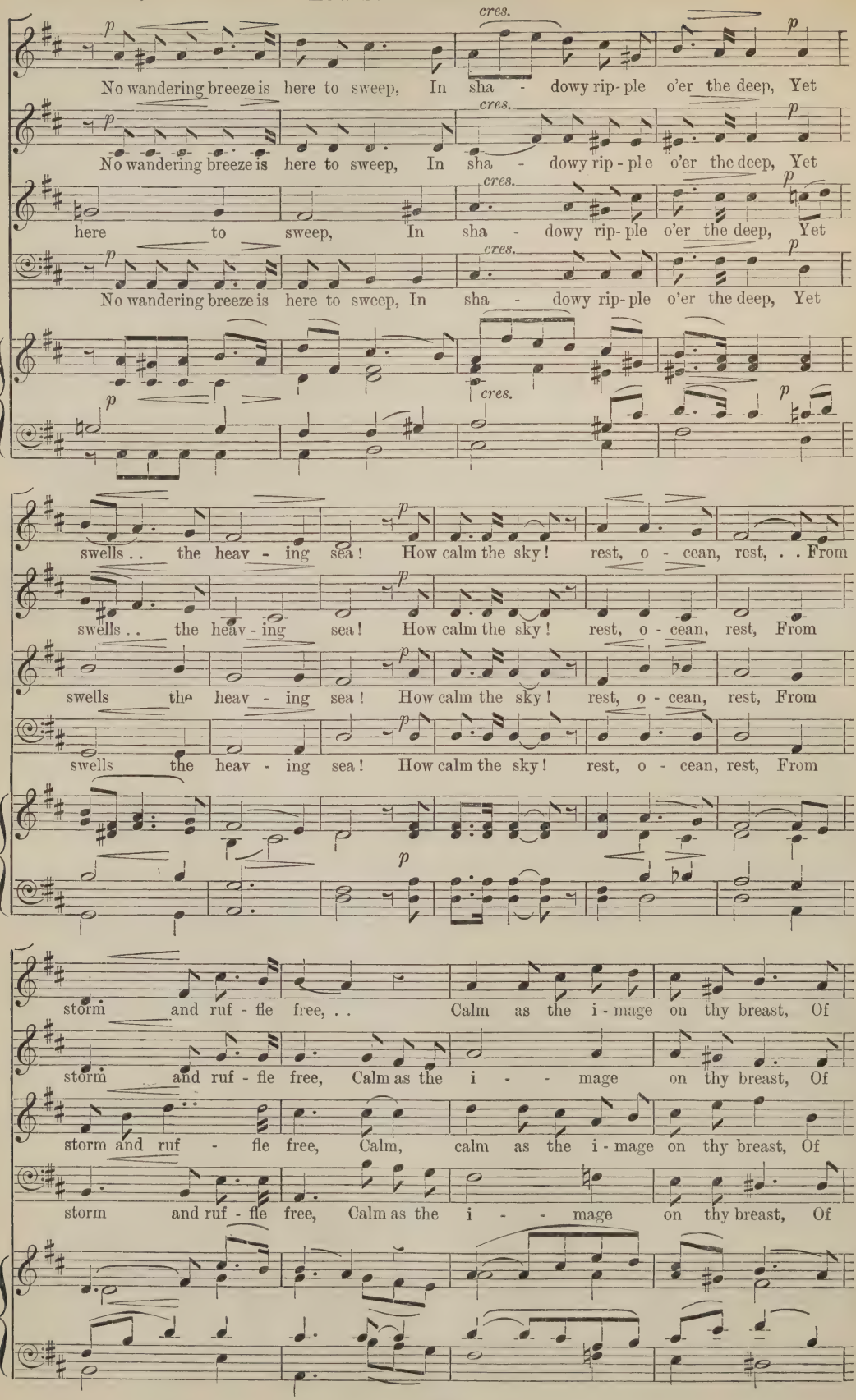
A FOUR-PART SONG.

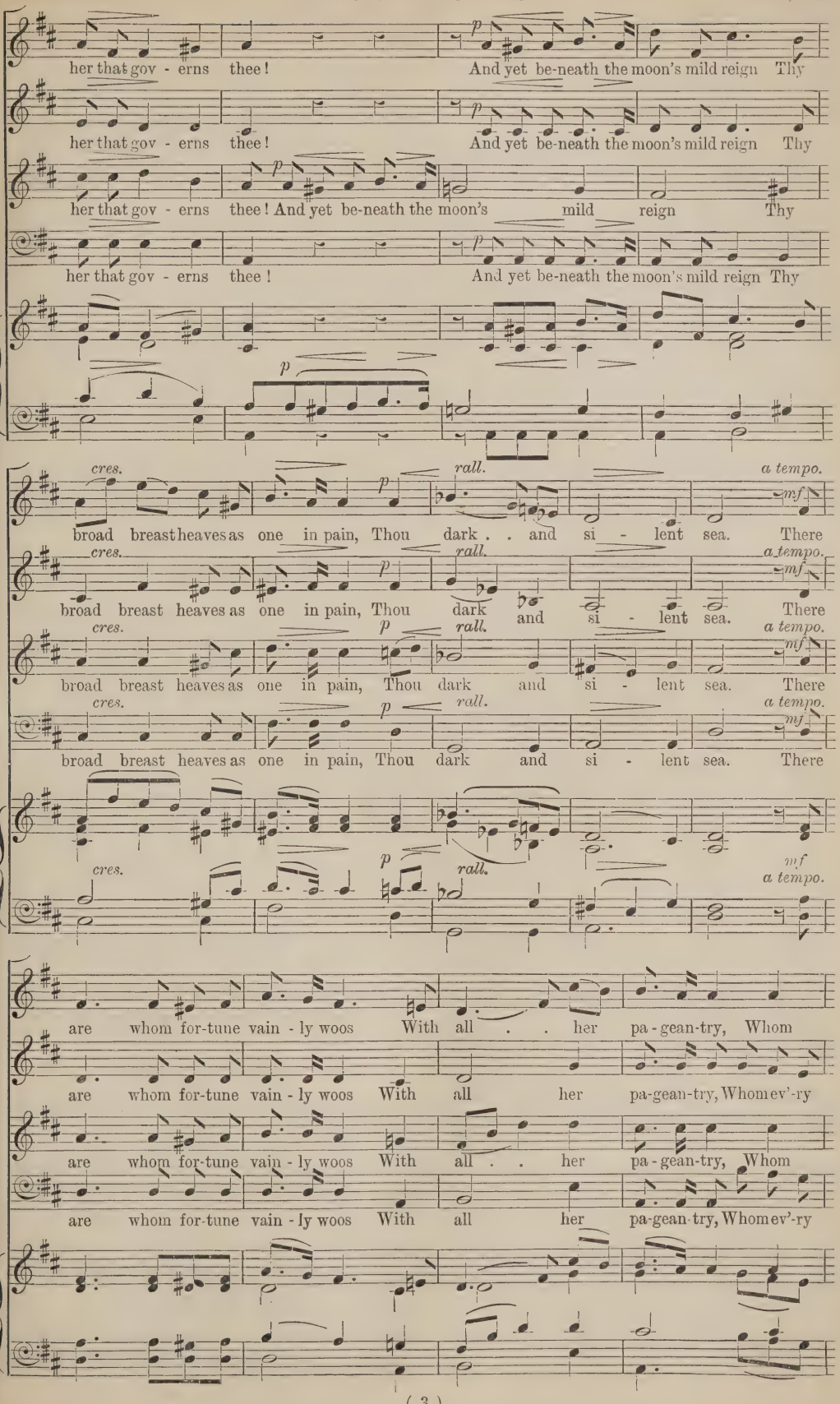
Words by REGINALD HEBER. Composed by KING HALL.

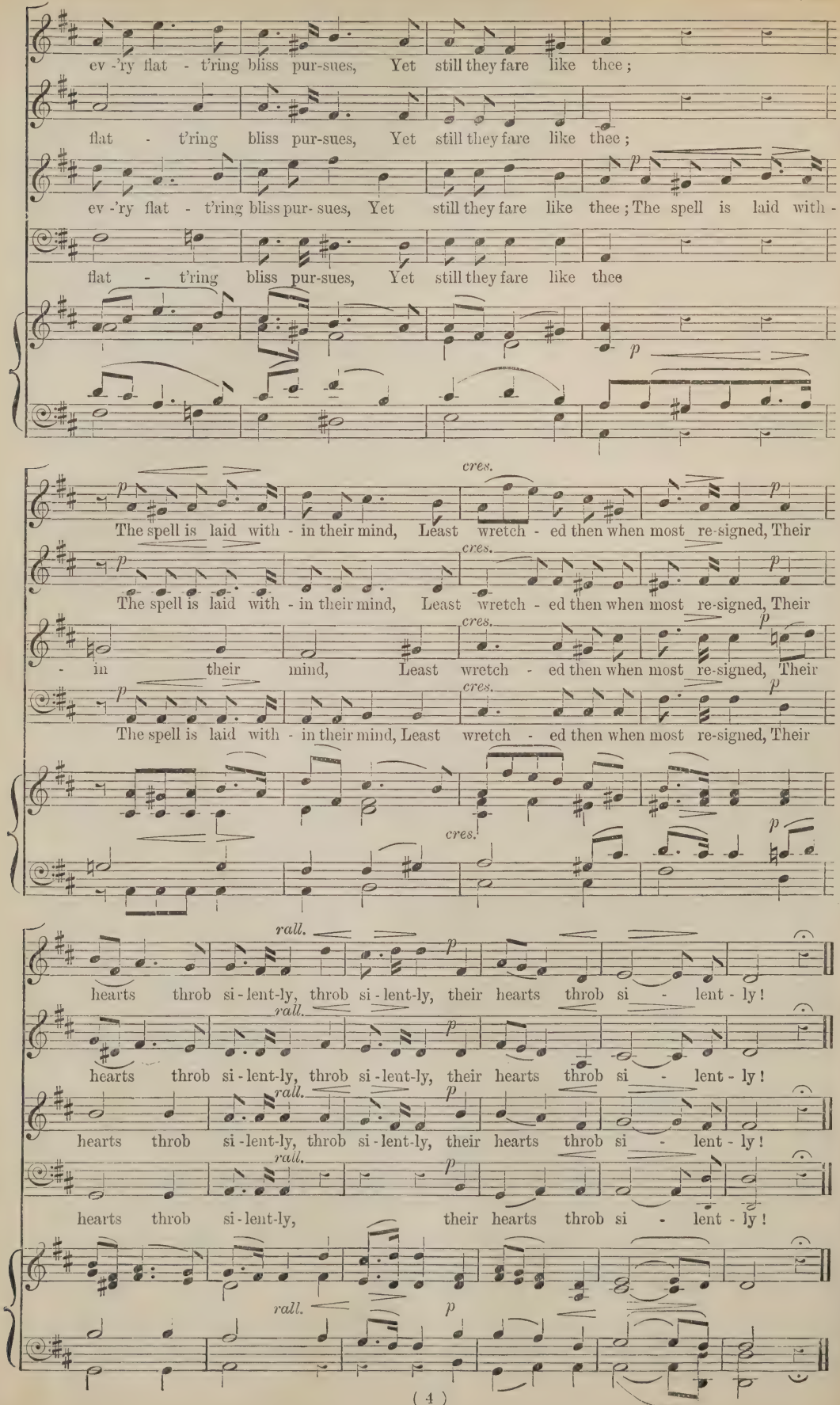
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No wandering breeze is here to sweep, In sha - dowy rip - ple o'er the deep, Yet
No wandering breeze is here to sweep, In sha - dowy rip - ple o'er the deep, Yet
here to sweep, In sha - dowy rip - ple o'er the deep, Yet
No wandering breeze is here to sweep, In sha - dowy rip - ple o'er the deep, Yet
swells . . the heav - ing sea! How calm the sky! rest, o - cean, rest, . . From
swells . . the heav - ing sea! How calm the sky! rest, o - cean, rest, From
swells the heav - ing sea! How calm the sky! rest, o - cean, rest, From
swells the heav - ing sea! How calm the sky! rest, o - cean, rest, From
storm and ruf - fle free, . . Calm as the i - mage on thy breast, Of
storm and ruf - fle free, Calm as the i - - mage on thy breast, Of
storm and ruf - fle free, Calm, calm as the i - mage on thy breast, Of
storm and ruf - fle free, Calm as the i - - mage on thy breast, Of


her that gov - erns thee! And yet be-neath the moon's mild reign Thy
her that gov - erns thee! And yet be-neath the moon's mild reign Thy
her that gov - erns thee! And yet be-neath the moon's mild reign Thy
her that gov - erns thee! And yet be-neath the moon's mild reign Thy
broad breast heaves as one in pain, Thou dark . . and si - lent sea. There
broad breast heaves as one in pain, Thou dark and si - lent sea. There
broad breast heaves as one in pain, Thou dark and si - lent sea. There
broad breast heaves as one in pain, Thou dark and si - lent sea. There
are whom for-tune vain - ly woos With all . . her pa - gean-try, Whom
are whom for-tune vain - ly woos With all her pa-gean-try, Whom ev'-ry
are whom for-tune vain - ly woos With all . . her pa - gean-try, Whom
are whom for-tune vain - ly woos With all her pa-gean-try, Whom ev'-ry


ev -'ry flat - t'ring bliss pur-sues, Yet still they fare like thee;
flat - t'ring bliss pur-sues, Yet still they fare like thee;
ev -'ry flat - t'ring bliss pur- sues, Yet still they fare like thee; The spell is laid with -
flat - t'ring bliss pur-sues, Yet still they fare like thee
The spell is laid with - in their mind, Least wretch - ed then when most re-signed, Their
The spell is laid with - in their mind, Least wretch - ed then when most re-signed, Their
- in their mind, Least wretch - ed then when most re-signed, Their
The spell is laid with - in their mind, Least wretch - ed then when most re-signed, Their
hearts throb si - lent-ly, throb si - lent-ly, their hearts throb si - lent - ly!
hearts throb si - lent-ly, throb si - lent-ly, their hearts throb si - lent - ly!
hearts throb si - lent-ly, throb si - lent-ly, their hearts throb si - lent - ly!
hearts throb si - lent-ly, their hearts throb si - lent - ly!

works by Dundee musicians. There will also be Chamber Concerts by Mr. W. P. Fleming, Mr. David Stephen, and Mr. A. Low.

The Dundee Society of Musicians opens its second season with a Lecture on Wagner, by Professor Fr. Niecks, on the 3rd inst., and this will be followed by a series of meetings, including Bach and Schubert Concerts.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

What promises to be a busy season begins early this month with such important events as the first appearance here of Mr. Eugene d'Albert and the annual visit of Dr. Richter with his band.

Most of the works promised by the choral societies this season are familiar, and it is a disappointment to find that no arrangement has been made for even one Choral Concert in connection with the Scottish Orchestra in Messrs. Paterson's scheme.

The Choral Union is engaged in the study of Berlioz's "Faust," which it gave under Mr. Henschel's direction three years ago. It also announces Mozart's "Twelfth Mass."

Mr. Kirkhope's Choir is to give "Samson" at its first Concert, and Mr. Millar Craig's Choir is preparing Cherubini's Requiem Mass.

The programme of Messrs. Paterson and Sons' tenth annual series of Orchestral Concerts shows an immense improvement on last year's scheme. The artists already announced include Mesdames Henschel and Saddler Fogg, Miss Ada Crossley, and Messrs. Holmes, Hedmondt, and Andrew Black; Mdlle. Soldat and Messrs. Willy Hess and Willem Kes; Fräulein Ilona Eibenschütz and Messrs. Sapellnikoff and D'Albert. The programmes have avoided the sins of omission and commission of last year, and Brahms, Schubert, Schumann, Haydn, and Dvorák are well represented by symphonies, while important novelties are Tschaïkowsky's "Romeo and Juliet," German's new Suite, Richard Strauss's "Till Eulenspiegel," &c. In one programme stand Spohr's Nonet, Schubert's Octet, and Beethoven's Septet, and in another the first Act from the "Walküre."

The great difficulties which the very inadequate accommodation of our Music Hall have always placed in the way of cheap concerts is at last to be removed. The whole city has been stirred to its depths in its efforts to suggest the best site for the new Music Hall, the munificent gift of Mr. Andrew Usher. This generous donor has placed £100,000 for the purpose in the hands of the Lord Provost and Town Council, and the work will be begun as soon as a suitable site is chosen.

Three interesting Concerts were given respectively on the 10th, 17th, and 24th ult., under the direction of Mrs. Kennedy-Fraser, in the Oddfellows' Hall, Forrest Road. An admirably representative series of lyrics, glees, and part-songs were rendered in a meritorious manner, and the merit of Miss Gertrude Peppercorn's pianoforte playing at the final evening was fully appreciated.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The supplementary prospectus of the Choral and Orchestral Union shows that the coming season will extend over a period of sixteen weeks, from November 2 till Saturday, February 20, 1897. The scheme provides for fifteen Classical Concerts (twelve orchestral and three choral) and twelve popular Orchestral Concerts in St. Andrew's Hall. Mr. Willem Kes returns, of course, as conductor of the Orchestral Concerts, and Mr. Joseph Bradley will, as heretofore, direct the Choral Concerts. The list of works includes Bach's "St. Matthew" Passion Music, Beethoven's "Ruins of Athens" and Choral Symphony, as also Mendelssohn's "Elijah." Beethoven figures largely in the prospectus; he will, indeed, be represented by six Symphonies, three Pianoforte Concertos, the "Fidelio" (No. 4) and the "Coriolan" Overtures, and a selection from the Septet. Dvorák's E minor Symphony (from "The New World"), Tschaïkowsky's "Pathétique" Symphony, several standard Overtures, including examples of Wagner at his best, are also very welcome attractions, and in the miscellaneous section the management has provided a feast of good things. Mr. Edward German's four characteristic Dances and Suite for orchestra, Sir A. C. Mackenzie's "Burns" Rhapsody, Franz Liszt's compositions, and MacCunn's "The Ship o' the Fiend" are all promised, as also several important contributions from the works of Schubert, Brahms, and Grieg. A formidable array of soloists includes Lady Hallé, Misses Marie Brema, Fillunger, Crossley, Clotilde Kleeberg, Eibenschütz, Messrs. Hedmondt, Mills, Andrew Black, Willy Hess, Eugene d'Albert, and Leonard Borwick. The chorus is, of course, that of the Glasgow Choral Union; Mr. Berry is organist, and the band (the Scottish Orchestra, numbering eighty performers) will again be led by Mr. Maurice Sons. It only remains, then, for the musical public to accord the scheme substantial support; and, once more, we cannot too strongly urge the claims of the Choral and Orchestral Union. It is not, indeed, too much to say that they are of paramount importance, in view of the large losses hitherto incurred by the management.

At the Cathedral Concert, on the 19th ult., the Glasgow Choral Union revived many pleasing recollections of bygone days, when everybody flocked to the venerable edifice of an afternoon. On this occasion the dimensions of the audience showed that those Services of sacred music are as popular as ever. The selections were in the best of taste, Mr. Bradley had his forces in excellent order, and Dr. Peace lent his valued aid at the organ.

The Richter Concert is announced for the evening of the 22nd inst., when the programme will include familiar Wagnerian excerpts, two important works from the pen of Dvorák (to be heard for the first time in Glasgow), and Strauss's new composition "Till Eulenspiegel."

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

In the course of a week or so the musical season will come upon us with a rush, which will be all the more felt after an abnormally quiet summer. With Mr. F. H. Cowen as conductor, the first Philharmonic Concert is to be given on the 13th inst., and the remainder will, as usual, follow at intervals of about a fortnight. As previously announced, the choral performances are to be four in number, and will include Sullivan's "Golden Legend," Mendelssohn's "Elijah," Cowen's "Transfiguration," and Berlioz's "Trojans at Carthage." With regard to the last-named work, which will be thus heard for the first time in England, the following synopsis from the pen of Mr. F. H. Cowen will prove interesting:

"'The Trojans at Carthage' is the second of the two operas by Berlioz, which, together, have the comprehensive title of "Les Troyens," the first being entitled 'The siege of Troy.' It was first produced in Paris in 1863, at the Théâtre Lyrique, and had a run of thirty nights; and although the opera was a comparative failure with the general public at the time, its great merits were acknowledged by all the musicians and musical *élite* of Paris. It was revived at the Opéra Comique in 1892. The only other performance I know of was at Carlsruhe about three years ago, under the direction of Mottl. The plot deals principally with the love of *Dido* and *Æneas*, and the death of the former. The work is thoroughly characteristic of Berlioz's most matured style, it being, indeed, almost the last important thing he composed, and contains many numbers of great beauty and interest. "The performance in concert form by the Liverpool Philharmonic Society in March next will be the first complete one in this country, although short excerpts from the opera have at rare intervals been heard in the concert-room."

The Symphonies to be performed during the season are as follows: Beethoven's No. 7, in A; Haydn's in G, Letter V; Tschaïkowsky's No. 6, in E minor; Liszt's Poem, "Tasso"; Mozart's "Haffner" Serenade; Brahms's in C minor; and Raff's "Lenore"—a truly comprehensive catalogue.

The Musical Society is to remain under the direction of Mr. D. O. Parry, and the balance-sheet recently issued seems to be an encouraging document. There are now four hundred subscribing members, and four Concerts are announced at which Mendelssohn's "St. Paul," Sullivan's "Golden Legend," Handel's "Messiah," and Gounod's "St. Cecilia" Mass will be given. The *locale* of these Concerts is St. George's Hall.

The Sunday Society announces twenty-eight Concerts and ten Lecture afternoons in the two halls, which the executive of this body has again obtained from the Corporation for the eleventh season. In the Picton Hall there will be ballad and chamber performances, recitals by Mr. Charles Fry, and lectures by eminent men, while St. George's Hall will be devoted to the more important departments of instrumental music, the permanent orchestra, under Mr. W. I. Argent, being increased to eighty players. The first gathering is on the 11th inst.

Mr. Rodewald's committee promise four smoking and three ladies' Concerts by the Liverpool Orchestral Society, the first appearance of which will be on the 17th inst. During the season the following Symphonies, together with a large number of other important works, are to be given: Tschaïkowsky's "Pathetic" in B minor, Schumann's in D minor, Stanford's "Irish," Mendelssohn's "Scotch," and one of Schubert's. The orchestra retains its previous strength, which is probably greater than any other similar organisation.

The Società Armonica, from the conductorship of which Mr. W. C. Cafferata has withdrawn after sixteen years' service, is in future to meet in the Caledonian Schoolroom, Oldham Street, on account of alterations in the Liverpool Institute, where the rehearsals have taken place uninterruptedly since 1853. The Concerts are to be given in the small room of St. George's Hall.

The winter evening entertainments begin on the 21st inst., with a military Concert by the band of the Royal Artillery, under Cavaliere Zavertal. Two excellent series of popular Concerts are to be given at Hope Hall, by Mr. T. Shaw and Mr. Percy White respectively.

The Schiever Quartet is to give four Concerts, as usual, and will return to its original quarters at what was formerly the Art Club, but which is now tenanted by the Liverpool College of Music. Messrs. Dreaper promise the usual number of classical *Matinées* at their rooms.

Too late for notice at present, the National Tonic Sol-fa Convention was announced for the 24th, 25th, and 26th ult., under the most promising auspices.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The great loss which befell us last year on the very eve of the commencement of our season called forth the most widespread sympathy and the zealous co-operation of all who could aid us in surmounting the difficulties so suddenly and unexpectedly besetting us. The foremost musicians of the Kingdom came forward to assist in tiding over the perplexities of the situation; and, fortunately, one of the ablest and most experienced of them was in a position to accept the responsibility of carrying on the important work with which Sir Charles Hallé had for so many years been associated. Before the close of the winter all fear was dispelled of any such disaster as would have been caused by a break in the continuity of the great undertaking which, during thirty-eight seasons, placed this city in the most enviable position with respect to music of the highest class. By constant work under one trusted and unfettered chief the Manchester Orchestra had acquired a completeness and finish impossible of attainment by any association of executants, individually of even higher executive capabilities, but brought together only occasionally and under less autocratic control; but Mr. Cowen at once proved his possession of the readiness of resource, and the prompt decision in moments of doubt necessary to a conductor called upon to superintend the interpretation of works of the most varied meaning, and expressed with all the elaboration and intricacy of modern scoring.

Messrs. Forsyth Brothers have done wisely in being unusually explicit in declaring their arrangements to secure the carrying on of the Thursday evening Subscription Concerts with even more than their former efficiency. The artists secured are more numerous than heretofore and of the highest available talent. Only one name is missing for which we earnestly looked—namely, that of the distinguished lady who, for so many years, was closely and affectionately associated with some of our chief musical delights. We hope that Lady Hallé may soon feel strong enough to meet, without overpowering pain, the audience of old friends and admirers which would only too gladly and sympathetically again listen to her matchless playing.

Messrs. Forsyth have cared also for the physical comfort of their subscribers, and are happy in being able to announce that "the old uncomfortable benches have been done away with, and that luxuriously upholstered chairs have been substituted." It was high time for such a change in the seating of our chief concert hall. The season will open on the 29th inst., when Señor Sarasate will play the Concerto in C minor of M. Saint-Saëns; and, during the winter, Gounod's "Redemption," Cowen's "Ruth," and Beethoven's Ninth Symphony will diversify the choral undertakings. Mr. R. H. Wilson, who rendered such important service last year, has remodelled the choir, weeding out the voices which had lost their freshness however reliable in attack they may have become.

Another most hopeful fact is that, after many years of hesitation and of fluctuation, the Saturday Evening Concerts will be placed upon a firm and reliable footing. Messrs. Forsyth avow their responsibility for a set of eight performances, with the full orchestra to which we are accustomed, under the guidance of its chief, Mr. Cowen. The difference between the Thursday and the Saturday evening programmes will lie chiefly in the greater liveliness of the latter; but with a resolute avoidance of all triviality and of the devotion of so capable a band to anything worthy of its power. No one who has ever noticed the immense crowds thronging Peter Street and Oxford Road on Saturday evenings could doubt the eagerness of the response which will be made to the invitation to be given to all lovers of music on November 7 and on many subsequent Saturdays.

Mr. G. W. Lane has issued a very attractive prospectus of five combined Choral and Orchestral Concerts with eminent principals, commencing on the 31st inst., and his enthusiastic friends will apparently have no cause of dissatisfaction. The Vocal Society of Dr. Henry Watson will be earnest as heretofore; Mr. Cross will cater spiritedly for the frequenters of the Association Hall; and Mr. J. Kendrick Pyne will, at the Town Hall, continue to charm the lovers of organ music.

As already reported, the Concert Hall in Peter Street, and, indeed, the whole block of buildings, has been sold for railway purposes, but as the ground will not be required for two years or thereabouts, the Gentlemen's Concerts will be continued, at any rate, in the meantime. Madame Albani is engaged for the first meeting.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The forthcoming Sheffield Musical Festival is the all-engrossing topic in musical circles here, and it is gratifying to find that there are excellent prospects of the venture proving successful. A guarantee fund of nearly £5,000 has been subscribed, and the applications for tickets show that the event is creating more than a local interest. Success is certainly deserved by the committee, whose untiring efforts have provided for every contingency in their arrangements for the management of the Festival and the comfort of the audiences. Profiting by the experience of other Festival committees, the Sheffield officials have completed their arrangements and find themselves well within their liberal estimates. The city is proud of its choral societies, and the flower of these is to be found in the Festival chorus. Under the painstaking care of Dr. Coward, the chorus-master, the preparation of the chorus is in a forward state, and it is anticipated that choral effects will be a striking feature of the performances. The Festival will consist of four Concerts, which will be given on the

mornings and evenings of the 13th and 14th inst. Mr. August Manns will conduct, and the orchestra will consist of forty-four members of the Crystal Palace band, supplemented by nineteen local instrumentalists. The works to be performed are "Elijah" (Mendelssohn), "The Golden Legend" (Sullivan), "Job" (Parry), and "Faust" (Berlioz). The second and third Concerts will be completed with miscellaneous selections, among them being Beethoven's "Pastoral" Symphony and Dvorák's "America" Symphony. Dr. Parry will conduct the performance of "Job" and Dr. Coward will direct his unaccompanied double chorus "The Word of the Lord giveth life." Mr. J. W. Phillips will play Handel's Organ Concerto (No. 2). The principal vocalists are Mesdames Ella Russell, Medora Henson, Ada Crossley, B. Burrell; Messrs. Ben Davies, Herbert Grover, Santley, Plunket Greene, David Bispham, Arthur Barlow, and Master Sterndale Bennett.

At the Winter Concert of the Sheffield Amateur Musical Society Gounod's "Redemption" will be performed.

The Musical Union proposes to compliment its popular conductor, Dr. Coward, by giving a Concert, consisting of his compositions. "The Story of Bethany" will be the chief feature.

The Rotherham Choral Society announces "The Messiah" and "Israel in Egypt," under Mr. T. Brameld.

The Barnsley St. Cecilia Society (Mr. A. Benton, conductor) announces a Concert performance of Gounod's "Faust," on December 10.

The Doncaster Musical Society has issued an attractive prospectus for the winter season. The chief works to be performed are Mendelssohn's "Hymn of Praise" and Handel's "Samson" and "The Messiah." Mr H. McKenzie is the conductor

The Wash Choral Society announces the first Concert of its fifteenth season, under Mr. G. M. Coates. Handel's "Acis and Galatea" will occupy the first half of the programme.

The "Hymn of Praise" was performed in St. Mary's Church, Sheffield, on the 28th ult., under the direction of Mr. J. A. Rodgers. The church choir of forty-five voices, supplemented by an equal number of selected choristers, sang the choruses, the soloists being Mr. William Foxon, whose singing in this work has won for him many successes, and Masters Dudley, Hallam and Lowe, members of the choir.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

At Salisbury the Philharmonic Society, conducted by Mr. Alfred Foley, will make its first appearance this season, on the 16th of next month, with an interesting and varied programme. The choral portion will include Gade's "Spring's Message" and Eaton Faning's "Song of the Vikings," and the orchestra will play Cowen's "Four English Dances." The Meister Glee Singers will also take part in the Concert.——The Sarum Choral Society has made a happy selection for its Christmas Concert, in the shape of Mr. J. F. Barnett's cantata "The Ancient Mariner."

The Test Valley Musical Society's scheme for the season provides for three Concerts: two miscellaneous and one at which Dvorák's "Spectre's Bride" will be given on a very complete scale. The first miscellaneous Concert is to take place on the 22nd inst., at Salisbury, and will be repeated at Winchester a week later. Brahms's "Song of Destiny" and Mendelssohn's 95th Psalm will be included in the programme, and the Rev. E. H. Moberly will be in his usual place at the conductor's desk.

At Bournemouth, Mr. Dan Godfrey, jun., announces a series of sixty Symphony Concerts, to be given in the Pavilion during the winter months, on the same lines as last year. At the opening Concert, to be given on the 15th inst., the Symphony will be Schumann's No. 1, in B flat; Wagner's Overture, "The Flying Dutchman"; Grieg's Suite, "Sigurd's Jorsalfar," and Massenet's "Le Dernier Sommeil de la Vièrge" being also in the programme. On subsequent occasions orchestral works by Dvorák, Brahms, Max Bruch, and other contemporary composers are promised. Mr. D'Albert is announced to give a Pianoforte Recital in Bournemouth on the 9th inst.

MUSIC IN PARIS.

(From our own Correspondent.)

There has been very little doing in matters musical during the past month, but there are signs now of a gradual awakening of fresh activity.

At the Opéra, Ambroise Thomas's "Hamlet" was revived, on the 2nd ult., with Mdlle. Berthet as a charming interpreter of the part of *Ophelia* and M. Noté in the titular part. Mozart's "Don Giovanni," entirely remounted in every particular, is in active rehearsal, Madame Rose Caron being cast for the *Donna Anna*, Mdlle. Berthet for the *Zerlina*, M. Renaud for the part of the *Don*, and M. Delmas for that of *Leporello*. The receipts at the Opéra during the month of August amounted to 229,823 francs, being an average (on thirteen performances) of 17,678 francs per night.

The Opéra Comique re-opened its doors on the 16th ult. with Gluck's "Orphée," Mdlle. Delna being in the titular part and Mdlle. Marignan the *Eurydice*. The performance was an excellent one in every respect, and fully deserved the plaudits which a crowded audience lavished upon it. M. Danbé was the conductor. At this house also "Don Giovanni" is being most carefully remounted and rehearsed, with Mesdames Nina Pack and Gabrielle Lejeune, MM. Maurel and Fugère in the leading parts. M. Carvalho, the director, has just returned from Munich, where he had gone for the purpose of witnessing one of the special performances of Mozart's masterpiece, which are being given there just now. Madame Calvé, previous to her departure for the United States, will appear in some of her favourite characters—"La Navarraise," "Carmen," "Cavalleria," and others; and Mdlle. van Zandt's appearance is promised next month in "Manon," "Lakmé," "Mignon," and "Le Pardon de Ploërmel" ("Dinorah"). Amongst novelties here, M. Massenet's fairy opera "Cendrillon" will probably be first brought out, to be followed by a new opera "Kermaria," the libretto founded upon a Breton legend by M. Gheusi; the music by M. C. Erlanger.

Two of our eminent songsters have just left this capital for Milan, where they are to make their appearance at Signor Sonzogno's Lyric Theatre—viz., Mdlle. Sibyl Sanderson in M. Massenet's "Manon" and M. Saint-Saëns's "Phryné," and Madame de Nuovina, who was to make her *début* there in "La Navarraise."

A revival took place recently at the Variétés of Offenbach's "La vie Parisienne." Though considerably faded in parts and out of harmony with present-day taste, the sprightly music still exercises a certain electrifying power, and the revival must be pronounced on the whole a success.

M. Lassalle, the distinguished baritone of the Opéra, who a year or more ago retired from his professional career in order to devote himself to the manufacture of cement, has, to the great satisfaction of his numerous admirers, changed his mind. The artist has just entered upon a contract with Mr. Maurice Grau for a three months' season in the United States, along with Mesdames Calvé and Melba, and the brothers De Reszké. There is also every probability of his taking part, on his return, in the projected performance at the Opéra of Wagner's "Der fliegende Holländer."

A very interesting essay on Gluck's "Orphée" is just now being published in *Le Ménéstrel* from the pen of M. Julien Tiersot.

The prospectus of the twenty-sixth season of the Royal Choral Society contains the usual standard works. The subscription series will consist of eight Concerts, and the annual performances of "The Messiah" will be given on New Year's Day and Good Friday. The season will be commenced on the 29th inst., when Haydn's "Creation" will be performed, and Sir Joseph Barnby's unaccompanied anthem, "As we have borne the image of the earthy," will be sung *in memoriam* of the composer. The other fixtures are as follows: November 19, Sullivan's "Golden Legend"; December 10, Mendelssohn's "St. Paul"; January 21, 1897, Schubert's "Song of Miriam" and Handel's "Israel in Egypt"; February 11, Mendelssohn's "Elijah"; March 3 (Ash Wednesday), Gounod's "Redemption"; March 25, Spohr's "Last Judgment" and Dr.

Hubert Parry's "Job." For the final Concert, on May 6, "it is hoped that some work not hitherto performed by the Royal Choral Society may be given on this date." We trust so too. At any rate, there are plenty to choose from. It should be added that the vocalists engaged include Madame Albani, Mrs. Henschel, Miss Macintyre, Miss Anna Williams, Madame Ella Russell, Miss Clara Butt, Madame Marian McKenzie, Madame Belle Cole, and Messrs. Edward Lloyd, Ben Davies, Henschel, Andrew Black, Plunket Greene, Watkin Mills, Norman Salmond, and Santley. Professor Bridge will conduct, and Mr. H. L. Balfour will preside at the great organ.

The Nottingham Sacred Harmonic Society will give four Concerts, opening on the 28th inst. with a Recital of Gounod's "Romeo and Juliet" with the Hallé Orchestra, conducted by Mr. Cowen; on December 26, the usual Christmas performance of "The Messiah"; on January 28, the "Creation" (Parts 1 and 2) and Stanford's "Revenge"; and on March 25, "Israel in Egypt." The last three Concerts will be under the direction of Dr. W. Lemare, the Society's new conductor, who has already secured the sympathies of the choir. The solo vocalists will include Madame Fanny Moody, Miss Zippora Monteith, Miss Ada Crossley, Miss Thudichum, and Madame Ella Russell, Messrs. Hedmondt, Lloyd Chandos, Charles Manners, Watkin Mills, Andrew Black, and Edward Lloyd. A new orchestral scheme is being started under Dr. Lemare's direction, entitled the Midland Orchestral Union. The undertaking is after the model of the Manchester Orchestra, and some seventy applications for membership have already come in. It is proposed to give at least three Orchestral Concerts during the ensuing season.

It is not long since we had to chronicle the death of Alexander Ritter, which followed so shortly on that of his wife, Richard Wagner's niece, Franzisca, who some thirty years ago attained great eminence as an actress. He was best known in the musical world as the successful composer of two operettas, "Der faule Hans" and "Wem die Krone," which attained a wide popularity in Germany. Readers of The Musical Times may be reminded that our own reporter of the twenty-ninth festival of the Allgemeiner Deutscher Musikverein, held at Munich, in May, 1893, spoke very favourably of his so-called symphonic waltz, "Olafs Hochzeitsreigen," which, while still in manuscript, was one of the most successful of the novelties then brought forward. It is satisfactory to learn that this, together with other posthumous works of this composer, including *Sursum Corda!* a "Sturm und Drang" Fantasie for orchestra, will shortly be published by Messrs. Aibl of Munich.

The Middlesbrough Musical Union will give as usual three Subscription Concerts. On December 17, a Jubilee performance of "Elijah," with Mr. Santley in his famous interpretation of the part of the *Prophet;* the other soloists engaged being Miss Maggie Davies, Miss Hannah Jones, and Mr. Edward Branscombe. On February 24 the Committee will make what is considered a new departure, and in place of the usual oratorio or cantata give Schumann's beautiful music to Byron's "Manfred." The work contains a considerable amount of recitation with music and for this purpose the services of Mr. Charles Fry, who has made a special reputation in this branch of elocution, have been retained. For the third Concert, on March 31, Dr. Joachim, Miss Maggie Davies, and Signor Piatti have been engaged, and the choir of the Society will perform a selection of glees and part-songs. Mr. Kilburn will, as usual, be the conductor.

The most important of the various provincial Festivals to come is that of Norwich (details of which have already appeared in our columns), which begins on the 6th inst. and ends on the 9th inst. The North Staffordshire Festival will be held at Hanley on the 29th and 30th inst., and for which are in rehearsal a new work by Mr. Edward Elgar, entitled "King Olaf," Mendelssohn's "Hymn of Praise," Barnby's "The Lord is King," Beethoven's "Mount of Olives" and Choral Symphony, and Dvorák's "Spectre's Bride." The principal artists engaged include Madame Ella Russell, Madame Medora Henson, and Messrs. Lloyd, Ben Davies, Andrew Black, and Ffrangcon-Davies. Dr. Swinnerton Heap will conduct. The selection for the Cheltenham Festival, to be held from November 3 to 5, comprises "The Golden Legend," "Elijah," and a new cantata, "Morning," by Dr. F. Iliffe.

"Handel's organ," in the chapel of the Foundling Hospital, is being renovated by Messrs. Hill, chiefly with regard to improvements in action and touch. This historical instrument is rightly called "Handel's organ," for although it was almost entirely rebuilt some fourteen years ago, some of Parker's original pipes still remain, and the fine case, which, of course, is all that the public can see of the instrument, is Handel's. It was given by the composer of "The Messiah" to the Foundling in 1750, and was then specially remarkable for having four quarter-notes in each octave and boasting three manuals, twenty-one stops, and 1,623 pipes. It was opened by Handel himself in 1750, when so great was the crush that gentlemen were requested "to come without their swords and ladies without their hoops."

Madame Mathilde Marchesi, the celebrated vocal teacher, in one of her charming periodical letters to the Editor of the Leipzig *Signale*, shows herself strongly opposed to the prevalent notion of the practice of cycling improving the singing voice. "It is the crowning folly on the part of certain teachers," says this eminently successful professor, alluding more particularly to the female voice, "to specially recommend the practice to their pupils. It may assist in developing the lungs of the more robust persons, but as regards the vocal organs, and the more delicate constitutions, I maintain that the rapid passage through the air may be a positive source of danger. I therefore prohibit this sport amongst all my singing birds."

The first performance took place, on the 20th ult., at St. Mary's Priory, in the Fulham Road, of a setting of the Magnificat in D, by Dr. J. Hornsey Casson. The work is laid out for soprano and tenor solos, quartet, chorus, organ, and orchestra, and is designed for festal use, for which it is admirably suited. The vocal portions, however, present no difficulties beyond the abilities of an average choir, the composer having reserved the chief contrapuntal writing for the orchestra. This body has an important part in the design, and is treated in an effective manner. The themes are melodious and expressive, and at the same time devotional and dignified.

M. Th. Radoux, the director of the Liège Conservatoire, has just published a catalogue of the Grétry Museum, founded and endowed by him in 1882, at Mons, the native town of the composer. This most interesting collection of music, books, pictures, autographs, letters, and other items referring to the life and work of the early representative of comic opera, is well worth a visit on the part of musical amateurs, and forms a Belgian pendant, on of course a more moderate scale, of the remarkable Richard Wagner Museum of Herr Oesterlein, now instituted at Eisenach.

Mr. F. Budge, who has just resigned the post of choir-master at St. James's, Piccadilly, and who took his farewell of the choir on Sunday night, the 13th ult., was presented by the boys and gentlemen of the choir and the clergy, organist, and churchwardens with a testimonial in the form of a massive gold signet ring, engraved with a suitable inscription. The Rev. Frank Smith made the presentation in the name of the donors, all of whom were present, to which Mr. Budge replied, expressing his regret at leaving the choir, with which he had been connected for so many years.

The following interesting International Prize Competition has been opened by the Musical Artists' Society of Barcelona—viz., A prize of five hundred francs for a Cantata for four solo voices, chorus, and orchestra; one of four hundred francs for a Suite in four movements for string orchestra; one of three hundred francs for a Mass in honour of St. Cecilia; and one of two hundred francs for six songs with pianoforte accompaniment, the words to be in any one of the modern romance languages. Competitors should send in their compositions not later than the 15th inst.

The prospectus of the twenty-ninth season of the South London Institute of Music testifies to vigorous life and continuance of zealous work. Six public Concerts are

announced, the first of which is fixed for the 25th inst., when "Elijah" will be performed, under the conductorship of the Principal of the Institution, Mr. Leonard C. Venables. The choice for the other Concerts includes "Judas Maccabæus," "Cavalleria Rusticana," Schubert's Symphony in C, and operatic and orchestral selections.

It is satisfactory to find that the good work being done by the Portsmouth Orchestral Society in the cause of music has met with the appreciation it deserves. The works proposed for performance in the present season include several symphonies, overtures, and concertos by the greatest masters, and the selection indicates cultured taste and executive ability of no mean order. Mr. Churcher, the hon. conductor, is to be congratulated upon the success of his labours.

The balance-sheet of the twelfth annual Report of the South Shields Choral Society shows a substantial balance on the right side that speaks well for the attainments of this body and also for the musical taste of the neighbourhood. The first Concert of the forthcoming season is announced for December 2, when Mrs. Helen Trust, Mr. Charles Chilley, and Mr. David Hughes are to take part in a performance of Handel's "Acis and Galatea."

Miss Constance Bache has just completed the selection and translation of the "Early Letters of Hans von Bülow." This work, which was issued last autumn in German by Breitkopf and Härtel, was edited, and furnished with introduction, portraits, and notes, by Marie von Bülow, the widow of the virtuoso. To this Miss Bache adds a short English preface, and the volume will shortly be published by Mr. Fisher Unwin.

Madame Marian McKenzie and her concert-party, consisting of Miss Thudichum, Mr. Branscombe, and Mr. Douglas Powell, arrived at Plymouth, on the 17th ult., per steamship *Australia*, after a highly successful tour in Australia. The party travelled several thousands of miles by railway, appearing at, among other places, Adelaide, Melbourne, Victoria, Sydney, and Brisbane.

On the 15th ult., at Christ Church, Clapham, a solemn Requiem was sung for the Rev. Bradley Abbott, the late vicar. The musical portions of the service were very carefully rendered by an augmented choir, under the direction of Mr. George Way, the organist, the solos being sung by Mr. Cox, and the whole service was most impressive.

Three of Dvorák's latest compositions will be performed at the Richter Concerts, in the Queen's Hall, on the 19th and 26th inst. They are three orchestral Ballades, entitled "Der Wassermann," "Die Mittagshexe," and "Das Goldene Spinnrad." These pieces are still in manuscript and have not hitherto been performed in public.

An Organ Recital was given at St. Peter-upon-Cornhill on the 17th ult., by Mr. Edward Cutler, Q.C. The programme included pieces by Rheinberger, Handel, Gounod, and the performer, the latter consisting of an Offertory in B flat and Alla Gavotta. The vocalists were Miss Marian Spindler and Mr. Albert E. Turner.

The Wimbledon Male-Voice Choir, under the conductorship of Mr. Henry W. Weston, will commence its third season on the 5th inst. The flourishing condition of the Society is very gratifying, for no country possesses a richer repertory of this branch of music, and its widespread appreciation is most desirable.

The fiftieth year of the production of Mendelssohn's "Elijah" is to be duly celebrated by the Penzance and Camborne Choral Societies. Mr. J. H. Nunn will conduct a performance of the oratorio on December 8, at Penzance, and Mr. R. White, jun., is to direct the work on the following day at Camborne.

Herr Johannes Brahms has sent to the Committee of the Society of the Friends of Music at Vienna a cheque for £600. The money is to be devoted to any purpose which the Society may think will best advance the interests of the art of music.

M. Colonne will include in his opening programme at Queen's Hall, on the 12th inst., a selection from Berlioz's "Faust." Mdlle. Prégi will sing the part of *Margaret*.

The Gravesend and Milton Choral Association announces four Concerts for its nineteenth series. The 21st inst., Ballad Concert; December 9, Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise"; February 17, Miscellaneous Concert; and April 28, Concert Recital of "Maritana."

A special service was held on August 30 at Bromley-by-Bow Parish Church. Mr. George T. Pinches presided at the organ and played Wagner's Prelude to the third Act of "Lohengrin." Mr. Howard Reynolds played a cornet solo.

Mr. Percy Harmon, a clever young musician and pupil of the Royal Academy and Royal College of Music, has gained the organ scholarship at Emmanuel College, Cambridge.

Madame Zippora Monteith has just returned from a successful tour in the United States, having appeared at many of the principal concerts and festivals in America.

The competition for the Henry Smart Scholarship took place at the Royal Academy of Music on the 23rd ult., and was awarded to George D. Cunningham, of London.

FOREIGN NOTES.

Antwerp.—The Flemish Theatre announces the commencement of a new season on the 2nd inst. with an important new opera by a native composer, M. Jan Blockx, entitled "De Herbergprincess," the performance of which is looked forward to with much interest here. Another new work, "Pompeia," by M. Peter Benoit, the libretto founded upon Bulwer Lytton's novel "The last days of Pompeii," is likewise in course of being mounted at this theatre.

Baden-Baden.—Herr Richard Pohl, the well-known musical author, one of the very earliest champions of Wagner, entered, on the 12th ult., upon his seventy-first year.

Berlin.—Two complete performances of "Der Ring des Nibelungen," beginning in the last week in November, are announced to be given at the Royal Opera, with the following artists in the cast: Mesdames Ellen Gulbranson (*Brünnhilde*), Schumann-Heink (*Erda* and *Waltraute*), Herren Friedrichs (*Alberich*), Grüning (*Siegfried*), Vogl (*Loge*), Reichmann (*Wotan*), and Bachmann (*Donner*); Herren Friedrichs and Bachmann becoming permanent members of the Opera from May next. Performances here were resumed on the 16th ult., with "Le Nozze di Figaro," newly mounted.——The Philharmonic Concerts are announced to re-commence on the 12th inst, under Herr Nikisch's direction. Amongst new works to be produced during the season may be instanced Symphonies by Gernsheim (B flat major) and Widor (with organ), a Sinfonietta by F. E. Koch, Richard Strauss's "Zarathustra," and a "Fest-Ouverture" by Stenhammar. By invitation of the Berlin Wagner Society, Herr R. Strauss, of Munich, will conduct a grand Concert on November 2, in the hall of the Philharmonic Society, with compositions by Wagner, Liszt, Schillings, and some of his own.—— Herr Eugen von Taund's operetta, "Die Lachtaube," was performed for the first time at the Theater Unter den Linden on August 28, and was accorded a very favourable reception.——Under the title of "Franz Schubert," Herr Gustav Burchard has just completed a musical "Festspiel" with a view to the forthcoming centenary of the composer's birth. The work has already been accepted for performance by a number of German lyrical establishments. ——M. Vladimir de Pachmann, the well known pianist, has established himself here as a teacher of his instrument.

Bilbao.—A Congress for the reform of church music opened its deliberations in this town on August 31, many distinguished musicians from different parts of Europe being present, amongst them MM. Vincent d'Indy, Charles Bordes, and Paul Vidal, of Paris; Signor Zebaldini, of Padua; Señor Pedrell, the distinguished Spanish music-historian; Señor Monasterio, director of the Madrid Conservatorio, Professor Arin, and other composers and organists. The proceedings included the performance by the Bilbao Choral Society of compositions by the old Spanish masters, Victoria, Morales, and others, and the

Congress was to conclude with a festival concert, in which Wagner's "Das Liebesmahl der Apostel" formed one of the principal features.

Breslau.—Four operatic novelties are now in course of being mounted by the very energetic management of the Stadt-Theater—viz., Giordano's "André Chenier," Mascagni's "Zanetto," Enna's "Cleopatra," and Stenhammer's "The Feast of Solhang"; two Italian one Danish, and one Norwegian composer, the native production being apparently at a discount.

Brussels.—The Théâtre de la Monnaie re-opened its doors on the 5th ult. with a performance of M. Saint-Saëns's "Samson et Dalila," the principal parts being sung by Madame Armand, M. Seguin, and the tenor, M. de la Tour, who made a most satisfactory *début* here on this occasion. "Manon," "Faust," and "Lohengrin" have been the works performed since.——Programmes of exceptional interest are foreshadowed by the Popular Concerts, conducted by M. Joseph Dupont, and those instituted last season by M. Ysaye, both of which re-commence in the course of this month. Herr Felix Mottl has been invited to conduct one or two of the latter Concerts, in which his wife will take part, while one of the Populars will be devoted chiefly to works by Herr Richard Strauss, under the composer's direction.——The jubilee of the institution of the electric telegraph was to be signalised, on the 27th ult., by a conference held at the Palais des Académies, and the performance by 200 telegraphists, under the direction of M. Vandamme, of a cantata written for the occasion by M. Paul Gilson.——A Society for "the cultivation and popularisation of ancient music" has been called into existence by a number of influential amateurs here, who have acquired the spacious locality known as the Monico, where Concert performances are to take place under the direction of M. Melant, a much esteemed conductor and composer in this city.

Buda-Pesth.—A cycle of operas, by Hungarian composers, was announced to commence at the Royal Opera at the end of last month. Meanwhile, a successful first performance has taken place of M. Charles Frotzler's new opera "Mathias Corvinus." The composer is the conductor of the private orchestra of the present Count Esterhazy, and, as such, one of the successors of Joseph Haydn.——A local singer here, named Solak, has been seeking the bubble reputation lately, at the Hotel Europa, by an unbroken display of his vocal powers for the space of twelve hours, in the course of which he "did" over two hundred and fifty songs, and that, of course, without either "bite or sup." Surely the development of modern executive musical "art" can no farther go!

Carlsruhe.—After an unusually prolonged vacation, during which some important structural alterations have been effected, the Court Theatre re-opened its doors on August 31 with a performance of Rossini's "Il Barbiere." The special representations illustrative of the history of comic opera, which were to be concluded on the 27th ult. with "Die Zauberflöte," under Herr Mottl's direction, have attracted many visitors, and proved a complete success.

Cologne.—Miss Marion Weed, a young American soprano, pupil of Frau Lehmann-Kalisch, made her *début* on the 6th ult., at the Stadt-Theater, as *Donna Anna* in "Don Giovanni," with brilliant success.

Copenhagen.—Two new operas by Scandinavian composers are in course of being mounted at the Royal Opera—viz., one in three acts entitled "Vifandaka," by Herr Alfred Toffs, and another, "Bagahijol," the music of which is composed by Herr Emil Hartmann, the gifted son of the veteran Danish composer of the same (Christian) name.

Dresden.—A new opera, "Der Liebe Macht" ("Love's Might"), by the young Norwegian composer, Gerhard Schjelderup, is to be brought out during the present season at the Hof-Theater. The work is said to be a virile production, full of bold and striking modulations, and, at the same time, abounding in melody; surely a promising prognostication. The long-promised revival, with entirely new scenery, of "Euryanthe" is also to be realised in the autumn.——Goldmark's "The Cricket on the Hearth" was given, for the first time, at the Royal Theatre, on the 5th ult., to a full house. The performance, under Herr Schuch's direction, was an excellent one, and confirmed the highly favourable impression produced by the new work at Vienna, Berlin, and elsewhere. It was given four times in the following week.——The new Concert Hall in course of construction in the Saxon capital, which promises to be one of the finest in Germany, is to be inaugurated on the 2nd of next month with a festal performance of the late César Franck's oratorio "Les Béatitudes."

Fermo.—An enthusiastic reception was accorded, on the 1st ult., to a new opera in two acts bearing the suggestive title of "Vendetta Sarda" (Sardinian Vengeance), the composer being the Maëstro Emidio Cellini.

Frankfort-on-Main.—Herr Hans Pfitzner's remarkable music-drama, first produced some time since at Mayence, is to be brought out this month at the Stadt-Theater, and is likewise being mounted at the Darmstadt Hof-Theater.——Herr Humperdinck (who has just received the title of Professor from the German Emperor) has resigned the post of musical critic, long held by him, of the *Frankfürter Zeitung*, and proposes to devote himself, on his newly acquired property, at Boppard on the Rhine, exclusively to composition.——Julius Stockhausen is about to undergo an operation for cataract in one of his eyes, from which he has suffered for some time past.

Gotha.—A monument has just been erected over a grave in the churchyard of Ruhla bearing the following inscription: "Georg Heinrich Lux, whilom organist of Ruhla, composer of the Thuringian folk-song 'Ach wie ist's möglich dann', born Feb. 2, 1779, died Jan. 16, 1861." The song in question has long been one of the most generally popular in the fatherland.

Hamburg.—The performances at the Stadt-Theater, under Herr Pollini's zealous management, have now been actively resumed. As the first novelty of the season a new dramatic opera (whatever may be implied by the term), by Herr W. Freudenberg, entitled "Johannis-Nacht," was announced for performance on the 20th ult. Herr Ignaz Brüll's new opera "Gloria" is also to be produced here for the first time on any stage.

Leipzig.—Mr. Henry Field, a gifted young pianist, pupil of Professor Krause, gave a Recital here on the 3rd ult., before a specially invited audience, and created a highly favourable impression in pieces by Beethoven, Weber, Chopin, and Liszt. Mr. Field is a Canadian by birth.——The performance by the Riedelsche Gesangverein of Handel's oratorio "Deborah," in Dr. Chrysander's version—postponed last spring on account of the illness of Dr. Kretzschmar, the conductor—is to take place on the 18th inst., and will be followed, probably in November, by that of "Hercules." These performances are looked forward to with much interest here as marking a new departure in the treatment of Handelian scores from a critically retrospective point of view.

Liegnitz.—Musik-Director Bilse, the once famous orchestral conductor, has just celebrated his eightieth birthday in this town, where he has lived in retirement for some years past. He was amongst the first to institute classical concerts at popular prices both in Berlin and in periodical tours throughout Germany.——Herr Ludwig Heidingsfeld, well known as the composer of several symphonic poems, for the last twelve years conductor of the Liegnitz Sing-Akademie, has accepted the post of director of the Philharmonic Society in Dantzig.

Lyons.—Wagner's "Die Meistersinger" is in course of preparation at the Grand Théâtre here, and the directors announce its production before the Paris *première* of the work. The town will thus gain the distinction of being the first to introduce that masterpiece to a French audience.

Madrid.—Performances at the Royal Opera will be resumed this month, and much interest is shown by the public in regard to the promised first production here of Wagner's "Der fliegende Holländer," under the title of "El Buque fantasma," and "Die Walküre." Madame Patti is expected to give some farewell performances to Madrid audiences, and Madame Melba and M. van Dyck are also to make their appearance during the season.

Milan.—The operatic prize competition instituted some time since by the impresario Steiner has brought forward no less than 193 competing works. None of these, it appears, has been deemed worthy of the first prize of 3,000 lire, while the second prize of half that sum has been awarded to Signor Vanbianchi for an opera, "The Ship,"

and three additional prizes of 500 lire each were accorded to the Maëstri Gianetti, Orefice, and Collini for their operas "The Violin-maker of Cremona," "The Gladiator," and "The Creole" respectively. All these works are to be performed here in the course of the next few weeks.——Verdi has come over here lately from Genoa to see his friend Arrigo Boito and the latter's brother, Camillo, the architect of the asylum founded by the veteran Maëstro, now in course of erection. On his arrival at the Hôtel de Milan, the daughter of the proprietor handed him a beautiful lyre made of flowers. "Your lyre is worth a great deal more than mine," smilingly responded the composer, "for mine is broken and has no more strings left." As a set-off against this implied unproductivity of the composer of "Falstaff," a Naples journal has it upon "unimpeachable authority" that Verdi, having abandoned all further projects for the lyrical stage, has nearly completed the score of a grand oratorio of a type similar to Mendelssohn's "Elijah." An unlooked-for development, indeed, if true, though none the less welcome.

Minden.—A pleasant little surprise is in store for the German Emperor, who, on his expected visit here, on the 18th inst., is to be greeted at the Porta Westfalica by the united efforts of *seven hundred trombone players* from the district, which would seem to be peculiarly productive of the species. The salvos from this heavy musical artillery are, however, to be varied by the comparatively unobtrusive discourse, on the part of five hundred male voices, of some choral numbers. Altogether, the homage rendered to his Majesty will be an imposing one.

Moscow.—The Concerts of the Philharmonic Society here will be conducted this season by Dr. Richter, Herr Mottl, Dr. Muck, and Herr R. Moszkowski.——The last orchestral composition by Tschaïkowsky, a symphonic poem entitled "Vojevoda," is about to be published. The work was produced at a Concert given here in 1891 by M. Siloti, under the composer's direction. It was, however, coldly received, and Tschaïkowsky, in a passion, there and then tore up his score. But there were the orchestral parts still left, which M. Siloti carefully preserved, thus rescuing an interesting and characteristic composition from oblivion.

Pará.—Senhor Carlos Gomez, the Brazilian composer and director of the Conservatorio here, whom rumour had pronounced dead not long since, is greatly improved in health and about to re-visit Italy, which had been his home for many years.

Prague.—Amongst the novelties to be produced during the season just commenced at the German Theatre are Goldmark's "The Cricket on the Hearth," Enna's "Aucassin and Nicolette," and Langer's "Der Pfeifer von Haardt." Zdenko Fibich has completed the score of a new opera, "Sarka," which is to be first produced at the National Theatre. He is already engaged upon another operatic work.

Rome.—Among the considerable number of new operatic works to be produced during the coming season may be mentioned one entitled "Camargo" by the Maëstro De Leva, of which rumour speaks very highly, and which will be first brought out at the Argentina Theatre here. At La Scala, of Milan, Signor Leoncavallo's "La Bohême" and Signor Mascagni's new Japanese opera "Iride" will be produced, while Baron Franchetti's "Pourceaugnac" is down for performance at the San Carlo Theatre, Naples.

St. Petersburg.—Previous to her departure for the United States, Madame Teresa Carreño, the eminent pianist, will undertake an extensive concert tour in different parts of the Russian empire.

Stockholm.—The seventieth birthday has just been celebrated here, amidst numerous demonstrations of popular sympathy, of Ivar Hallstroem, the gifted composer and dramatic author, who was the first to produce a Swedish national opera and some of whose dramas are likewise founded upon episodes in the history of his country.

The Hague.—A festival Concert, dedicated to Belgian musicians, was held on the 8th ult., at the Kursaal of Scheveningen, under the auspices of the Berlin Philharmonic Orchestra, conducted by Herr Mannstaedt, and with the co-operation of the pianist, M. de Greef, Madame Jeanne Flament, and other artists. Amongst the works included in the programme were an overture, "Polyeucte," by M. Tinel; the fifth Symphony of M. Samuel; a "Kermesse," by M. Blockx, and songs by MM. Gevaert, Waelput, and others. There was an enormous audience.

Toulouse.—M. Paul Vidal, the conductor of the Paris Opéra, who has been staying here during the summer, has completed a new opera, "Gauthier d'Aquitaine." The work is to be produced at the Opéra next year, directly after Wagner's "Die Meistersinger" has been mounted.

Venice.—A memorial tablet has been placed on the palace where the famous composer of "Il Matrimonio Segreto" died, the simple inscription being: "Here lived and died Cimarosa." The composer was born in 1754 at Naples, and began life as a baker's boy. His musical talent having attracted the attention of Aprile, a famous singer at the time, he was sent by him to study at the Naples Conservatorio. "Il Matrimonio Segreto," his operatic masterpiece, was first produced in 1792 at Vienna. He died on January 11, 1801, and was buried in the Church of the Campo Sant' Angelo, which was demolished by the Austrians in 1828, and his grave is no longer traceable.

Vienna.—The first performance outside of Italy of Signor Mascagni's one-act opera or duologue, "Zanetto," took place on the 1st ult., at the Theater-an-der-Wien. The success was moderate, although the interpreters, Mesdames Gemma Bellincioni and Lili Lejo met with frequent applause. In the opinion of the critics, the libretto, founded upon Coppée's "Le Passant," is ineffective, and the score, while containing some melodious numbers, is characterised by "continual unrest without real movement."——Franz Schubert's opera, "Der vierjährige Posten," adapted for the modern stage, with added recitatives by Dr. Robert Hirschfeld, has just been published by the firm of Joseph Weinberger. It is to be performed in connection with the Schubert centenary in January next, both here and elsewhere.——In honour of the Czar's visit, M. Massenet's "Manon" and the ballet, "Wiener Walzer," were given at the Imperial Opera, and a gala Concert was given at the Court. Dr. Hans Richter, who conducted the performances, received a decoration from his Majesty of Russia, and also the gift of a gold cigar-case with the Russian eagle set in diamonds. The genial conductor, on the same occasion, received the order of the Iron Crown from his Austrian Majesty.——An operetta, "Der Duckmäuser," by the Hungarian composer, Joseph Bokor, was brought out at the Carl Theater on the 5th ult., with considerable success.——Dr. Brahms has just published his Op. 121, four songs for a bass voice.

Wiesbaden.—The Royal Theatre here, which is under the same management as the Berlin Opera, is to have two permanent conductors in future. Herr Max Schillings's "Ingwelde" is to be brought out during the present month, and Wagner's "Tristan und Isolde" is in course of being mounted.

OBITUARY.

It is with great regret that we have to announce the death of Mr. Gilbert R. Betjemann, which occurred on Wednesday, the 9th ult., at Grindelwald, by a fall while making the descent of the Wetterhorn. The deceased, who was the only son of Mr. G. H. Betjemann, the well-known leader of the Royal Opera orchestra, had accompanied his father and stepmother on a holiday tour through Holland, Bavaria, and Switzerland, and had parted from them at Grindelwald, remaining there alone in order to further explore the neighbourhood. His death was occasioned by the collapse of a snow bridge between a glacier and a rock which caused him, together with his guide, who was much hurt, to be precipitated into the crevasse beneath. Mr. Betjemann was only thirty-one years of age and an accomplished musician. He studied at the Royal Academy of Music, where his father is one of the leading professors, and gained the Santley Prize in 1886. On leaving he was elected an Associate of that Institution. He occasionally conducted concerts in London, but was best known as a talented violinist at the Opera, at the leading Festivals, and in our chief concert orchestras, while he was also rapidly making a reputation as a teacher

of singing. As a composer his best work was "The Song of the Western Men," a choral ballad in which distinct talent was manifest. Smaller pieces, notably a setting of Shelley's poem "As the moon's soft splendour" and a "Sérénade Espagnol" for violin, also testified to a refined taste and considerable originality. The deceased was, moreover, a musician whose knowledge and reading extended beyond that of his profession. The funeral took place on the 19th ult., at Finchley, and was attended by Mr. Corder and Mr. F. W. Renaut, representing the Royal Academy of Music; Mr. Mortimer Jones, Highbury Philharmonic Society; Mr. Kronke, Highbury School of Music; Mr. Chatfield and Mr. Vinning, Incorporated Society of Musicians; and a large number of sympathetic friends.

Mr. William Makepeace, for upwards of fifty years lay clerk and Master of the Choristers' School at Rochester Cathedral, died on the 11th ult., at Rochester, in his seventy-sixth year. The deceased was a choirboy at St. Paul's, having been, as such, subjected to the rigid *régime* of Hawes, and in 1845 he obtained the appointment at Rochester, where he remained all his life. He had served under no fewer than five Bishops, four Deans, and three Archdeacons. One of the most hardworking of men, he, in addition to his duties as lay clerk and schoolmaster, filled the post of librarian of the Cathedral music, conducted several choral societies in the city and neighbourhood, gave many private lessons in singing, and trained choirs innumerable. It is, however, as schoolmaster of the choristers that he will be best remembered, and in this capacity he was the early teacher of a large number of eminent musicians, including Professor Bridge, now conductor of the Royal Choral Society, and his brother, Dr. Joseph Bridge, of Chester Cathedral; Dr. Wood, organist of Exeter Cathedral; Dr. Armes, of Durham; the late Joseph Maas, and others, all of whom as boys sang in the Rochester Cathedral choir. The boys, moreover, were taught conscientiously and well, and the affection and esteem in which the master was held by them found its special outward expression in the handsome presentation made to him on the completion of his jubilee, in January of last year, by his old pupils and friends. Mr. Makepeace had resigned the schoolmastership, while still retaining the post of lay clerk to the Cathedral, some ten years since, finding the duties becoming too heavy for him. He only finally retired on his pension some few months ago. Mr. Makepeace was one of the original members of the Choir Benevolent Fund. At the funeral, on the 17th ult., the first part of the service, which was choral, was held in Rochester Cathedral, Dean Hole officiating. There was a large congregation, and the mourners included several distinguished former pupils of the deceased choirmaster.

We record, with regret, the death, on the 2nd ult., in London, of Miss Alexandra Leah Ehrenberg, the well-known concert vocalist and teacher. She was a pupil of Mr. Eyre, Sir George Macfarren, and Signor Randegger, at the Royal Academy of Music, where she gained successively the bronze, silver, and gold medals for singing, and eventually became an Associate of that Institution. Miss Ehrenberg was in the possession of a sympathetic mezzo-soprano voice, and, in the earlier part of her career, frequently sang at the leading oratorio and other concerts, both in the metropolis and the provinces, where she was much appreciated. Of late years, however, the deceased lady had devoted herself almost exclusively to teaching, more especially at the Guildhall School of Music, where her class was one of the largest in the Institution. She was in her thirty-fourth year.

Gilbert Louis Duprez, the famous French tenor, died in Paris on the 23rd ult., at the age of ninety. He was born at Paris in 1806, and made his first appearance in 1820 at the Théâtre Français; he came out in opera at Paris in 1825, as *Count Almaviva* in "The Barber of Seville." He sang with great taste, and was, moreover, an excellent actor. M. Duprez wrote several works, including the operas "Jeanne d'Arc," "La Lettre au bon Dieu," "Joanita," &c.

An organist of some note has passed away recently in the person of Mr. James Dace, of Colchester, in his seventy-sixth year. He was born at Wittam, and was a pupil of Mr. George Cook. He took a very active share in the foundation of the Colchester Musical Society, and was organist of three churches in the borough.

Joseph Rudolph Schachner, an accomplished pianist and able composer, died on August 15, at Reichenhall, in Bavaria. He was born on December 31, 1821, at Munich, and was a pupil of Henselt and J. B. Cramer, under whose guidance he became a pianist of considerable attainments, and his success achieved in concerts at the Bavarian capital, at Leipzig, Paris, and elsewhere quickly established his reputation. In 1853 he settled in London, where, both as an interpreter, more especially of the classical masters, and as a teacher, he was greatly appreciated. He subsequently removed to Vienna, and his later years were spent alternately in that capital and his native Munich. He was the composer of an oratorio, "Israel's return from Babylon," of two pianoforte concertos, and of a number of minor pieces for the same instrument.

The death occurred, on the 1st ult., at Gmünden (Austria), of Johann Evangelist Habert, organist and choirmaster of the Cathedral, one of the most distinguished contemporary composers of Catholic Church music. He was a native of Bohemia, having been born at Oberplan on October 18, 1833. An able and learned author, and editor for many years of a periodical devoted to his art, the deceased contributed largely to the cause of elevating the standard of Catholic Church music both in Austria and Germany. A complete edition of Habert's numerous compositions is at the present moment being prepared by Messrs. Breitkopf and Härtel, of Leipzig.

Johann Friedrich Luther, said to be a direct descendant of Dr. Martin Luther, died recently at New York, at the age of ninety. Born on November 24, 1806, at Aslar, near Wetzlar, Johann learned carpentry and also organ-building and pianoforte making. He made the first upright grand pianoforte, and in New York, where he settled in 1837, founded the first pianoforte manufactory there. A close friendship united him throughout life with Carl Steinway and the elder Sohner, his early companions.

The death is announced, on August 16, at Liège, of Edouard van den Boorn, a distinguished musician and musical critic, in his sixty-seventh year. He was a pupil of the Liège Conservatoire and an excellent organist and pianist. He had also rendered himself, by special study, a virtuoso on the harmonium, the distinctive character and resources of which instrument he was able to develop in a truly artistic manner. His numerous compositions for the instrument have attained great popularity. As musical author and critic Van den Boorn has become widely known, and his work entitled "De l'Influence réciproque de l'Industrie sur les Beaux-Arts" obtained for him the gold medal from the Belgian Government. He was a contributor to numerous French and Belgian periodicals and the musical critic for many years of the Belgian journal *La Meuse*.

A well-known operatic bass singer and talented composer, Albert Eilers, died at Darmstadt, on the 4th ult., at the age of sixty-five. He had been latterly an honorary member of the Darmstadt Opera, at which establishment he was first engaged in 1882. After studying at the Milan Conservatorio, Eilers made his *début* at the Dresden Court Theatre in 1854, as *Orovisto* in "Norma." From 1858 to 1865 he was engaged at the German Theatre in Prague, where he was a general favourite, and afterwards at Coburg, he being by that time justly regarded as one of the foremost bassos of the German lyrical stage. In 1876 Wagner selected him for the part of the giant *Fasolt* in the original Bayreuth *Festspiele*. An earnest and thoroughly competent musician, he was the composer of an operetta, "Spielmannslied," of a comic opera, "Johannis-Nacht," of a Mass and a Requiem.

Mr. Percy Gaunt, a well-known composer of American popular songs, died in a village in the Catskills, of consumption, on the 5th ult., aged forty-four. Of one of Gaunt's songs, "Push dem clouds away," it is said that a quarter of a million copies have been sold. Among his other favourite ditties were "The Trip to China Town," "The Bower," and "The Milk White Flag."

We have to record the death, on August 17, at Mannheim, of Frau Bertha Becker (*née* Seib), the widow of Jean Becker, the celebrated violin virtuoso, at the age of sixty-two. Two of her sons, the Leipzig violinist and the violoncellist residing at Frankfort-on-Main, brilliantly carry on the musical traditions of the family.

From Hamburg comes the news of the death there, on the 22nd ult., of Frau Katharina Klafsky, the well known German *prima donna*, after a short but severe illness. She had been obliged recently to undergo an operation on the head, which was followed by several days of unconsciousness, and in the end proved fatal. The deceased lady, who was only in her thirty-second year, was a Hungarian by birth, of poor parentage, and when quite young attracted the attention of Professor Helmesberger, of Vienna, at whose recommendation she was taken in hand by that eminent vocal teacher, Madame Marchesi. Subsequently for a number of years she was one of the leading members of Herr Angelo Neumann's "Wagner Theatre," and as a dramatic soprano took high rank in Germany. She made her *début* at Drury Lane, in 1892, in "Fidelio," and afterwards also appeared in Wagnerian opera at the same theatre. Frau Klafsky was married three times, her third husband having been Herr Lohse, the Drury Lane conductor.

We have also to record the following deaths:—

On August 16, at Sondershausen, at an advanced age, Councillor Friedrich Laue, distinguished musical amateur, friend of Liszt and Joachim Raff, one of the earliest literary champions of Richard Wagner.

On August 16, at Boston (U.S.), John B. Stettson, well-known *impresario* and theatrical manager.

On August 18, at Leipzig, C. E. Oeser, famous contra-bassist, for thirty-seven years member of the Gewandhaus Orchestra, aged fifty-five.

Recently, at Paris, Etienne Portéhaut, formerly conductor at the Théâtre Italien, afterwards director of the Société de Sainte-Cécile, Bordeaux, aged sixty-nine.

On August 19, at Amsterdam, Henri Bosmans, violoncellist, aged forty.

On August 20, at Boston (U.S.), Fritz Giese, leading violoncellist of the Symphony Orchestra, native of The Hague, aged thirty-seven.

On August 22, at Paris, Anatole Cerfbeer, musical critic, formerly editor of *Le Théâtre*, aged seventy-two.

On August 22, at Frankfort-on-Main, Leopold Lichtenstein, founder of the pianoforte manufacturing firm of L. Lichtenstein and Co., aged seventy-seven.

On August 23, at Ancona, Benedetto Zaban, composer of several operas performed at Ancona, aged sixty-five.

On August 25, at Vienna, Wilhelm Wiesberg, concert singer, particularly of *Wiener Lieder*, aged forty-six.

On August 26, at Vienna, Anton Amon, vocalist, aged sixty-three.

At Milan, Carlo Gomes, celebrated musical composer. He was born in Brazil and studied at the Conservatoire at Milan. His best-known operas are "Il Guarany" and "Salvator Rosa."

At Brunswick, on the 19th ult., Frau Caroline Fischer-Achten, in her 91st year. She made her *début* as a *prima donna* soprano at the Vienna Opera in 1821, and afterwards held a leading position in the Opera-houses of Frankfort and Brunswick, but she retired into private life upwards of forty years ago.

Recently, at Naples, Domenico Laboccetta, composer, an intimate friend of Meyerbeer.

On August 26, at Barcelona, Juan Escalas, flautist, composer for orchestra and military band.

Recently, at Maastricht, F. H. Smulders, pianoforte maker, celebrated as the inventor of an improved mechanism for carillons, adopted throughout the Netherlands and elsewhere.

On August 28, at Lübeck, Louis Lee, violoncellist, composer of merit, aged seventy-seven.

On August 29, at Prague, Julius Beer, horn virtuoso, professor at the Conservatorium, aged fifty-nine.

On August 30, at Würtzburg, Balthasar Schlimbach, organ-builder, founder of the firm of Schlimbach und Sohn, in his ninetieth year.

On the 1st ult., at Bergamo, Alessandro Bernasconi, pianist, formerly of Montevideo, aged forty-one.

On the 2nd ult., at Paris, Marie Anna Papot, professor of singing at the Conservatoire, author of a valued collection of exercises, "Vingt-sept leçons à changement de Clefs," aged forty-two.

On the 3rd ult., at Turin, Carlo Casella, violoncellist and composer, professor at the Liceo Musicale, aged sixty-two.

On the 4th ult., at Vienna, Johann Kautsky, scene painter for the leading Austrian and German theatres, aged sixty-nine.

On the 6th ult., at Cannstatt, Würtemberg, Caroline, eldest daughter of the late Bernhardt Molique.

On the 7th ult., at Rome, Raffaele Vitali, operatic singer and teacher, father of Giuseppina Vitali, aged sixty-three.

On the 8th ult., at Munich, Professor Dr. Martin Härtinger, formerly operatic singer, professor at the Royal Musik-Schule, teacher of Herr Vogl, in his eighty-second year.

Recently, at Zurich, Richard Avenarius, professor at the philosophical faculty, a nephew of Richard Wagner.

CORRESPONDENCE.

A PLEA FOR ANTIPHONAL CHANTING IN HALF-VERSES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—As the real grounds for chanting the Psalms in half-verses appear to be little known or understood, I ask your permission to state the principles on which the practice is based.

1. Antiphonal chanting (*i.e.*, alternate chanting by two bodies of singers) is not only an ancient practice extending back to Jewish times, it is also a (if not *the*) most appropriate method of rendering the Psalms in liturgical worship.

2. Antiphonal chanting should be *strictly responsory—i.e.*, the sentence or clause sung by the second set of singers must be a *true answer* or correspondent expression to the sentence or clause enunciated by the first set of singers. The common "verse-and-verse-about" method of recitation has no reason to recommend it; it is the unintelligent way in which school children are taught to read the Bible.

3. Musical antiphony must be based on *poetical correspondence*.

4. Poetical correspondence in the Psalter is found—

(*a*) In a close or strong form *within* the verse—*i.e.* between the component parallel members.

(*b*) And in a loose or weak form *between* the verses. The former runs throughout the Psalter (except, perhaps, Psalm 137) normally in a binary form, exceptionally (to the extent of twelve per cent.) in a ternary or quaternary form; the colon stop divides the binary form, and for the most part the quaternary, into balanced halves, leaving a small number of verses containing three members unequally divided, and treated practically as in the binary form, the bipartite structure of the chant, whether ancient or modern, necessitating this arrangement.

The looser correspondence between the verses is *too rare and irregular* to form an exclusive basis for musical antiphony.

5. Parallelism within the verse (which for brevity I may term half-verse parallelism) runs prominently and persistently throughout the Psalter, and is therefore the only satisfactory basis for antiphonal chanting.

6. Ample provision, however, for the rarer forms of correspondence is secured by the use of double and multiple chants *sung in half-verses;* thus sung they mark the parallelism within the verse, *as well as* that which is exterior to it.

A few objections stated and answered.

1. However desirable half-verse chanting may be for some Psalms, there are many cases in which it cuts up a sentence and so breaks the continuity of ideas.

Answers: (*a*) This division into parallel clauses is part of the essential structure of the Psalms, and cannot therefore be ignored in the music or mode of chanting.

(*b*) The same objection would apply to the Versicles and Responses, which are really half-verses (many being taken from the Psalms), and are chanted by the priest and congregation alternately.

2. Half-verse chanting breaks the continuity of many double chants in which there is a correspondence between the first and third, and sometimes between the second and fourth phrases.

Answer: The use of such chants for the Psalms, however satisfactory from a musical point of view, is misleading, since it suggests a correspondence in the words which for the most part does not exist, while it ignores the close correspondence which runs through every verse. Composers should write chants in conformity with the structure of the Psalms, as Havergal, Elvey, Barnby, and others have done.

3. The Psalm verse is not always divided into two parallel halves; many verses contain three or more members.

Answer: See under the fourth head above.

4. There is no liturgical precedent for half-verse chanting.

Yet (*a*) some Psalms (as 24th and 136th) were probably so sung by the Jews.

(*b*) That very ancient method of liturgical worship by Versicle and Response is entirely a half-verse system; the *principle*, therefore, has a good precedent.

(*c*) The practice is not unknown in the Roman Church (see Mendelssohn's *Letter*, June 16, 1831).

(*d*) Christ Church, Oxford, York Minster, and many other churches have adopted the practice for some years, and it continues to spread, being founded on truth.

I remain, yours truly,

Henry J. Poole.

Stowell Rectory, Sherborne.

WORDS TO PIANOFORTE SCORES.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I would wish to call your attention to what I consider to be a curious oversight on the part of the foreign and English music publishers. Most of the great firms issue the principal operas, oratorios, cantatas, &c., in two forms—as complete vocal score (with text) and for pianoforte solo (without anything else). Now, I contend that, while it is true that the great majority (I hope) of professional musicians and even a large number of amateurs are able, when playing the pianoforte, to take in six or more lines at a glance, and may thus enjoy to the full the advantages of the vocal scores, there exists, at the same time, a numerous class of music-lovers that have not the time, inclination, or the ability to perfect themselves in this special branch of musical execution. For the benefit of these I would suggest that the two forms of arrangement hitherto in vogue should be amalgamated, and the works in question be edited for pianoforte solo *plus* the text. This would, of course, while not interfering in any way with the further publication of the vocal scores, render entirely superfluous the arrangements for pianoforte solo now in use, as I do not think there are any players, however unintelligent or inferior, who would not prefer to know what they are playing about (if I may be pardoned the expression) when they have the chance of doing so under the same conditions as before—that is to say, with no greater tax on their capacity or energy. It goes without saying that the same method could be applied to the arrangements for four hands.—I am, Sir, faithfully yours,

Hermann Oelsner.

Springfield, Honor Oak Park.

A VISIT TO THE GRAVE OF POTTER.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Will you, through your valued paper, let the recipients of Cipriani Potter's Scholarship at the Royal Academy of Music know that the grave, No. 20,357, at Kensal Green Cemetery, is allowed to remain neglected, with Mr. Potter's name, &c., nearly obliterated, when for a few shillings the letters could be filled in and made legible to all participators in the benefits of his scholarship. In memory of him who was once Principal of their Academy, a great master, and the late head of the musical profession, let me beg of your insertion of this from a poor and aged pupil, as, in justice to the Academy itself, that great master should not lie neglected and forgotten by us or the scholars receiving the benefit of his bounty.—Yours obediently,

Anthony Pollon.

28, Barnsdale Road, West London.

MR. CORDER *v.* CHARLES GOUNOD. *Re* BERLIOZ.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—As one of those who attended Mr. Corder's Royal Institution Lectures and who heard with feelings of surprise and pain (to use no harsher term) that gentleman's depreciatory remarks on the music of Hector Berlioz, I venture to ask for the insertion in your widely-read columns of some remarks by Charles Gounod on the subject, which it seems to me give a much more accurate *resumé* of the case than the letter of Mr. Corder which appears in your last issue. I quote Gounod's observations from the translation of his "Autobiographical Reminiscences," recently published by Mr. Heinemann. After a few remarks on the personal peculiarities of Berlioz, he says: "His 'Symphonie Fantastique' was a real event in the musical world, the importance of which may be gauged by the fanatical admiration and the violent opposition it aroused. Admitting that a work of such a nature may be open to much discussion, the fact that its composer possessed most remarkable inventive power and a powerful poetic sentiment (which re-appears in all his subsequent compositions) still remains evident.

"Berlioz has put into musical circulation, so to speak, a large number of orchestral effects and combinations which were unknown before his time and which have been adopted by very illustrious musicians indeed. He has revolutionised the art of instrumentation, and in that respect, at all events, may be said to have 'founded a school.'"

Now, Sir, whilst I fully admit that Mr. Corder's opinions are entitled to respectful consideration, I cannot help placing still higher those of the composer of "Faust," the "Redemption," and "Mors et Vita."—Truly yours,

A Lover of French Music.

BACH'S MOTET "I WRESTLE AND PRAY."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Mr. F. G. Edwards, in his interesting article on "Bach's Music in England" in this month's Musical Times, speaks of John Christian Bach's music as being "quite forgotten."

I have always understood that the fine Motet for double choir, "I wrestle and pray," though frequently attributed to the elder Bach, is really the work of his son.

I should like to be enlightened on the subject.

Yours faithfully,

Henry Knight.

St. Ives, Cornwall,
September 5, 1896.

[The Motet "I wrestle and pray" ("Ich lasse dich nicht") was always considered to be the composition of John Sebastian Bach, but never, so far as we are aware, of his son, John Christian Bach. The highest authorities now attribute it to John Christopher Bach (1642-1703), of Eisenach, a first cousin once removed of J. Sebastian Bach's. The similarity of the initials—"J. C."—tends to cause confusion in distinguishing these two members of the great Bach family.—Ed., *M.T.*]

THE LATE MR. HOLDICH.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In your obituary notice of September there are two slight inaccuracies respecting George Maidwell Holdich. In the first instance, he did not construct the organ at Islington Parish Church, which was built by Byfield and Green in 1771; secondly, the stop he invented was called "diaocton" (not di-octon), a genuine octave coupler, each row of pipes having an extra octave on the soundboard. As the writer of the late Mr. Holdich's Jubilee article in a musical contemporary (1887) you will excuse me drawing attention to the above facts.

Yours truly,

September, 1896. Carolus Rex.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. V. Stocks.—*We do not recognise the phrase. Why not write to the Organist of Magdalen College?*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Auckland, New Zealand.—A new three-manual organ by Messrs. Brindley and Foster, of Sheffield, was dedicated, on Sunday, July 19, by the Most Rev. the Primate of New Zealand, for use in the Church of the Holy Sepulchre. The instrument contains all the modern improvements of this firm, and tubular pneumatic action is applied to every movement. The services were largely attended and the music was excellent. The anthems were Stainer's "I am Alpha and Omega" and Ouseley's "It came even to pass." A selection from Gaul's "Holy City" was also sung during the offertory collection. A series of three Recitals was subsequently given by Mr. T. Tallis Trimnell, who came up voluntarily to help his old friend, Mr. V. E. Rice, on the completion of his twenty-seventh year of office as organist and choirmaster of the church. All the Recitals were greatly appreciated by crowded congregations and the offerings amounted to £190, sufficient to defray the balance of the cost of importing and erecting the organ.

Denbigh.—Two Organ Recitals were given in St. David's Church, on the 7th ult., by Mr. Alfred H. Allen. The programmes contained Mendelssohn's second Organ Sonata in C minor and several other attractive pieces. Miss Hazledin contributed several songs.

Dunedin, New Zealand.—The Liedertafel opened the eleventh season by a Concert on July 28. The first part of the programme was miscellaneous, and included songs contributed by Messrs. F. L. Jones, J. Jago, and D. Hutton, and Raff's Tarantelle in D minor, played as a pianoforte duet by Messrs. Timson and Taylor. Dr. J. H. Mee's choral ballad "Horatius" formed the second part. It was well rendered and sung with zest by the members of the Society. Mr. Jesse Timson conducted throughout and Mr. W. E. Taylor ably presided at the pianoforte.

Halifax.—The annual musical Festival was held on August 30, in the Spring Hall, under the conductorship of Mr. C. Haigh. The programme was executed by about 300 choristers and the hymns were accompanied by the Black Dyke Band, who also played several instrumental selections.

Hanley.—The North Staffordshire Festival choir meets twice every week, and satisfactory progress is being made with the various works.——The Meakin Concert Committee have experienced much difficulty in satisfying all applications for balcony season tickets. The programme for the first Concert has been issued, and can be favourably compared with any of its predecessors——Mr. F. A. Challinor, of Longton, presented his cantata "The New Eden," at Bethesda Chapel, Hanley, on the 17th ult. The excellent choir of the chapel, led by Mr. J. Garner, sang the various numbers in a commendable manner. The soloists were Mrs. Winkle, Miss Bridgett, Mrs. Johnson, and Messrs. T. Leigh, W. Mills, and T. Ralphs. ——The annual Festival of the Hanley Board Schools took place on the 21st and 22nd ult.

Honiton.—The twenty-eighth annual Festival in connection with the East Devon Choral Union was held on the 5th ult., at St. Michael's Church, under the conductorship of Mr. F. H. Gueritz, the honorary secretary. The following choirs took part in the service: Auliscombe, Colyford, Colyton and West Hill, Combe Raleigh, Gittisham, Honiton, Offwell, Ottery, Plymtree, Sheldon, Sidbury, Sidford, Sidmouth, and Talaton. The musical portions of the service were selected from the Festival Book for the current year of the Exeter Diocesan Association, and the setting of the Evening Canticles was by Mr. T. Roylands Smith. The accompaniments were played by a band of twelve instrumentalists.

Invercargill, New Zealand.—A meritorious performance of Mendelssohn's "St. Paul" was given on July 31 in the theatre. The soloists were Mrs. Ross, Mrs. D. Blue, Miss Innes, Messrs. J. E. Taylor, W. D. Smith, E. B. Mackay, and G. H. Waymouth. The choruses were sung by about eighty voices. Miss Lithgow presided at the pianoforte and was assisted by an efficient band. Mr. Gray, who conducted, was presented at the close of the performance with a large photograph of the members of the Union.

Kincraig, Badenoch.—A successful Concert was given by Mr. and Mrs. Henschel, under the patronage of the Marchioness of Zetland, on the 8th ult., at the Alvie Parish Hall. The singing of the Concert-givers was much appreciated, as were also the efforts of Miss Henschel, Miss Rowart, Mr. Walwyn, Miss Macarthur, and Mr. H. G. Bailey.

Leeds.—The College of Music commenced its third year on the 7th ult., when the new premises recently acquired by the school were opened. Mr. Louis Barnby, nephew and pupil of the late Sir Joseph Barnby, has been lately appointed secretary.

Newton Abbot.—The Choral Society, conducted by Mr. W. G. Bown, gave an attractive entertainment, on the 3rd ult., at the Newton Alexandra Hall. The programme consisted of a little play entitled "A Devon Pastoral," purposely written to introduce a number of the "Songs of the West" collected by the Rev. S. Baring-Gould. The principals taking part were Miss Gilpin, Mrs. Greenslade, Miss Churchill, Miss L. Hoskin, and Messrs. A. Mills, Heywood, F. Andrew, Harley, Luke, Mudsford, and Dr. Grimbly. Mr. A. R. Hutchison was the accompanist. During an interval in the evening Mr. Baring-Gould gave an interesting account of the manner in which he had taken down some of the songs from the old singing men.

Penzance.—Dr. Houston Colisson gave a much appreciated Organ Recital on the 8th ult., at St. Paul's Church. Dr. Colisson played an excellent selection of music, and several songs were contributed by Mr. Symons and Mr. Croft. The choir also sang two choruses.

Port Elizabeth, Africa.—The pupils of Mr. Percival Quarterman gave a successful Concert, on the 18th ult., in the Macintosh Hall. The programme consisted of several orchestral pieces, two violin solos, respectively played by Miss E. Biden and Miss M. Walsh; a song, contributed by Mr. D. W. Hook; a vocal quartet, entitled "Maiden, listen," by C. P. Adam; and Kücken's part-song "The Soldier's Love," the two last-named pieces being sung by members of the Orpheus Glee Party. During an interval Mr. Quarterman distributed the certificates to the successful candidates in the recent London College Examination.—On the 24th ult. Mr. Sims Reeves made his first appearance here at the Town Hall, and received an enthusiastic welcome from a crowded audience. Mrs. Sims Reeves also sang with success. The remainder of the programme included glees sung by the Orpheus Glee Party, and two overtures played by Mr. Quarterman's select orchestra. Mrs. Beresford played the pianoforte accompaniments.

Princetown.—The annual Choral Festival of St. Michael's was celebrated on August 26, under the conductorship of the organist, Mr. H. Brummell. Assistance was given by the choirs of Lydford and Postbridge.

Sculcoates.—An attractive Organ Recital was given on the 17th ult., in the Parish Church, by Dr. G. H. Smith. The programme included Mendelssohn's first Organ Sonata

in F minor, the *Andante* from the same composer's Violin Concerto (the solo of which was played by Mr. T. B. Holmes, jun.), Bach's Fugue in D, and the vocal excerpts "Be thou faithful unto death," from "St. Paul," and "Waft her, Angels," from Handel's "Jephtha," the two last-named pieces being sung by Mr. M. Roberts.

Tenby.—The Choral Society, consisting of about seventy voices, conducted by Mrs. Catley, gave a meritorious performance, on the 8th ult., of Gaul's cantata "Joan of Arc." The soloists were Miss G. Drinkwater, Dr. B. Hamilton, and Mr. R. Williams. These vocalists also assisted in the second part of the programme, in which the choir sang "The Miller's Wooing" (Eaton Faning) and "The House that Jack built" (Caldicott).

Upton.—An Organ Recital, consisting entirely of works by English composers, was given in St. Stephen's Church, on the 7th ult., by Mr. Henry Riding. The writers selected were J. F. Barnett, Chipp, Maunder, Jackson, Hewlett, Dupuis, Wolstenholme, and Wareing; and variety was given to the programme by vocal numbers rendered by Mr. Richard Tate and Master Alonzo Thorogood.

Choir Appointments.—Mr. J. S. Buxton (Tenor), to Bangor Cathedral.—Mr. Charles Calver (Tenor), to St. Stephen's, South Dulwich.

Organ Appointments.—Mr. Percy W. Swale, Music-master to Philberds College, Maidenhead; also Organist and Choirmaster to the private Chapel.—Mr. Livesey Carrott, Organist and Choirmaster to St. Matthew's, Bayswater.—Mr. W. R. J. McLean, Organist and Choir-master to Clerkenwell Parish Church.—Mr. Sidney Physick, Organist and Choirmaster to Holy Trinity, Upper Tooting.—Mr. J. E. Leah, Organist and Choirmaster to Richmond Hill Congregational Church, Bournemouth.—Mr. C. H. Ogle, Organist and Choirmaster to the Parish Church, Melksham.—Mr. J. Stubbs, Organist and Choirmaster to St. George's Church, Chorley.—Mr. Frederic G. Brient, to St. Gabriel's, Walthamstow.—Mr. W. H. Gatehouse, Organist and Choirmaster to Farnham Royal Parish Church, Slough.

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December 25, at 3 ..	.. "Messiah"	Handel.
January 1, at 3 ..	.. "Elijah"	Mendelssohn.
February 4, at 8 ..	"Golden Legend"	Sullivan.
March 3, at 3 ..	"Stabat Mater"	Rossini.
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March 8, at 8 ..	.. "Faust"	Berlioz.
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PRESS NOTICES (Australian).

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Sydney Oratorio Festival.—"Mr. Edward Branscombe was excellently suited by the reflective character of the beautiful aria 'If with all your hearts,' and he delivered both the air and the hardly less tuneful recitative with exquisitely clear enunciation and sympathy for the music. The tenor also sang with dignity and care 'Then shall the righteous,' in which he produced a considerable volume of tone, easily filling the hall."—*Sydney Morning Herald*, July 15.

"Mr. Edward Branscombe's clear tenor tones in the part of *Obadiah* caused much applause to be bestowed upon him, and his artistic rendering of 'If with all your hearts,' and his remarkably clear enunciation, will not be forgotten by his many admirers."—*Australian Star*, July 15.

"THE SPECTRE'S BRIDE."

Sydney Oratorio Festival.—"In Mr. Edward Branscombe the audience were fortunate in hearing a cultured and beautiful singer whose study of the part renders him a more than commonly capable exponent of the trying tenor music of the cantata. The fact that his share takes the form of duets with the soprano throughout by no means diminishes its difficulty, and that he and Miss Thudichum were absolutely 'd'accord' throughout was abundantly evident. The exquisitely tuneful 'Now when the night,' where the tenor leads off with a long solo passage, showed his sweet voice to advantage, while in this, as also in 'Fair is the night,' both soprano and tenor gave a strikingly dramatic rendering of the dialogue between the lovers, he urging, 'Make haste, make haste, time quickly flies,' and his sweetheart pleading fearfully, 'One moment only let me rest.'"—*Australian Evening News*, July 17.

"MESSIAH."

Sydney Oratorio Festival.—"Mr. Branscombe, who was in excellent voice, gave reverential expression to the exquisitely tender Passion Music, singing, as is customary, the soprano recitative and aria 'But Thou didst not leave.' Though this was amongst his most appreciated work, yet all the solos intrusted to Mr. Branscombe were distinguished with admirable expression and refinement of vocal style. The tenor's rendering of the aria 'Thou shalt break them with a rod of iron' was unexpectedly well delivered."—*Daily Telegraph*, July 20.

"SAMSON."

Melbourne Oratorio Festival.—"Mr. Edward Branscombe had an eminently grateful task as *Samson*, and he may be cordially complimented on the style in which he went through with it. The air, 'Total eclipse,' was delivered with much pathos and expression, and in the florid declamatory solo, 'Why doth the God of Israel sleep?' he displayed both force and technique."—*Melbourne Age*, July 24.

Ballad Concerts, Adelaide.—"Mr. Edward Branscombe charmed the audience by his highly finished vocalisation. His first number, 'When the moon is brightly shining' (Molique), was given in a most charming and expressive style, his *mezzo-voce* ending being particularly pleasing. In response to an encore he presented the dainty little ballad, 'Come live with me and be my love.' Mr. Branscombe's second number, the popular 'Take a pair of sparkling eyes,' from Sullivan's 'Gondoliers,' was given with fascinating tenderness and expression, and in response to a triple recall he sang Moore's familiar ballad, 'Oft in the stilly night.'"—*South Australian Register*, June 1.

"Mr. Branscombe's refined tenor voice was most advantageously displayed in Newton's song, 'Ailsa mine,' and in 'Take a pair of sparkling eyes,' the latter for an encore. Later in the evening Mr. Branscombe gave Richardson's Scotch song, 'Mary,' which is, perhaps, the one by which he will be best remembered in Adelaide, so admirably is it adapted to his smooth and expressive voice, and so fine are the *pianissimo* effects with which he invests it. For a further encore the tenor gave an exquisite rendering of Blumenthal's 'Evening Song.'"—*South Australian Register*, August 10.

Ballad Concert, Sydney.—"Analysing the efforts of the members of the company, the artistic success of the evening was won by Mr. Branscombe. He sang with graceful expression, and his perfect phrasing and easy delivery command the highest praise. His rendering of 'Mary of Argyle' was a fine example of cultivated ballad-singing."—*Sydney Morning Herald*, June 30.

Ballad Concert, Brisbane.—"Of all the enchanting numbers probably none was more so than Mr. Branscombe's singing of Blumenthal's 'Evening Song.' The phrasing throughout was perfect, and the finish, in a delicate *mezzo-voce*, delightful. No sweeter tenor tones have been heard here for years. The applause was so pronounced that an encore could not be denied, and Mr. Branscombe repeated his admirable rendering of 'Ailsa mine.' Mr. Branscombe's other songs were the well-known 'Take a pair of sparkling eyes,' from 'The Gondoliers,' and the 'Clown's Song,' by Hatton. The latter was another example of delicate treatment, and the refrain from behind the stage enhanced it."—*Brisbane Telegraph*, July 10.

Mr. Branscombe took his audience completely captive. It would be difficult to imagine a more perfectly artistic use of the *mezzo-voce* than was made by Mr. Branscombe. The notes were perfectly produced and of marvellous sweetness and carrying power. The sentiment of the song was also expressed with refinement. The encore which it evoked was enthusiastic, and in response the singer repeated 'Ailsa mine.' In the second part of the prorgamme he gave Hatton's 'Clown's Song,' to which the other members of the company contributed from behind the stage a most effective and spirited chorus. The number was a very charming one, and it was deservedly warmly applauded."—*Brisbane Courier*, July 10.

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PRESS NOTICES (Australian).

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"Amongst the soloists Miss Marie Hooton, as an English singer making her *début* in Australia, claims first mention. Miss Hooton, who has a rich contralto voice which is evenly produced, made a decided success, being encored first for a well-phrased rendering of 'Afton Water,' to which she added 'Annie Laurie,' and again for a pathetic interpretation of 'John Anderson, my Jo.' Here Miss Hooton responded to the prolonged applause with 'Robin Adair.'"—*Sydney Morning Herald*, July 21.

Ballad Concert, Bendigo.—"Miss Marie Hooton's sweet contralto voice made 'Rory Darlin'' a song to be remembered. She gave as an encore 'The valley by the sea.' The ever popular 'Killarney' by the same singer fairly charmed the house, and the encore, 'Annie Laurie,' in no way helped to remove the charm."—*Bendigo Independent*, June 20.

Ballad Concert, Adelaide.—"One of the features of the Concert was the first and unfortunately final appearance in Adelaide of Miss Marie Hooton (Mrs. Branscombe), a contralto gifted with a fine voice, which she uses with much grace and expressive power, and adds a refined and winning style. This lady's first number was Adams's 'The valley by the sea,' the rendering of which was marked by all the arts of a cultured vocalist, while to the beautifully sympathetic quality of the lady's voice fine scope was given by the very effective writing. The latter remark applies also to her singing of 'Annie Laurie,' presented in response to persistent recalls, and for which there were manifestations of equal approval. Balfe's ever popular 'Killarney' was Miss Hooton's final song, and needless to say this was greatly appreciated by so 'popular' an audience."—*South Australian Register*, August 10.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
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AN EX-MUSICIAN'S REMINISCENCES.

The annals of music are full of notable instances of men who broke through the barriers which circumstance or parental will had interposed between them and the pursuit of that art. Schumann was destined for the law and spent dreary years drudging at jurisprudence; Berlioz's father intended him to be a doctor; Tschaïkowsky, again, was destined for an official career; while three other eminent modern Russian composers—Borodine, Rimsky-Korsakoff, and César Cui—have exhibited the peculiar spectacle of men attaining distinction in art while they simultaneously followed the callings of a professor of science, a naval officer, and an officer of engineers respectively. But while the case of men giving up (wholly or entirely) science and commerce for art is of frequent occurrence, one must not omit to observe that there is a reverse to the medal, and a rather curious reverse too—to wit, the occasional abandonment of music by her votaries for other careers. Perhaps the classical example is that of the famous astronomer Herschel and his sister. William Herschel, as some of our readers may need to be reminded, began life as an oboist in the band of the Hanoverian Guards, and after his arrival in England he kept himself alive by music for many years. He was an excellent violinist, trained the band of the Durham militia for Lord Darlington, taught music in Wakefield and Halifax, where he became organist, and on his removal to Bath in 1766, where he accepted the post of organist to the Octagon Chapel, for many years directed concerts and oratorios, composed church music, and gave lessons, until the liberality of George III. set him free to devote his energies to his astronomical researches. It is pleasant to know, however, that although music ceased to be his profession, it remained his favourite recreation, and according to the latest of his biographers the vivid enjoyment with which he presided over the gatherings of performers at his house is still traditionally remembered. His illustrious and devoted sister, Caroline, was also an accomplished musician, and enjoyed no slight reputation as a concert and oratorio singer; and it is said that at first she grudged the abandonment of music in order to be trained as an assistant-astronomer. To offer any vindication of this abandonment would be absurdly gratuitous. Sensible musicians will be well content with the reflection that the only rival which astronomy ever encountered in the affections of this famous pair was music. Somewhat similar sentiments are prompted by the genial "musical recollections" which the eminent Orientalist the Right Hon. F. Max-Müller has contributed to the October number of *Cosmopolis*. It will be no little surprise to many of those familiar with his works on Oriental literature and philology to read: "As long as I can remember I could play, and I was destined to become a musician, till I went to the University, and Mendelssohn advised me to keep to Greek and Latin."

As a matter of fact, when one looks into the professor's family history this inclination was natural enough, for Weber was his godfather—the name Max being due to the fact that the composer was then engaged upon "Der Freischütz"—while his own father, the distinguished poet Wilhelm Müller, is immortalised by his connection with Schubert, whose brief life coincided almost exactly with his own. Professor Max-Müller, then, started life in a musical atmosphere, for the reigning Duke of Anhalt-Dessau kept a first-rate orchestra, with Friedrich Schneider, who also presided over the local conservatorium, at the head of it. Schneider was a "character," a master of the art of ornamental objurgation, with a fiery nose and temper, who feared nobody—not even a *prima donna*—and young Max-Müller heard Paganini, Sontag, Spohr, and Mendelssohn at his concerts. Of Mendelssohn he has a number of most interesting reminiscences to relate. "Mendelssohn always excelled as an organ player," he writes, "and while at Dessau he played on the organ in the Grosse Kirche, chiefly extempore. I was standing by him, when he took me on his knees and asked me to play a chorale while he played the pedals. I see it all now as if it had been yesterday, and I felt convinced at that time that I too (*anch' io*) would be a musician." Later on, when Max-Müller was at school at Leipzig, he enjoyed special opportunities for observing Mendelssohn's magnanimity and love of a joke. Liszt came to visit Leipzig, and the musical critics who then ruled supreme in that city "were somewhat coy and reserved. . . . Mendelssohn only with his well-tempered heart, received him with open arms." At a *Matinée Musicale* which Mendelssohn gave in Liszt's honour, the latter played a set of variations on a Hungarian melody of incredible difficulty. The sequel is best told in Professor Max-Müller's words: "We stood amazed, and after everybody had paid his compliments to the hero of the day, some of Mendelssohn's friends gathered round him, and said: 'Ah, Felix, now we can pack. No one can do that; it is all over with us!' Mendelssohn smiled; and when Liszt came up to him asking him to play something, he laughed and said that he never played

now; and this, to a certain extent, was true. . . . However, Liszt would take no refusal, and so at last little Mendelssohn, with his own charming playfulness, said: 'Well, I'll play, but you must promise me not to be angry?' And what did he play? He sat down and played first of all Liszt's Hungarian melody, and then one variation after another, so that no one but Liszt himself could have told the difference. We all trembled lest Liszt should be offended, for Mendelssohn could not keep himself from imitating Liszt's movements and raptures. However, Mendelssohn managed never to offend man, woman, or child. [This, we may parenthetically remark, was before the days of the New Criticism of the *Saturday Review*.] Liszt laughed and applauded, and admitted that no one, not he himself, could have performed such a *bravura*." In another place we find a good comment on the performances of Mendelssohn and other artists of the older school. "On listening to them, exquisite as their execution was, one thought far more of what they played than how they played." As a student at Berlin, young Max-Müller was a frequent visitor at the Hensels' house in the Leipziger Strasse, and heard many a private concert given in the large room looking out on the garden. "Mendelssohn played almost every instrument in the orchestra, and had generally to play the instrument which he was supposed to play worst. When he played the pianoforte, he was handicapped by being made to play with his arms crossed. . . . Boeckh, the great Greek scholar, lived in the same house, and Mendelssohn had received so good a classical education that he would hold his own when discussing the choruses of the 'Antigone' with the old master. He was, in fact, a man *teres atque rotundus*." Of Mendelssohn's engagement there is the following charming anecdote: "News had reached his friends that his heart had been won by a young lady of Frankfort; but nobody, not even his most intimate friends, knew for certain. However, one evening he had just returned from Frankfort and had to conduct one of the Gewandhaus concerts. The last piece was Beethoven's Ninth Symphony. I had sung in the chorus, and found myself on the orchestra when the concert was over, the room nearly empty, except his personal friends, who surrounded and teased him about his approaching engagement. His beaming face betrayed him, but he would say nothing to anybody, till at last he sat down and extemporised upon the pianoforte. And what was the theme of his fantasy? It was the passage of the chorus 'Wer ein schönes Weib errungen, mische seinen Jubel ein.' That was his confession to his friends, and then we all knew. And she was, indeed, 'ein schönes Weib' when she arrived at Leipzig. One thing only she lacked—she could not express all she felt. She was soon called the 'Goddess of silence,' by the side of her devoted husband, who never could be silent, but was always bubbling over like champagne in a small glass."

One more anecdote of Mendelssohn is particularly characteristic. At a *Matinée Musicale* at Bunsen's house, Mendelssohn was asked to play, and, *inter alia*, played the "Moonlight" Sonata. "All was silence and delight; no one moved, no one breathed aloud. Suddenly, in the middle of the *Adagio*, a stately dowager, sitting in the front row, was so carried away by the rhythm, rather than by anything else, of Beethoven's music, that she began to play with her fan, and accompanied the music by letting it open and shut with each bar. Everybody stared at her, but it took time before she perceived her atrocity, and at last allowed her fan to collapse. Mendelssohn in the meantime had kept perfectly quiet and played on, but when he could stand it no longer he simply went on playing the last bar in arpeggios, following the movements of her fan. When at last the fan stopped, he went on playing as if nothing had happened. . . . How different from another player who, when disturbed by some noise in the audience, got up in a rage and declared that either she or the talker must leave the room." That is true: Mendelssohn, unlike his modern detractors, was a magnanimous gentleman; indeed, his refinement and good manners are positively cast in his teeth as though it were essential to genius to behave like a truculent cad. We had marked many more passages in our ex-musician's genial recollections, but the foregoing may suffice. Though the fates ordained that the son of the author of the "Müllerlieder" should win fame as a man of letters and not as an artist or executant, it is pleasant to find that his admiration for music remains unimpaired; witness his eloquent peroration: "Is there not in music and music alone of all the arts, something that is not entirely of this earth. . . . Neither history nor evolution will help us to account for Schubert's 'Trockne Blumen.' Here, if anywhere, we see the golden stairs on which angels descend from heaven to earth, and whisper sweet sounds into the ears of those who have ears to hear."

BACH'S MUSIC IN ENGLAND.

(*Continued from page 657.*)

The first biography of J. S. Bach was that written by J. N. Forkel, and published at Leipzig in 1802. Wesley proposed to prelude the publication of Bach's music in England by the issue of an English version of Forkel's book. The work was announced as early as 1808, but it was not published till 1820. No translator's name appears on the title-page, and Messrs. Boosey and Co., the original publishers, are unable to state whether it was translated by "Mr. Stephenson, the banker," or not.

Dr. Crotch, like Dr. Burney, became a Bachist, doubtless owing to Wesley's converting zeal. "Wesley," said Crotch, "you are perfectly right about that great man: he is unquestionably the first musician the world ever witnessed." In his published "Lectures" (1831), Crotch, who was Professor of Music in Oxford University, speaks of Bach's works as being unrivalled "for science and elevation of style . . . for the power of abstracting the mind from all surrounding objects, and so relieving it from care and sorrow itself. . . . Six of his Fugues are printed in three lines, with pedals for the organ. One from another work is on a subject resembling the beginning of a Psalm tune called St. Ann's." The pedal Fugues above referred to by Crotch are Bach's six great Organ Fugues, which were first published, at Vienna, early in the century—certainly before 1826. The learned editors of the Peters and Bach-Gesellschaft editions refer to this as the "Haslinger Edition"; but a copy in my possession shows that it was issued by Haslinger's predecessor, Steiner. The title reads:

Sechs Præludien | und | sechs Fugen | für Orgel oder Pianoforte mit Pedal | von | Johann Sebastian Bach | Wien, bei S. A. Steiner und Comp. No. 4085.

According to Dr. Gauntlett, Crotch was the first to play the "St. Ann's" Fugue in public in England. The occasion was one of his lectures at the Surrey Institution in 1816, when he played it on the pianoforte. It appears that Benjamin Jacob attended one of Crotch's lectures, when he was surprised to hear the lecturer repeat Burney's depreciatory opinion of Bach. Jacob then sent Crotch a copy of the "St. Ann's" Fugue, and at the next lecture he had the peculiar gratification of hearing it performed. Is it not probable that Jacob was the author of the designation "St. Ann's"? Gauntlett claimed to have been the first, concurrently with Samuel Sebastian Wesley (then a youth of seventeen), to have played the "St. Ann's" on the *organ*, when both he and Wesley competed for the appointment of organist at St. Stephen's Church, Coleman Street, October 17, 1827. An account of this competition is preserved in the columns of the *Morning Post*, and is as follows:

Musical.

On Wednesday the inhabitants of St. Stephen's, Coleman Street, were highly gratified with a fine display of organ performances by the various candidates for the situation of Organist of their Parish Church. The organ, built by Avery [in 1775], had undergone a thorough repair for the occasion; and is, in every respect, a beautiful instrument. Where many acquitted themselves well, it would seem invidious to particularise; but we cannot pass by the masterly execution of a magnificent Pedal Fugue, the composition of J. Seb. Bach, which was severally performed by Messrs. Gauntlett and S. Wesley, jun. . . . It was, in the opinion of Mr. Attwood, one of the Umpires, an extraordinary performance, and did the greatest credit to the talents and industry of these two gentlemen.

This competition had a most curious sequel. The three judges heard fifteen candidates, from whom they selected six (including Gauntlett and S. S. Wesley) as being qualified for the post. The usual poll of the parish followed, with the result that a Miss Bradfield obtained the largest number of votes and thereby secured the appointment, although she had not even been one of the fifteen competitors! *

The "St. Ann's" was played at St. James's Church, Bermondsey, April 23, 1829, in a somewhat novel manner—viz., by *three* performers on the organ. Two of the players sat at the ordinary keyboards, while the third played the pedal part on a separate *manual* at the side! The "St. Ann's" Fugue first appeared, printed on two staves, in Bach's "Clavierübung" (Part 3), published in 1739. The Prelude, however, is there separated from the Fugue, the former being at the beginning of the book, while the Fugue is at the end. But Forkel, on the authority of one of Bach's sons, expressly testifies to their connection one with the other. Benjamin Jacob, the Surrey Chapel organist, was probably the first to print the Prelude and Fugue together, in a publication which bears the following title:

A Grand Fugue, by John Sebastian Bach, in three movements, and on three subjects, the principal theme being the first four bars of St. Ann's Psalm Tune, arranged for Two Performers on the Organ or Piano Forte, . . . by B. Jacob. . . . London: Clementi and Co. [1827].

Jacob, however, does not print the *whole* of the Prelude. For what he calls the "Introduction," he takes the first thirty-two bars only, to which he adds four modulatory bars of his own (!), ending on the dominant chord. At the beginning of the Fugue, Jacob naïvely remarks:

This magnificent Fugue was originally composed for One Performer with an obligato Pedal Part—but as in that state the execution is very difficult (!), and in the absence of Pedals impracticable, the present arrangement as a Duet has been made to bring it into general use. It is now suitable for an Organ without Pedals, or for the Piano Forte.

T. signifies the Theme, or Subject, namely the first four Bars of St. Ann's Tune, this pervades all the three Movements—(2) Is the second Subject, which in the first Movement is a subordinate one—but in the second and third Movements the Subjects marked (2) are principal, and that marked T is subordinate—(2) Is the second Subject Inverted.

The knowledge of Bach's great organ works made slow progress in England. The handful of organists who cared for Bach subsisted upon the easiest of the "Forty-eight"; and in an early advertisement of Bach's compositions it is curious to find an announcement that "The above Works have no connexion with his 48 Preludes and Fugues." The skill of the players in those days was very limited. Jacob, who was considered to be a good performer, calls the "St. Ann's" Fugue "very difficult"; and in his organ "Voluntaries" he transposes the Fugue in E ("Forty-eight," II., 9) into F, adding, in a foot-note: "This masterly composition has been transposed from

* I am indebted to Mr. F. H. Cozens, the present organist of the church, for this information.

the key of four sharps, for the accommodation of the generality of performers." Moreover, the then existing G compass of the organ, to which English organists and organ-builders tenaciously clung, was fatal to the proper rendering of compositions written for C organs.

Two events greatly furthered the cause of Bach's organ music in England. First, the introduction of the CC compass, which was largely due to the advocacy of Dr. Gauntlett. One of the earliest CC instruments was Hill's organ in St. Peter's, Cornhill. Secondly, the visits to London of Mendelssohn, whose zeal for Bach in the great Cantor's own country is so well known. In spite of much opposition Mendelssohn revived the "St. Matthew" Passion in Berlin, in 1829, exactly one hundred years after it had been produced at Leipzig. Bach suffered shameful neglect in Germany. It will hardly be credited that not a note of his music was heard at the famous Leipzig Gewandhaus Concerts till Mendelssohn assumed the directorship in 1835.

An interesting reference to Mendelssohn's playing of Bach's organ music is contained in the following extract from a letter written by Dr. Gauntlett to Miss Elizabeth Mounsey, formerly organist of St. Peter's, Cornhill, who retains such pleasant recollections of Mendelssohn's organ performances there in 1840 and 1842. Gauntlett, writing on January 23, 1875, says:

> We knew the six Grand Fugues and the Exercises. But what Mendelssohn did was this: He brought out what Marx called the "not well-known" Pedal organ music. He was the first to play the G minor, the D major, the E major, and the short E minor, of which he gave a copy to Novello, who printed it with a note. And he taught us how to play the *slow* fugue, for Adams had played all fugues fast. I recollect Mendelssohn's saying: "Your organists think Bach did not write a slow fugue for the organ."

In 1832 Mendelssohn paid his second visit to London, when he was for a time the guest of Thomas Attwood—"dear old Mr. Attwood," as he affectionately called him—at his villa, Beulah Hill, Norwood.* One Sunday morning during Mendelssohn's visit, Attwood wrote the following hurried note to his friend, Vincent Novello, then residing at Frith Street, Soho:

"Sunday, May 27 [1832], 8 o'c.

"Dear Novello, — Mendelssohn has just rec$^{d.}$ some Manuscripts of Sebastian Bach, which he purposes trying this Morn$^{g.}$: hope you will meet him—11 o'c.

"Yours truly,

"Thos. Attwood."

The place of meeting was St. Paul's Cathedral, where Attwood was then organist. Here and elsewhere Mendelssohn played, from memory, his favourite Organ Fugue by Bach—the "little E minor." Novello also took a fancy to it, and asked Mendelssohn for a copy.

* A photograph of Attwood's house at Norwood, together with an account of Mendelssohn's visits there, will be found in "The Musical Haunts of London," by F. G. Edwards (J. Curwen and Sons).

In reply to this request Mendelssohn wrote to Novello (in English) as follows:

> As soon as I have a free moment, I will try to write for you the Fugue in E [minor]; but I cannot promise whether I shall succeed, as I fear I do not recollect exactly the distribution of parts in some passages. However, I will try it, and if I do not recollect it, get you a copy from Germany.

Novello did not receive the transcript from Mendelssohn till the following year (1833). He was then issuing his "Select Organ Pieces," and, as usual, was keenly eager for novelties. He lost no time in publishing the "little E minor," which Mendelssohn had procured for him in MS. After a good deal of research, I am able to state the interesting fact that this well-beloved Fugue of Bach's was *first printed and published in England*. To the house of Novello doth this honour belong.

The Prelude and Fugue is to be found in No. 42 of Novello's "Select Organ Pieces," which are still on sale. As it greatly differs from the other printed versions, students will enjoy making their own comparisons. At the beginning, Novello states: "From a MS. never before published"; and at the end: "For originality of subject, masterly treatment of it, refined taste, and pathetic expression, this exquisite Fugue has probably never been exceeded, even by Sebastian Bach himself.—V. N." A foot-note by Novello, at the end of the first page, is too interesting not to be quoted in full:

> For this extremely rare specimen of Sebastian Bach's extraordinary musical genius, the Editor is indebted to the obliging politeness of his kind friend Mendelssohn Bartholdy, who frequently played it to him, *from memory*, at the time when there was no copy of the manuscript to be obtained in England. During his visit to Germany this year (1833), Mr. Mendelssohn was so kind as to procure a copy, and very obligingly allowed a transcript of it to be made for the Editor of this work, who had so often expressed his admiration of the composition. The writer of the present note gladly avails himself of this opportunity of expressing his best acknowledgments to a gentleman whom he considers one of the greatest ornaments of the musical art in the present age, for this as well as for other gratifying proofs of his liberal and friendly sentiments towards him.

In 1836 Messrs. Coventry and Hollier began to issue Bach's Organ Fugues, with the following title:

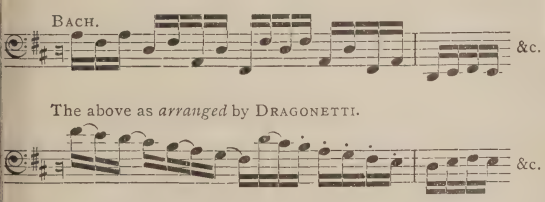
> John Sebastian Bach's Grand Studies for the organ, consisting of Preludes, Fugues, Toccatas, and Fantasias never before published in this country. These Studies may be played on the Piano Forte by one or two performers.
>
> A separate part for the Double Bass, or Violoncello, arranged from the Pedale by Signor Dragonetti, is added to this edition.

These "Studies," which were reprints of foreign editions, are now included in Messrs. Novello's catalogue. It has been said that they were edited by Mendelssohn, but there is no evidence of this. Nos. 2 and 7 were, however, subsequently re-engraved (before they passed into Messrs. Novello's hands) with the suspicious superscription "*arranged* by

Mendelssohn"; but whatever his faults, Mendelssohn was too great an artist to tamper with Bach.

One interesting feature of this edition is (on the authority of the *Musical Library*, April, 1836) that it was issued "at the expense and risk of Signor Dragonetti," the great double-bass player. The predilection of an Italian contrabassist for the music of Bach is not at first sight very apparent; but in this case it is more than probable that Dragonetti's "expense and risk" were not wholly disinterested. Dragonetti looked at these matchless productions of Bach's genius with the eyes of a virtuoso. He could see that the pedal part would furnish him with fine opportunities for the display of his great executive skill upon his huge instrument. Dragonetti frequently played the "Studies," as they were called, at the Classical Concerts and elsewhere, *à duetto* with the pianoforte, and always with great acceptance. The pianist played the manual portion, while "Old Dragonetti" double-bassed the pedal part. How the old fellow would revel in playing the great semiquaver Fugue in D!

The pedal part of these "Studies"—which is published separately—was specially arranged (or deranged) by Dragonetti, whereby the pedal passages were brought within the compass of his three-stringed double-bass, whose lowest note was G. This double-bass part is highly interesting in regard to Dragonetti's minute and original phrasing of Bach's pedal passages; it also furnishes some choice examples for the "History of musical tinkering," whenever that portly tome comes to be written. The following specimen of the phrasing *and* the "tinkering" is from the Fugue in D, bar 7 from the end (the notes in the second example sound an octave lower than they are written)—



Moscheles introduced two of Bach's Clavier works into England. At his Concert of May 11, 1836, he played the D minor Clavier Concerto; and at that in the following year (May 30, 1837) the Triple Concerto was performed by Thalberg, Benedict, and the Concert-giver. Moscheles favoured re-scoring and additional accompaniments. The *Musical World* records:

> The orchestral accompaniments [to the Triple Concerto] were re-scored for the occasion by Mr. Moscheles, and the wind instrument parts (the whole written in masterly keeping with the genius and character of the music) were entirely by Mr. Moscheles.

At the Birmingham Musical Festival, Bach's name first appeared in the programme of 1837, when the duet and chorus, "My Saviour Jesus now is taken," from the "St. Matthew" Passion, was sung. Tradition says that the performance was vile. "The duet from Bach's 'Passion,'" said the *Birmingham Gazette*, "is a laboured production, unvocal and unfit for the words; and the singers evidently felt it so." Mr. Andrew Deakin informs me that the inclusion of this Bach excerpt in the programme was due to the insistence of Mendelssohn, who conducted his "St. Paul" and who played the "St. Ann's" Fugue at this Festival. Writing to his mother shortly before the event, Mendelssohn said:

> Ask Fanny, dear mother, what she says to my intention of playing Bach's Organ Prelude in E flat major at Birmingham, and the Fugue at the end of the same book. I suspect she will disapprove of this, and yet I think I am right. I have an idea that *this* very Prelude will be peculiarly acceptable to the English, and you can play both Prelude and Fugue *piano* and *pianissimo*, and also bring out the full power of the organ. Faith! I can tell you it is no stupid composition.

The aristocratic Directors of the Ancient Concerts did not introduce any of Bach's music into their programmes until nearly ninety years after his death. However, they were well within their rule that "no music composed within the previous *twenty* years should be performed." At the Ancient Concert of April 25, 1838, Nos. 1, 2, and 11 of Bach's "Magnificat," "well scored by Mr. Kearns," were sung, upon the insistence of Lord Burghersh, the director of the evening. The production of a portion of the "Magnificat" appears to have produced "an immense sensation" amongst Lord Burghersh's brother directors, so much so that his Grace the Archbishop of York was induced "to adorn the programme of the seventh concert (May 23, 1838) with a Selection from the High Mass in B minor," for the first time in England. This "Selection from a Service," as the Mass was designated in the programme, consisted of the "Gloria," "Qui sedes," and "Quoniam tu solus." The performance, which seems to have been execrable, was somewhat after the manner of Haydn's "Farewell" Symphony. The *Musical World* thus records it:

> The chorus is accompanied, we believe, by three obligati trumpets, the alto tromba extending to E [D] in alt. This part of course Mr. Harper could not play, nor indeed could anybody, with the instrument now in use in our orchestras. The aria "Qui sedes" has an obligato accompaniment for the tenoroon or oboe d'amore, an instrument which extended below [*sic*] the Corno Inglese. This Mr. Grattan Cooke attempted on the common oboe, and of course stopped at the very outset of his exertions. The bass solo, "Quoniam tu solus," is accompanied by a corno [da caccia] and two fagotti. The passages for the horn were next to impracticable, and Mr. Denman was furnished with a fagotti part which appeared greatly incorrect. Of course the selection was slaughtered, the soli players retiring in dismay, and leaving Mr. Knyvett to play their parts on the organ, which he did most manfully, after the fashion of the men of the last generation, "Solo on the Cornet stop."

There were ample opportunities for becoming acquainted with Bach's music so far as its publication in England and the importation of foreign editions were concerned. Shortly after

the issue of Coventry and Hollier's "Studies," another and more extended series of the organ works, edited by Gauntlett, was begun to be published in 1838 by Lonsdale. Its title is:

Choral and Instrumental Fugues of John Sebastian Bach, in continuation of his forty-eight preludes and fugues, arranged from his masses, litanies, oratorios, and exercises, and inscribed to George Gwilt, Esq., F.S.A., F.R.A.S., by Henry John Gauntlett.

This edition, which ran to fifty-four numbers, is folio in size, and nearly all the Fugues (including the great G minor) are printed on two staves, greatly to the sacrifice of clearness. This and Coventry's edition of the organ works both preceded that of Peters (edited by Griepenkerl), which was not commenced till 1844. The Press gave most appreciative reviews of the various Bach publications. Many of these are of great interest at this distance of time, and only the exigencies of space have prevented me from quoting some extracts. In one number of the *Musical World* (April 19, 1838), no less than *thirty* different publications of Bach's are reviewed! The style of the writer may be judged by two sentences: "Blessed was the thought, and ever-to-be-remembered the hour, when those good men MM. Breitkopf and Härtel determined to sell off their superabundant stock and lighten the groaning shelves of their ample warehouse! Then were brought to light the noble pedal Fugues which M. Marx has edited under the title *J. S. Bach's Noch wenig bekannte Orgel Compositionen*." In 1838 Lonsdale announced an edition of the six Motets, edited by W. H. Kearns, and the English text by Gauntlett; but the project was never carried out. In the same year the foreign edition of the great B minor Mass was also announced to be issued "by subscription," at the moderate price of twenty-four shillings for the full score. It may perhaps not be generally known that the B minor Mass was rehearsed by the Sacred Harmonic Society in 1840, but no performance of the work was ever given under its auspices.

Since the issue of the last instalment of this article, I have discovered an English-printed edition (oblong folio) of the "Forty-eight," but with a French title, which seems to have entirely escaped notice. The title-page reads:

Preludes et Fugues pour le Forte-Piano, dans tous les tons, tant majeurs que mineurs, par J. Seb. Bach, *dediés Au Conservatoire de Musique, par l'Editeur. I. Partie, Contenant 12 Préludes et 12 Fugues. Pr. 8s. Londres, Imprimés par Broderip et Wilkinson, 13, Haymarket.*

The London Directories show that Longman and Broderip were in business only between 1799 and 1808; therefore this London edition is really *earlier* than Wesley's. Part II. here appears as Part I. This, together with internal evidence, points to its being merely a reprint of Simrock's first edition (1800), which was dedicated to the Paris Conservatoire.

I am indebted to Mr. W. H. Cummings for kindly pointing out an error in the first instalment of this article (September issue, p. 585). Mr. Cummings says that Bach did *not* engrave the "Art of Fugue." My information was derived from the article "Bach," by Herr A. Maczewski, in the "Dictionary of Music and Musicians," i., 117*a*. F. G. E.

(To be continued.)

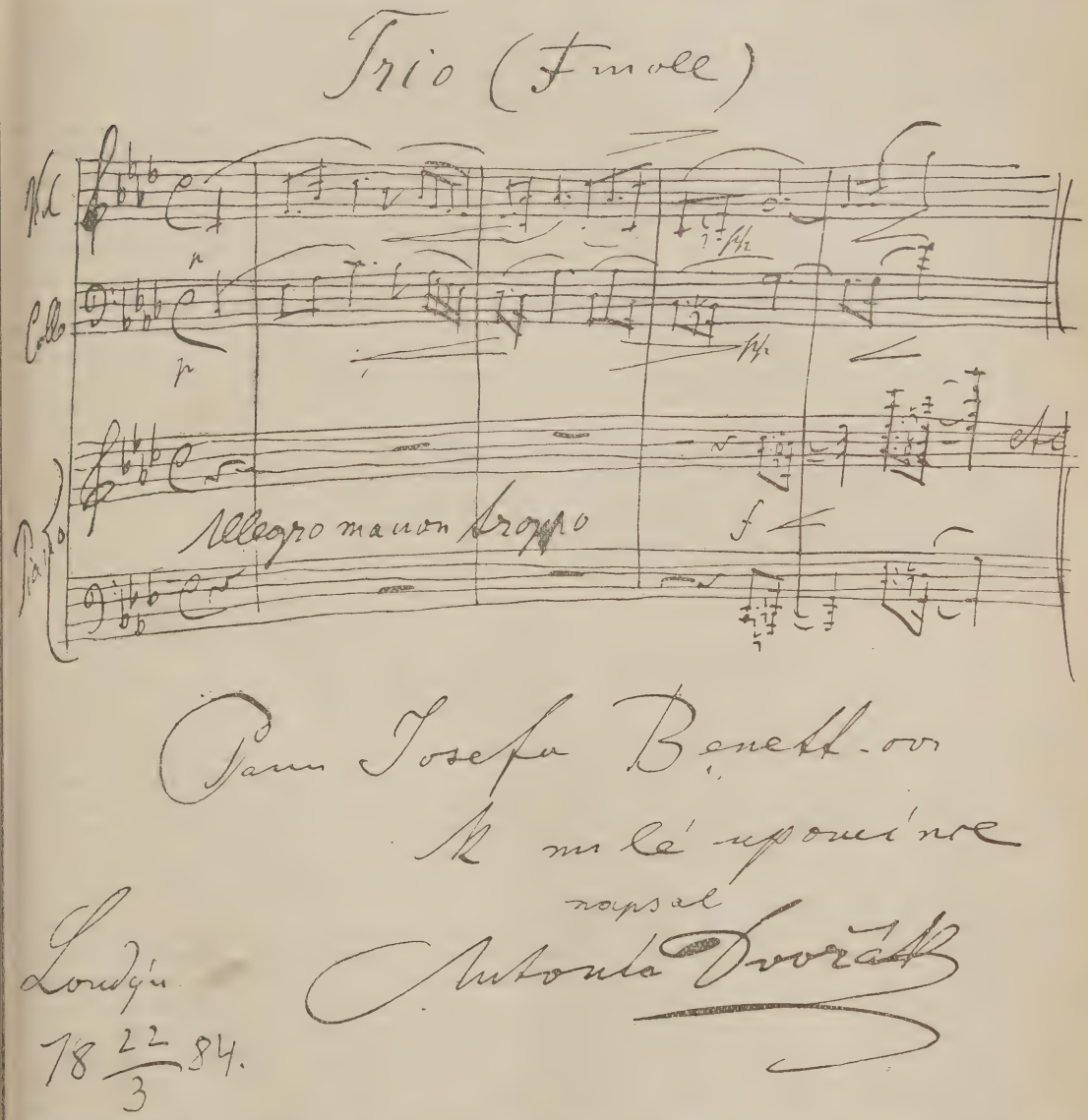
FROM MY STUDY.

The hand-writing of two famous musicians is herewith displayed in *fac-simile*. Looking at it, the student of caligraphy would not associate either writer with the popinjay who came mincingly to Hotspur about his prisoners. The marks of strong, firm, resolute men are here, and we should say, even if we did not know, that both have forced their way to the front by unflinching endeavour. I may now state that this series of reproductions will close next month with the *fac-simile* signature of Charles Gounod and of all who were prominently associated with him in the production of "Redemption" at Birmingham in 1882.

A peculiar species of humour was considered "up to date" in the "thirties" and early "forties," and may now be read—necessarily with wonder; perhaps, with some contempt—in the third-rate literature of that departed time. The note of the age was levity; the most serious things were turned to ridicule for the amusement of a generation which had not forgotten the Regency, and still cherished the Regency's remarkable ideas of what constituted a smart fellow. Many of the comic writers of that era were not sufficiently sure of their witticisms to let them go forth unmarked. They resembled the schoolboy who, having done his utmost to limn a certain horned beast, thought it necessary to assist identification by writing, "This is a cow," underneath. Working to the same desirable end, these writers pointed their jokes with italics that the existence of a joke might not be overlooked. The plan, it is possible, served a useful purpose by stimulating mental exercise with a view to discover what plain Roman type would never have suggested.

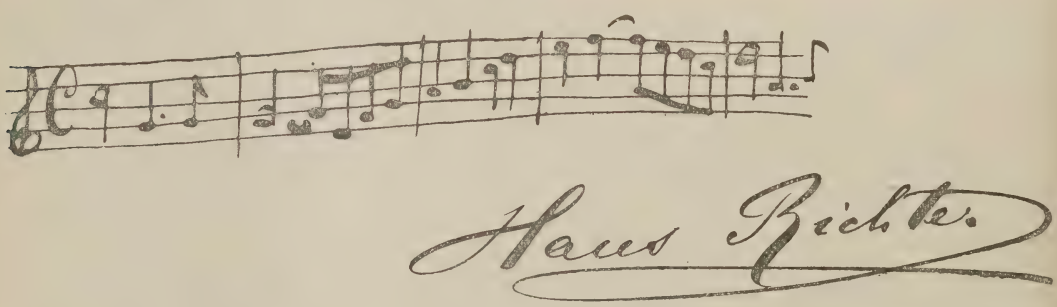
The great movement in favour of musical education for the people which came in with the "forties" did not escape the attention of contemporary *farceurs*. They pounced upon it as, now-a-days, a Society journalist welcomes a fresh bit of scandal, and a survival of their efforts is before me in the shape of a brochure, entitled "Music for the Million, or Singing made Easy, by Dick Crotchet, Mus. Doc., and Member of the Philharmonic Society of Exeter Hall." The spontaneous and sparkling humour of the title-page prepares us for what lies beyond—that is to say, a very elementary book of instruction (?) illustrated by comic cuts and tempered, not by epigrams so much as by puns. I turn to Chapter I. "Music and

singing," says the learned yet sprightly author, "are two sciences. The first is properly the science of (here the graphic illustrator supplies a fiddle and two D's. 'Fiddle-de-de!' we exclaim, and read on, avidly) and should be introduced with a bow and a scrape (here the figure of a road-scraper). The second is the science of bubble and squeak, or open-mouthed philosophy, and is now considered to be a babyhood illustrate the fact. We are, then, justified in tracing it to the first baby. Hence vocal is more ancient than instrumental music. The former appears when infants first get *tongue*, and the latter—*i.e.*, the coral and bells, soon follow as the pretty dears get *teeth*. The first dog that bayed the moon; the first owl that screeched at it; the first Dutch nightingale that croaked in a fen, were



roaring trade, and is consequently followed by all who can raise the wind to make the *bellows* (here a bull in doublet and hose, with wide-open mouth). Music is an art as well as a science, and, by virtue of it, in ancient times, men made the *rocks* more *rocky;* which are said to have danced an Irish jig from Athens to Corinth. While, in our modern times, it is taught to paupers, to make water-gruel palatable, and save salt. The origin of music is by no means obscure; the earliest squalls of some of the earliest vocalists. As time advanced, tea-kettles began to sing, and even before this period instrumental music began. In the first dry wheel that squeaked on an axle may be seen the earliest union of *music* and *drawing*. In the first *humming*-top may be traced the origin of *humming*, carried out with such great effect in the Hulla baloo system." Observe that our author does not italicise Hulla baloo. He is quite sure the point of that will not be missed.

Most undoubtedly a little of this goes a long way, but I must quote one or two of the remarks in which this mirth-moving author is most happy: "A semi-quaver rest has two crooks, and a demi-semiquaver three crooks. Thus music is to be learned by *hook* and by *crook*." "A major key is commonly called a *sharp* key; they are numerous in a merry key, where majors are as plentiful as blackberries." "The natural major key is 'I'll serve you out, you spalpeen.' The natural minor is 'Oh! pray sir, don't, I'll be a good boy another time.'" "A pause in music is marked thus (sign given) and shows the note may be longer at pleasure. As it is sometimes the case that young ladies pause much too long between their lessons, we add to this *paws* a *claws* that this is not the way to learn music." So Dr. Dick Crotchet prattles on, as content with himself and his humours as we are to leave both. There are pen-and-ink comedians now-a-days, but these are scarcely so child-like and bland as the writer of "Music for the Million." Some of them, indeed, are humorous without knowing it; whose objective is not mirth, but who provoke it all the same.



Dr. Johnson may be studied with advantage by critical men, and we are all critics more or less, in some fashion or other. "But," some may say, "the Fleet Street sage was by no means impeccable as a critic himself. How can the blind lead the blind?" True, but among the blind the one-eyed man is a king, and I think that Dr. Johnson had, at any rate, a single optic. Here is a weighty utterance: "The beauties of writing have been observed to be often such as cannot, in the present state of human knowledge, be evinced by evidence, or drawn out by demonstrations; they are, therefore, wholly subject to the imagination, and do not force their effects upon a mind pre-occupied by unfavourable sentiments, nor overcome the counter-action of a false principle, or of a stubborn partiality." This may be said of music with even greater force than of literature. You may, the Doctor goes on to assert, convince a man against his will, though the task is hard, but you cannot please him against his will. He emphasises the distinction thus: "Interest and passion will hold out long against the closest siege of diagrams and syllogisms, but they are absolutely impregnable to imagery and sentiment, and will for ever bid defiance to the most powerful strains of Virgil or Homer, though they may give way in time to the batteries of Euclid or Archimedes." It follows that in trusting to a critic we may be in danger from his vanity, negligence, or fallibility, but also from "a thousand extrinsic and accidental causes, from everything which can excite kindness or malevolence, veneration or contempt."

The Doctor declares, further, that critics, as well as the rest of mankind, are often misled by interest. He points to Dryden and Addison as examples; the one having written criticism only to recommend the work upon which he then happened to be engaged; the other having denied the expediency of "poetical justice" because his own Cato was condemned to perish in a good cause. One prejudice the sage deals with gently. It is that which, when criticism is written to gratify malignity, goes to the other extreme, "enforcing civility and decency, recommending to critics the proper diffidence of themselves and inculcating the veneration due to celebrated names." Here Johnson becomes himself an example, along with Dryden and Addison. As a critic he was neither diffident nor venerative, wherefore, though he does not repudiate those virtues, he proceeds to assail their possessors as either modest because they are timorous or lavish of praise because hoping to be repaid. Truly, the Doctor had only one eye.

Johnson would be tender to critics who, attacking no truth essential to human happiness, simply betray their own ignorance or dulness. "I should think it cruelty to crush an insect who had provoked me only by buzzing in my ear, and would not willingly interrupt the dream of harmless stupidity, or destroy the jest which makes its author laugh." Nevertheless, the man who writes becomes a general challenger and must look to have his glove picked up. But past authors and their works may be "gone for" without restraint or compunction. They are open to assault even from men who are only brave enough to kick a dead lion. But while proclaiming liberty of attack, he has a warning for the attacker. "The critic is, undoubtedly, at full liberty to exercise the strictest severity, *since he endangers only his own fame*, and, like Æneas, when he drew his sword in

the infernal regions, encounters phantoms *which cannot be wounded.*" After recalling the dictum of Addison that a true critic points out beauties rather than faults, the Doctor sums up thus: "But it is rather natural to a man of learning and genius to apply himself chiefly to the study of writers who have more beauties than faults to be displayed, for the duty of criticism is neither to depreciate nor dignify by partial representations, but to hold out the light of reason, whatever it may discover, and to promulgate the determinations of truth, whatever she may dictate." Ah me! who can attain unto these things? We are all miserable sinners, and have much need to be patient and forgiving one with another.

X.

RICHARD WAGNER'S METHODS.

II.

His Harmony.

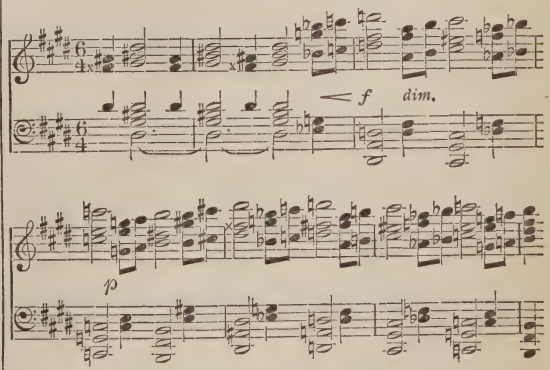
At the time when Wagner commenced his career musicians were just waking up to the emotional value of unprepared discords. Harmony, up to the time of Beethoven's death, had been considered as a valuable means of expression, but one to be used with much restraint. I remember as a boy being much amused when my teachers (who, like all English musicians then, were about fifty years behind the times) implored me to only use the last inversion of the *German sixth* on very special occasions, as it was the *ne plus ultra* of harmonic resource. All the chords and progressions which had been considered exceptional became, in the hands of Chopin, Schumann, and Liszt, quite normal, and formed the most striking feature in the so-called Romantic movement. It was long, however, ere the public ear would acquiesce in these startling innovations—in fact, modern harmony is still caviare to the general. But it should be held in mind that no one man's genius caused the revolution in harmony that took place after the death of Beethoven. Abt Vogler was responsible for much, his pupils Weber and Meyerbeer for more, Chopin and Schumann for most; but it was a movement of the age, and Liszt and Wagner seized upon the new ideas with avidity.

Now Wagner began by being as clumsy in harmony as he was stiff in melody. In his earlier works may be found progressions—especially of concords, this being where the beginner always fails—little short of barbarous. But of course in dramatic music much may be permitted that in abstract music would be unpardonable. Boïto, Mascagni, and Bruneau even in the present day sometimes set our teeth on edge, but find apologists. Some of Wagner's early crudities occur from a genuine anxiety to avoid the commonplace and achieve dramatic strength; others, one must own, are the result of a not completely developed ear. In "The Fairies" occurs a typical specimen of the former case: it is where he is striving for a climax to his "popular number," the song with which *Arindal* re-animates his statue-bride. After avoiding a close in C major at the end of his melody, he goes on and modulates into A in this clumsy fashion—



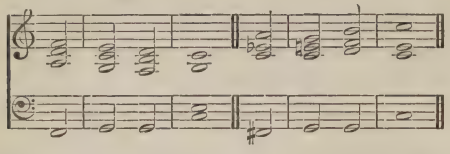
following this by a bar of common chord of E, one of B, one of F sharp, one of C sharp, one of G sharp, and then breaks off as the statue becomes alive. A bosom of flint could not stand it!

Here is another crudity which disfigures the melodious Introduction to Act II. of "Rienzi"—



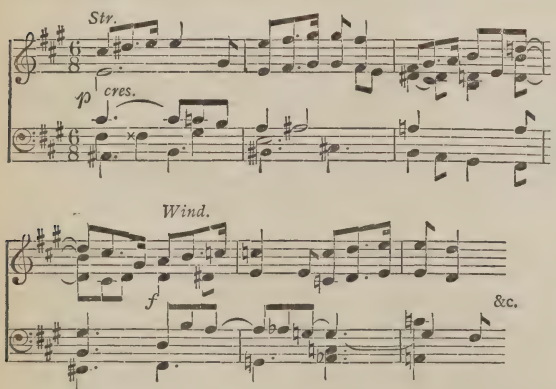
One of the first things Wagner's intelligence showed him was the importance of continuity in dramatic music. Operas had hitherto been a collection of more or less interesting detached pieces; he was to revert to the procedure of Peri and Monteverde, the inventors of the music-drama, and to produce a declaimed drama accompanied by an unbroken stream of music. But how to make music which should appeal as such to the unlearned if the immortal landmarks of cadence and pause were foregone? This was a gigantic difficulty, which only he has ever satisfactorily solved.

Even my least technical readers will, on playing the following two progressions of chords on the pianoforte—



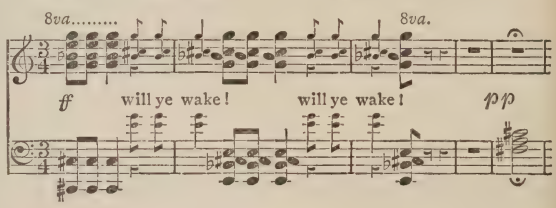
recognise the fact that they almost invariably form the concluding harmonies of a tune, and that without these there is (for them, the untechnical) no tune worth calling one, only a portion of a tune. Recognition of this fact is the first step in musical composition, and the high-class composer does, in fact, deal far more largely with half-tunes than with whole tunes. And for this very reason an opera—a mere string of complete tunes—was regarded by composers as a puerile form of art when compared to a symphony, in which a few ideas are developed and built up into extended movements—a procedure seldom possible in dramatic work.

If we take even so modern a work as Gounod's "Faust" we shall find the number of emphatic cadences (accompanied by the above harmonies) very large indeed. And if we look through Wagner's works we shall find the most striking feature is the gradual and successful elimination of just those harmonies, until, on reaching the "Tristan" period, they have disappeared entirely. Even in "Lohengrin," which contains such a number of short complete tunes, the full cadences are remarkably few, mostly being avoided and bridged over with extraordinary ingenuity. But in "Tristan" we never even feel that they are avoided; the composer has at last conquered his difficulty entirely and the music has become perfectly elastic, so to speak. Thus the famous Prelude glides and melts along in this style—

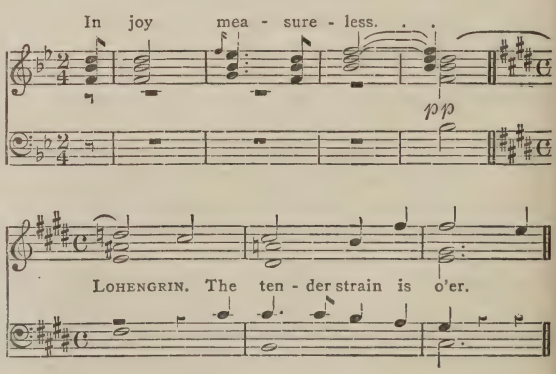


for 112 bars, in which are no less than 190 changes of harmony without *one* tonic common chord, hovering between A minor and C major without confirming either key, and by this very means attaining absolute continuity and a glowing, passionate, amorous character never before displayed in music.

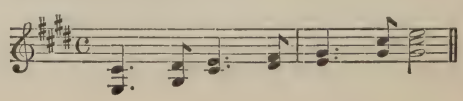
Wagner early recognised the immense dramatic power which harmony possesses. One instance in the "Flying Dutchman" must not be passed over; it is in the third Act, where the Norwegian sailors are carousing in port and challenge the unseen crew of the gloomy Dutch ship to join them. Their hail is followed by a dead silence and then a ghastly chord on three trombones. It is merely a common chord of F sharp minor, but the effect is blood-curdling; the discords preceding it sounding quite genial in comparison—



Again, what a beautiful point is that in the second Act of "Lohengrin" when the sinister duet in F sharp minor between *Frederick* and *Ortrud* is broken in upon by the appearance of *Elsa* at the window and a sudden modulation to B flat major is made. The contrast is made intense by the muted strings *tremolo* and low down giving place to sustained harmony high up on wind instruments. Another exquisite contrast in the same work is in Act III., after the nuptial chorus. As the voices die away on their phrase in B flat and the door closes, leaving the happy pair alone, the muted strings, long silent, steal sweetly in and change the key as remotely as possible—to E major—



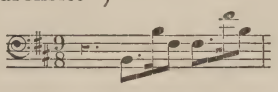
"Lohengrin" abounds in splendid contrasts of tone-colour, each character being individualised by a particular instrument. In the later works many of the "leading motives" out of which the music is built up are melodic phrases of great power, but many others are powerful and novel harmonic progressions. Others again are mere rhythmic figures. This of course renders practicable many complex combinations. Thus, in the Trilogy, the motive of *Erda*, goddess of earth—



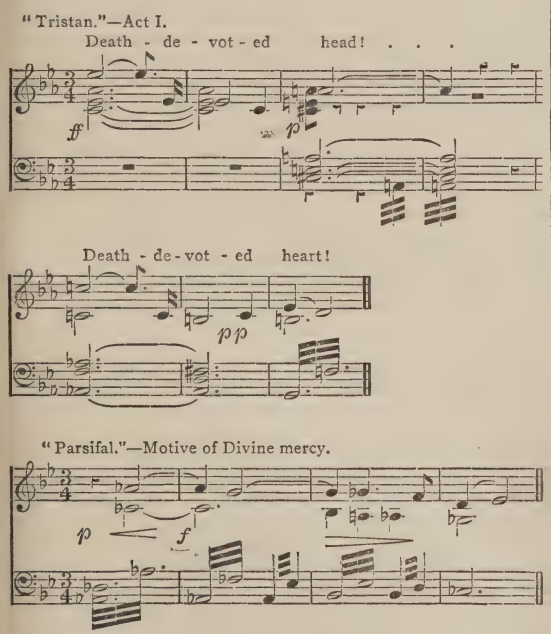
the noble progression of chords on the brass given to *Wotan the Wanderer*—



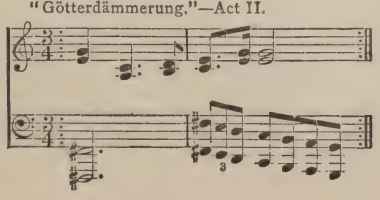
and the figure descriptive of riding (used in the "Walkürenritt")—



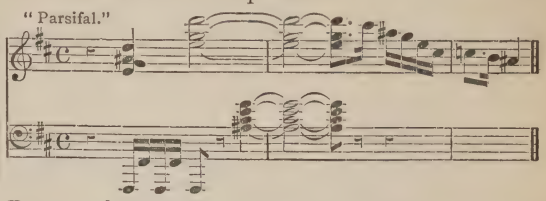
are all happily combined in the Prelude to Act III. of "Siegfried," where *Odin* rides down from heaven to consult *Erda*, and many similar examples might be quoted. Here are one or two of the striking progressions which the composer has turned to great dramatic account—



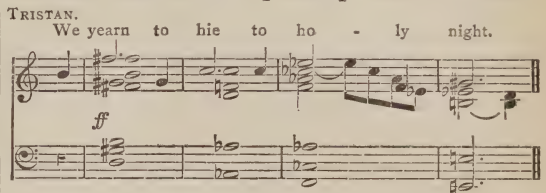
As Wagner sought for a perpetual increase in his powers of expression, it naturally came about that in his later works the harmony grew so extreme as to repel many really cultured ears. Chords of a harshness so intense that ordinary musicians dare not employ them at all became his ordinary language; such as, for instance, the chord of eleventh with the third (or chord of major seventh)—



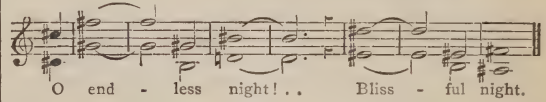
and the chord of thirteenth, with as many as six of its seven notes present—



Progressions of the strangest kind, too, are employed, not for special dramatic emphasis, but as the general texture of his music. It is only fair to say that many passages, like the Prelude to the third Act of "Parsifal" and the music of the change of scene in the same, which are absolutely appalling when played on the pianoforte, have an entirely different effect in the orchestra; but, personally, I have never been able to reconcile my ear to this passage in the great love-duet of "Tristan," especially when it follows the exquisite phrase in G flat—



As to the movement (usually omitted) in B major, where the voices sing this same phrase in parts—one dares not call it harmony—



If anyone can accept this as music it is hard to say what should be rejected. For surely the sentiment of the situation does not require such extreme methods as this? In *Isolde's* despairing outburst over her dead lover in the third Act a far greater intensity of feeling is portrayed by much less extravagant means. This passage has always appeared to me one of the most truly heartrending expressions of despair ever penned by Wagner—



and with this exquisite specimen of his art, to which, despite its novelty, the most old-fashioned puritan could take no exception, I will conclude my slight survey of Richard Wagner's harmony. F. C.

The pronounced success of the recent series of Mr. Newman's Promenade Concerts at the Queen's Hall may be said to mark a distinct step in the popular appreciation of orchestral music of the highest class, and there can be no doubt but that the taste will become still more widespread by the continuance of these performances on Saturday evenings. It is always interesting to trace the influences which have produced a definite result in art, and the causes which have led to the present favour that orchestral music now enjoys are not difficult to discover. The first impetus may be said to have been given by the multiplication of amateur orchestral societies, which for many years past have steadily increased in efficiency and numbers. These bodies have been largely recruited from the numerous schools of music, which afford opportunities for tuition at low fees. Numbers of those pupils also at these institutions who have failed to attain a prominent professional position have drifted into theatre orchestras and the like, and have raised the standard of performance in a marked manner, thus indirectly contributing to the cultivation of better taste. Another important factor has been the long series of Orchestral Concerts given by Mr. Newman on Sunday afternoons at the Queen's Hall, under the direction of Mr. Randegger. These performances have undoubtedly helped to form audiences for the recent Promenade Concerts, and in measurable degree have enabled Symphonies to be introduced with success on popular nights. During the six weeks' season there have been played at these performances eight Symphonies, thirty-five Overtures, eight Concertos, and some 130 miscellaneous pieces, the majority of the last-named possessing great musical interest. That such programmes and their excellent renderings, under the talented direction of Mr. Henry J. Wood, should have met with such widespread appreciation is genuine cause for satisfaction; and Mr. Newman, in securing the success of these Concerts, has rendered a service to the art which well deserves recognition.

The recently issued annual volume of the Musical Association, in common with the reports of the proceedings of preceding years, contains much that is suggestive of thought to all who interest themselves in the progress and development of musical art. Although the number of members has been largely increased of late, it is greatly to be desired that the benefits conferred by the Association should be still more widely recognised. The social half-hour previous to the reading of the papers at the monthly assemblies provides excellent opportunity for meeting fellow-workers in the art, and for introductions that are always useful and sometimes prove valuable. The discussions on the subject of the afternoon, although in most cases brief, are instructive, and often call forth remarks from some acknowledged authority on music. The value of the present volume is much increased by a paper from Sir John Stainer on a fifteenth century MS. book of vocal music in the Bodleian Library at Oxford. The clear explanation of the *musica ficta* and certain complex and peculiar methods of notation practised by our forefathers will doubtless be welcomed by many, as much as the presentation to the members of the musical illustrations which accompanied the paper. Another lecture of great antiquarian interest is "A brief survey of the dances popular in England during the eighteenth century," contributed by Mr. F. Cunningham Woods. All students and lovers of music may profit by the reading of Dr. Sawyer's discourse on "The tendencies of modern harmony," "The tendencies of the operatic stage in the nineteenth century," by Mr. Albert Visetti, and "Tendencies of form as shown in the most modern compositions," by Dr. Charles Maclean. Other papers dealing with "The treatment of music by novelists," by Mr. T. L. Southgate, and "The Bardi Coterie," by Mrs. J. M. E. Brownlow, contain much interesting matter. The attention given to examination of the present state of the art indicates healthy sympathy with modern progress, and speaks well for the vitality of the Association, and the volume testifies to the accomplishment of good work which well merits recognition and support.

The "highly interesting discovery" (as indeed it would have been) of a hitherto unknown composition by Richard Wagner, which has been so confidently announced in the Press, turns out, as was but too probable, to have been no such thing. The announcement, when first briefly made, raised a hope that it might refer to one of the three missing numbers of the music to Goethe's "Faust," for which drama Wagner, prior to "Rienzi," wrote nine numbers in all, six of which are preserved in the archives at Bayreuth. As a matter of fact, however, the "Second Concert-Overture," which Dr. Hegar, the well-known Zurich conductor, discovered in Wagner's handwriting, written on the back of the leaves of some orchestral parts of one of the master's known compositions, is none other than the one in G major, originally performed at Leipzig in 1832, and since at Bayreuth, in 1873, and again, in 1877, at Berlin.

On the other hand, a genuine find has just been made of two previously quite unknown compositions by Beethoven in the Library of the Teutonic Brotherhood, at Troppau. While examining one of the presses of the Institution, the librarian, brother Eugen, laid his hand upon the complete scores, in Beethoven's writing, of two marches, dedicated to the Archduke Anton Victor, grand master of the Order from 1804 to 1835. One of the marches was written in 1809, and the other in the following year, "am 31. des Sommermonats, 1810," in Baden, near Vienna. There can be no doubt whatever in the matter, the scores being autographs throughout and bearing the signature of Beethoven on the title-pages.

Beethoven's musical picture of the Battle of Vittoria was recently on exhibition at the Promenade Concerts. The great admiral, whose monument last month was the cynosure of all eyes, also had one, if not more, of his victories described in music. At the beginning of this century battle pictures were indeed by no means rare. A sonata was written entitled "The Battle of Trafalgar," sonata for the pianoforte descriptive of "that Glorious Event and Signal Victory atchieved (*sic*) by the revered Lord Viscount Nelson." The title-page informs us that the music was written by the author of the "Siege of Valenciennes," another sonata, from the title-page of which, however, the author modestly withholds his name. The "Trafalgar" Sonata consists of a series of short movements, the first of which depicts the rising sun. Nelson "cruising off

Cadiz," judging from the music, must have been in happy vein; the author, while composing, was certainly as heedless of rules as the admiral, while fighting, of danger. Schubert, it has been said, could have even set an inn bill to music, and our author seems to have been nothing daunted by such an unpoetical superscription as "Sailors carying (*sic*) up their Hammocks." Two bars are devoted to the death of the Hero of Trafalgar; over them is written, "Lord Nelson shot." The consecutive fifths might be considered to have dramatic meaning, but for the unfortunate fact that the composer in other parts of the sonata shows that his technical training was far from strong. Beethoven's name, as stated above, is associated with that of Wellington; the name of another illustrious composer is also connected with that of Nelson. Haydn, on hearing of the news of the victory of Aboukir, is said to have introduced a trumpet-call of victory into the Benedictus of his Mass in D minor, hence called the "Nelson" Mass.

Richard Strauss's new, but still unpublished, symphonic poem, "Thus spake Zarathustra," was somewhat jocosely handled in what might, perhaps, fairly be regarded as a "guess programme," contained in a German paper, which, as far as translation would allow, was reproduced in the last issue of The Musical Times. That Herr Strauss has himself provoked "guessing" is apparent from the fact that, on being asked by Dr. Wüllner, who was the first to perform his "Till Eulenspiegels lustige Streiche"—viz., at a Gürzenich Concert at Cologne, on November 5, 1895—for a short explanatory programme of the poetical intent of this extraordinarily humorous work, the composer replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice and might even give rise to offence. Let me leave it, therefore, to my hearers to 'crack the hard nut' which the Rogue has provided for them." Many guessers, who had both the story and the music of "Eulenspiegel" in their hands, came forward to try their skill, but probably no two guessed alike.

Until we have seen the music of Strauss's new work we have no intention of guessing at its poetic intent beyond surmising that its heading, "Thus spake Zarathustra," which he has adopted from Friedrich Nietzsche's prose-poem bearing the same title, and which has been explained to mean "Thus spake Nietzsche," might be taken by analogy as the equivalent of "Thus spake Strauss." We are, however, in the happy position of being able to furnish an English version of the preface to Herr Strauss's new work in advance of its publication. This consists of the first few opening sentences of Nietzsche's wondrous prose-poem "Also sprach Zarathustra." It runs as follows:—

When Zarathustra was thirty years old, he left his home and his country's lake, and went into the mountains. There, communing with his soul, he enjoyed his solitude, and did not tire of it for ten years. But at last his heart changed—one morning he rose with the dawn, stood before the Sun and addressed him in the following words:—

"Thou mighty Star! What were Thy happiness hadst Thou not those to whom Thou givest light? For ten years Thou camest to me here in this cavern: Thou wouldst have tired of Thy light and of Thy journey but for me, my eagle, and my serpent. But we waited for Thee every morning, took from Thine abundance, and blessed Thee for it!

"Look! I am weary of my wisdom, like the bee who has gathered too much honey; I need hands, which will distribute it.

"I desire to give away and to distribute, until the wise amongst mankind once more enjoy their folly, and the poor their riches.

"For that I must descend below: as Thou dost at even, when Thou disappearest behind the sea and takest light to those in the lower regions, Thou resplendent Star!

"I must, like Thee, *descend*, as men say, to those to whom I would go.

"So bless Thou me, Thou peaceful Eye, that can regard without envy a too great happiness! Bless the cup, which will overflow, that the water may flow golden from it, and carry everywhere the reflected splendour of Thy joy! Look! this cup desires to be emptied again, and Zarathustra desires to become man again!"

Thus began Zarathustra's down-going.

These lofty words, addressed by a Fire-worshipper to the Sun, call for a *grandiose* style of music. We await with impatience an opportunity of judging to what extent Herr Strauss has been inspired by them.

We have received a communication from the secretary of the Gentlemen's Concerts, Manchester, from which we learn with pleasure that the prosperity of the enterprise is much greater than many have thought. We are informed that the Society is not only "free from debt," but "financially prosperous"; and that among the artists engaged for the forthcoming season are Lady Hallé, Mesdames Albani, Palliser, and Fanny Davies, and Messrs. Joachim, Edward Lloyd, Eugene d'Albert, and L. Borwick. As the Gentlemen's Concerts rank among the oldest musical associations in the country, and are carried on for artistic and not commercial reasons, the satisfactory state of things here placed on record should gladden the hearts not only of music-lovers in the North of England, but of all to whom the welfare of the art is dear.

FACTS, RUMOURS, AND REMARKS.

At Accrington, on September 16, the "Hallelujah" Chorus was performed, by Mr. Berry, as a concertina solo!

When repairing the organ of St. Swithin's, Worcester, last month, one of Messrs. Nicholson and Co.'s workmen found a receipted bill dated 1796. From this document it appeared that Mr. G. Partridge worked, for three days and a half, at the same instrument a century ago, and charged one guinea per day; the charge for an extra man, two days and a half, being three shillings per day, while "glew at ctra" cost two shillings. Total outlay, £4 3s. If organs remained out of repair in 1796 it was not because of exorbitant demands for craftsmanship.

An American paper thus sums up the recent Festival in Worcester, Mass.:

A summary of the Festival includes as good orchestral playing as can be heard anywhere in the world, and some of the best solo singing; a first-class pianist; a rather better than average performance of "The Messiah"; probably as good a performance of "The Golden Legend" as has ever been given in this country; a rendering of the "Stabat Mater" that is hardly to be excelled in a lifetime; a mediocre performance of "Arminius"; and, to be personal, memories of Nordica, Williams, and Campanini that should neve fade.

According to another paper, the costume of Madame Nordica might be called, "in the vernacular of contemporary modiste poetics," a nocturne in dove colour and lemon yellow."

Statistics of the Festival at the English Worcester came out thus: gross receipts, £4,483 3s. 4d.; gross expenditure, £4,181 1s. 11d.; profit balance, £302 1s. 5d. The collections for the charity reached £848 4s. 10d.—a falling off from 1893 of £139 11s. 10d. The expenditure was £196 less, and the income £275 less, than three years ago. On the whole, the results are satisfactory.

Some of our American friends are particularly sensitive, not without reason, as regards the position of their vocal compatriots in oratorio. One writes to the *American Art Journal*:

During the German opera craze at the Metropolitan Opera House some years ago, the German singers had all of the oratorio engagements, and worse examples of oratorio singing could not well be imagined. By their training in the vociferous school of the German opera, they were entirely unfitted for the noble art of singing, and in no branch was their unfitness more clearly apparent than in oratorio. Since then there has been an influx of English singers who know how to sing, and the vitiated public taste has become somewhat purified. It has been possible to attend oratorio performances with the certainty of hearing good singing in the English language. Now we are once more threatened with an invasion of foreigners in this, our domain. We have the right to protest; indeed, it is our duty to do so. There are plenty of American singers with beautiful voices who know how to sing oratorio.

I quite agree, and the writer, and those who are upon his side, should seek to make the public share their feelings and opinions. The public only are to blame. Meanwhile they may find some consolation in the fact that good American singers have an excellent market in England, where they receive a hearty welcome and no voice is raised against them.

The cry of "America for the Americans" is just now popular among musical journals published in the States. Our esteemed contemporaries want to know why, if money is to be made out of music, Americans should not make it; and they especially complain that, whereas a foreign artist will sing for a certain sum in Europe, he demands, and obtains, much more on the other side of the Atlantic. The feeling expressed by the grumblers demands our sympathy; it is when we come to practical measures that difficulties appear.

American musical journals appear to recognise those difficulties, since of practical measures they say nothing. It might be possible for legislative action to "protect" the American musician as it already does the American manufacturer. A prohibitive impost, levied by the Customs at ports of landing, would, of course, prevent the alien artist from entering the country. The question is whether Congress would assent to such a measure, and, if it did, whether the people would permit it to become operative.

"Another way," as Mrs. Beeton says, is to persuade the public against countenancing foreign artists; and yet another, so to raise the qualifications of the native performer as that he shall command the market. These measures, however, are more easily pointed out than carried out, and the only plan with any hope in it is to appeal to patriotism; and even that, seeing how selfish we are in our pleasures, is far from a certain remedy.

With the cry of "America for the Americans" comes a sectional demand, "Cincinnati for the Cincinnatians." There is a musical union in that town, and the members thereof, viewing the approach of the May Festival, have arisen and sworn that no outside performer shall play in the orchestra. They regard him as an "unjustifiable importation, reflecting on their town as a musical centre." The result is that "the Orchestra Association must either engage an entire orchestra outside the pale of the union or give up their organisation and let the Cincinnati musicians drift back into the slovenly humdrum of their old jack life." Protection to native and local interests is a dangerous game, and there is no knowing where it will stop. I doubt whether even the Cincinnati situation is its ultimate *reductio ad absurdum*.

The *Musical Courier* tells the world that it keeps a deaf and dumb boy "who is at times sent to concerts the critics cannot listen to without the risk of incipient insanity." Happy boy! Happy critics to have such a considerate editor!

The Gloucester Choral Society enters upon a new season with £108 in hand. It is intended shortly to perform Dr. Parry's "Judith" and Henry Smart's "Bride of Dunkerron."

According to the *Newcastle Daily Chronicle*, the Tyne-side city and district are highly favoured in the matter of orchestral ability. Referring to a successful Concert given by the Northern Musicians' Benevolent Society, the *Chronicle* says that the orchestra comprised every available instrumentalist of adequate skill, and continues: "We do not care what English province may be cited, but the band heard last night could not easily be excelled anywhere. It was composed exclusively of local musicians, who to technical skill added the rarer quality of enthusiasm, and who, being brilliantly led and admirably guided by Mr. Beers, performed splendidly." Fortunate Newcastle! Why not organise a festival, with a local orchestra? That would be a novelty indeed.

Joseph Bennett.

NORWICH MUSICAL FESTIVAL.

(By our Special Correspondent.)

Norfolk and Norwich held their twenty-fifth Musical Festival during the first week in October, beginning on the 6th; ending on the 9th. The general arrangements and procedure were as on previous occasions, and I need not enlarge upon them; but it may be said here that the Prince of Wales, the Duke and Duchess of York, and the Princess Louise (Marchioness of Lorne) attended both Concerts on the 7th, that being the Prince's third visit since his marriage in 1864. Unfortunately the weather was most unfavourable, and little could be done in the way of a popular reception.

The programme can be sketched without taking up much space: Tuesday, "Jephtha"; Wednesday morning, "Rose of Sharon"; evening, new Violin Concerto in D minor (F. Cliffe), Grieg's Suite ("Peer Gynt"), Parry's "Blest Pair of Sirens," and Randegger's "Fridolin"; Thursday morning, "Elijah"; evening, Mancinelli's new operatic cantata "Hero and Leander"; Friday morning, Gounod's "Redemption"; evening, "Stanford's new ballad "Phaudrig Crohoore," German's Suite in D minor, "Leonora" Overture, and the third Act of "Lohengrin." That this was an excellent programme few will deny. It was so because not a piece in it occupies a place below festival rank. Elsewhere it has happened that the evening Concerts were given over to miscellaneous selections of pieces of all sorts and sizes. Norwich declined to follow suit, and was unquestionably right in doing so. It would

be a good thing if the same course were adopted in all cases. In equipping the Festival with performers, the committee acted so as to obtain results perhaps better than the average. They provided an excellent orchestra, drawn, for the most part, from London, and having Mr. Betjemann as principal first violin. The chorus has never been a strong point at Norwich; not that its members lack skill or earnestness, but that the voices are neither rich nor sonorous. The reason why is too obscure for discussion here, but the fact is as unquestionable as, no doubt, it is unavoidable. Anyhow, while the Norwich chorus sang with spirit and correctness, it lacked quality and power. Much was done, nevertheless, upon which the members and their trainer, Dr. Hill, may deservedly be congratulated. This remark applies especially to the performance of certain works, among which, I am glad to say, were the choral novelties. For the vocal solos engagements were made with Mesdames Albani, Ella Russell, Izard, Fisk, and Sarah Berry; Messrs. Lloyd, Brophy, Ben Davies, Watkin Mills, Brockbank, and Andrew Black. These names speak for themselves.

Following a plan which has many advantages, I shall pass lightly over familiar works and their rendering, dwelling more largely upon others less known. Handel's "Jephtha" has, it may be, some pretentions to rank in the second category. Individual numbers are, I need scarcely say, exceedingly popular, but the oratorio as a whole is very rarely performed, although Arthur Sullivan, years ago, provided the "additional accompaniments" (for the inaugural performance of the "Novello Oratorio Concerts") without which Handelian masterpieces are now regarded as incomplete and negligible. Fate, to my mind, has dealt with "Jephtha" unfairly; also to my mind, the cause lies more in the story than in the music. The oratorio has a subject against which feeling revolts, while reason gladly questions its truth. It serves the musician well, no doubt, but that is not enough. We decline to have our nature harrowed that he may benefit by helping to inflict the pain. What view the Norwich public take on this point I am unable to say, knowing only that, for some reason or other, "Jephtha" drew the smallest audience of the week. The solos were sung by Miss Russell, Mrs. Fisk, Mr. Ben Davies, and Mr. Watkin Mills in a manner which I need not dwell upon; the choruses were rendered with spirit as well as just expression, and Mr. Randegger conducted admirably. It was interesting again to hear the Sullivan accompaniments, and to note the skill and good taste displayed in them. How Handel would regard those additions, could he come to life again, is another matter, involving a doubt which we are not likely to see resolved.

Norwich has a sort of semi-parental interest in "The Rose of Sharon." The Festival was kind to that work at birth, assisted the parturition, and proclaimed the child a very fine bantling indeed. No wonder that it still watches the growth of "The Rose," and from time to time helps it on in a practical manner. Nothing better to this end could be devised than the performance now to be noted, and no work could more absolutely have commanded the fullest endeavour of the performers. With Madame Albani as the *Sulamite*, Mrs. Fisk as the utilitarian contralto with various small parts to play, Mr. Lloyd as the *Beloved*, and Mr. Andrew Black as *Solomon*, with the chorus in a mood of enthusiasm, and with an orchestra quietly obedient to the composer-conductor's will, the oratorio was fortunate in its interpreters and in the success of its re-hearing by the public who received it first. So far, Sir A. C. Mackenzie had every reason for satisfaction, and also with the signs and tokens that his work will live. Pity, indeed, if there were no such indications, for the music, in its beauty and masterfulness, cannot be neglected without reflecting severely upon public taste. The final number was followed by applause and compliments in profusion.

With acknowledgment of efficient performance, I pass the "Peer Gynt" music and "Blest Pair of Sirens" (the composer conducted this) to dwell for a moment upon Mr. Randegger's "Fridolin," a cantata brought out at the Birmingham Festival of 1873. The melodramatic subject, which, for all it is taken from Schiller, smacks rather strongly of the Adelphi, was put into cantata form by the late Madame Rudersdorff, who was clever enough for anything, and certainly for this. She did her work well, and, helped by the story, secured interest which is cumulative and contrasts which are great. On his part, Mr. Randegger provided forcible, picturesque, and melodically attractive music, which should continue to win a share of public favour, at any rate from those who do not limit their patronage to what happens to be the fashion of the moment. The selection of "Fridolin" was not a mere compliment to the conductor of the Festival. Its solos were entrusted to Miss Ella Russell, Mr. Ben Davies, Mr. Andrew Black, and Mr. Watkin Mills, at whose hands they obtained justice.

"Elijah" calls for no remark, nor, for that matter, does the "Redemption," which is scarcely less familiar. These standard works, so different in character, yet so acceptable to the public, commanded their usual large audience and the customary profound attention. They were, on the whole, well performed, blemishes appearing only at wide intervals. So with the known works in the final programme, and it will be understood that the selection from "Lohengrin" enabled Madame Albani and Mr. Lloyd to make a superb success.

I come now to the novelties, and, taking them in order of performance, first to Mr. Cliffe's new Violin Concerto, expressly composed for the Festival, and finished in the Engadine during the composer's September holiday. As a writer of violin concertos, Mr. Cliffe figured in the programme much as a "dark" horse in a race. He had never attempted anything of the kind before, and nobody could tell whether he would succeed or fail, though his success as a symphonist probably led many to await events in hope. The performance of the new work, played, as to its solo, by Mr. Tivadar Nachèz, and conducted by the composer, amply justified favourable expectations. Here we have a Concerto which, for all the evidence of inexperience it affords, and despite a measure of prolixity, abounds in elevated ideas, individual expression, and the distinction which marked Mr. Cliffe's works from the first. So much appeared amid more than the drawbacks that usually handicap a novelty. Mr. Nachèz, brilliant performer though he be, was nervous; the audience showed some signs of weariness during the long cadenza provided by the soloist, and, worst of all, the usual acknowledgment paid to composer and performer was forestalled by the Royalties, who, as soon as the last chord had sounded, rose to leave. The audience rose simultaneously, and attention which should have been given to Messrs. Cliffe and Nachèz at the moment was bestowed upon the illustrious ones. This was no fault of Royalty, which had to catch its train; but it proved most unfortunate as regards the Concerto and those responsible for it. Happily, Mr. Cliffe's music will soon be heard in a better atmosphere, and the Crystal Palace may make amends for St. Andrew's Hall.

I shall hardly be expected to enter minutely upon description or criticism of Mr. Mancinelli's "Hero and Leander," especially as something has already appeared in The Musical Times on the subject of that work. But it must be observed that the term "operatic cantata" raises some *prima facie* doubt. A dramatic cantata we all know as combining dramatic spirit and, to some extent, action with cantata form. An operatic cantata, in so far as it goes beyond this, must depart farther from cantata, with risk of a nondescript result. "Hero and Leander" exemplifies the fact. It is not a cantata, because operatic forms preponderate; it is not quite an opera, because regard has been paid, in some measure, to the exigencies of cantata. But as it is very much more opera than cantata, the proper home of the work is the lyric stage. Only there can it be judged under fair conditions; only there may its fullest opportunity of success be found. Of course this consideration does not interfere with the music, abstractedly considered. One need not wait for the production of the work at Covent Garden Theatre in order to admire the boundless resources of the composer's orchestration, or his boldness in using them. Independent of stage performance are, also, the effect of the picturesque choruses and the strenuous climax-loving strains of the duets. While, however, we can judge these things, a complete estimate of the operatic cantata in its concrete form is impossible where the extended choruses are not helped by the grand scenic effects of the story where the declamatory dialogues are unrelieved by dramatic

action, and the passionate love duets are not emphasised by visible representation of the circumstances attendant upon them. For these reasons I hold comprehensive judgment upon "Hero and Leander" in suspense until the work is presented under the conditions for which both librettist and composer obviously provided. When that comes about I shall expect the success of the work, for all its mingled styles and its devices new and old. Madame Albani (*Hero*), Mr. Lloyd (*Leander*), and Mr. Watkin Mills (*Archon*) exerted themselves in the solos, singing superbly and unsparingly. Credit was earned, too, both by chorus and orchestra, while the public, not to be behind, applauded the composer-conductor with enthusiasm.

Dr. Stanford's setting of Le Fanu's ballad "Phaudrig Crohoore" makes no pretence to rival the earlier members of the series to which it belongs, and will not raise higher than it now stands the repute of him who wrote "The Revenge." But choral societies will take kindly to it all the same. The music, if not absolutely easy, is far from difficult; much of it shares the racy humour of the ballad, and those who rejoice in the pathetic will find many pages to their taste. Whether the subject will "enthuse" the English public may, however, be somewhat doubtful. The rollicking Irishman, who breaks heads at a fair and abducts his sweetheart at a pinch, has gone out of fashion as his countrymen have become more serious. He belongs to the same category as the comic characters of Dickens, and it would be hard to revive him even were another Lever to essay the task. However, here he is in the person of "Phaudrig Crohoore," mighty in battle, resistless in love; a vulgar reproduction of "Young Lochinvar," and, of course, a rebel, by the token that he shouldered a pike, and fell by a bullet, in the '98. The skill and effect with which Professor Stanford writes choral ballad-music need not be asserted here. Enough that the new example follows pretty much the old lines, and offers to our admiration features that are all more or less familiar. The Irish character of the music is so pronounced and sustained that the work will rank among things national, and as a further exploitation of materials very far indeed from the point of exhaustion. In its character as national I give it an extra welcome. Provided they be good, we cannot have too many of such things. The composer conducted a fairly good performance (which I hope soon to see bettered in London) and the work had courteous, if somewhat undecided reception. A Norwich audience, I should say, is generally undecided in presence of novelty.

Concluding my remarks, it is obligation to acknowledge the energetic services of Mr. Randegger, despite indisposition; and, as a matter personal to myself, the very great courtesy of the honorary secretary, Mr. Oddin Taylor, and other officials with whom my duties brought me into contact.

SHEFFIELD MUSICAL FESTIVAL.

(By our Special Correspondent.)

Welcome, Sheffield, into the ranks of Festival towns! The time is late, but better late than never; besides, how are we who judge from a distance to know what circumstances have kept the city from following the example set by Leeds more than twenty years ago? Let the fact suffice that Sheffield has now come into line and, unless appearances are more than commonly deceptive, means to stay there. I am told that performances in the nature of a Festival took place at various dates years ago, but these now belong to ancient history and concern the historian. It is more important to note that an impulse towards the present institution came, some time ago, from the numerous musical associations of the city, who organised and successfully carried out a trial performance of "Elijah." The matter was then taken up by influential people, and soon a Festival staff was appointed, with the Duke of Norfolk as president, the first conductor chosen being Sir Joseph Barnby, on whose death the post was accepted by Mr. August Manns. Resolved to start prudently, the committee limited the Festival of 1896 to two days, and devoted their programme exclusively to well-known works. They were wise in doing so. The conditions were untried, and it is better to err, if at all, on the side of caution than of rashness. In other respects a similar policy was adopted. The promoters would not stir without an adequate guarantee fund; they sanctioned only a moderately strong orchestra (sixty-three), and not only asked for, but obtained, a purely voluntary choir. Thus they made the initial venture perfectly safe and avoided the early disaster which is always doubly disastrous. It should be added that the Concerts were given in the Albert Hall—a building not too spacious, but acoustically good and having the advantage of a very fine organ. Something else was fine in relation to the Festival—the weather, whereat many rejoiced.

My task as critic is now very brief and simple. I have not to discuss a programme containing only "Elijah," the "Golden Legend," "Job," the "Faust" of Berlioz, and some favourite selections of a miscellaneous character. To do so would be indeed to plough a field over which the share has already passed. Nor need I tell how artists like Ella Russell, Medora Henson, Ada Crossley, Ben Davies, David Bispham, and Charles Santley acquitted themselves in such works. Excellence is taken for granted, and excellence was there, distinguishing all, but especially the veteran baritone, who sang the *Prophet's* music with astonishing vigour and success. He was Charles Santley almost rejuvenated. I enjoy equal liberty to abstain from description of the way in which an orchestra mainly composed of the Crystal Palace band justified its selection. "Then what are you going to speak about?" demands some surprised reader. My friend, you forget the chorus. That is the most fitting text for the few remarks I have to make—aye, and the most important text. A committee with money can easily obtain a good orchestra and solo vocalists, but a chorus is another matter. It must be, in the main, a local product, and if the locality cannot produce it, neither can it have a Festival. Some words, therefore, regarding this *sine quâ non*.

The Sheffield chorus, chosen after rigid test of voice and capacity, and trained with extraordinary care and skill by Dr. Coward, a local professor, consisted of 83 sopranos, 80 contraltos and altos, 73 tenors, and 76 basses—312 in all. It could not be called strong in a numerical sense, but the volume of full, rich tone it gave forth was astonishing; while so easily was the effect produced, even in *fortissimo*, that one felt a capacity for still greater sonority in reserve. The advantage of this must be obvious. The tone emitted without special effort is the best that the singer can give, and these Sheffield amateurs always appeared to be well within their means, singing with majesty and impressiveness beyond praise. I have heard no better sopranos and basses anywhere, and only on rare occasions have I met with the equals of the tenors and contraltos. But tone was only one of this choir's excellences. The members had been trained to the strict observance of every *nuance;* to proper and simultaneous utterance of words, with due regard to emphasis and expression, and to the attainment, where necessary, of dramatic effect. All this came out in "Elijah" and the "Golden Legend," to the delight and, in some measure, to the astonishment of at least one listener, who had not looked for anything so perfect at a first Festival. No wonder that the audience applauded the chorus as much as they did the principal singers, or that they said amongst themselves that veteran organisations elsewhere would have to look to their laurels.

I cannot speak to the second day's performance, duty calling me to Bristol; but I hear that there was no falling off, and that, under Mr. Manns's direction, all went well. Again, therefore, and with extra warmth, let Sheffield be welcomed into the the list of Festival towns. My thanks are due to the honorary secretary, Mr. J. Willoughby Firth, for much courteous attention.

BRISTOL MUSICAL FESTIVAL.

(By our Special Correspondent.)

The ninth celebration (14th to 17th ult.) of this Festival marked a new departure in more senses than one. It had a new conductor in Mr. George Riseley (*vice* Sir Charles

Hallé, deceased); it represented the united musical force of Bristol, instead of, as heretofore, a section; and it had a programme drawn up on lines not previously adopted as guides in that important task. The change of conductorship represented a distinct gain—indeed, a double gain. I will make no comparison between the ability of the late Sir Charles Hallé and that of his successor. It is not necessary to discuss the subject, since it now plainly appears that Mr. Riseley, long known as an able conductor, is not less able when confronting a Festival band and chorus than when in presence of any others. His power and skill were not revealed—only asserted under fresh conditions. Something, however, was made known—namely, Mr. Riseley's qualification to carry through with unalloyed success the enormous work devolving upon a Festival conductor. Some men break down under the strain, especially in temper and, therefore, in steady control of their forces. Mr. Riseley broke down in no respect, and was as genial and fresh at the end of his task as at the beginning. Obviously, therefore, the change from one conductor involved no loss. In the resultant consolidation of Bristol's musical strength it secured an immense gain. The once hostile ranks mingled peacefully together under the new chief, and the Festival authorities were able to put upon the orchestra a body of 500 voices. Long may the halcyon era thus begun continue to endure.

The programme seems to have been drawn up with two distinct objects in view: first, the proper one of encouraging native composers; second, the advancement of modern German music as represented by Wagner and Liszt. In promoting the first of these objects, the committee elected to perform a number of British works already more or less known—to wit, Walter Macfarren's "Othello" Overture; Dr. Parry's "Blest Pair of Sirens" and "Job"; Sullivan's "In Memoriam" and "Golden Legend"; German's Suite in D minor; Hamish MacCunn's "Land of the Mountain and the Flood"; Prout's Organ Concerto in E flat; and Somervell's orchestral ballad "Helen of Kirkconnel." Of the composers named, Messrs. Macfarren, Parry, German, MacCunn, Prout, and Somervell were present to conduct each his own music. We must all accept these performances as a high compliment to British art, and a most useful one to boot. It has been urged that if the committee desired to encourage native talent, they should have commissioned new works from some of our younger composers. But proverbial wisdom cautions us against buying even a single pig in a poke, much more a whole litter, and I am not sure that the managers of a Festival are under any obligation to risk their important enterprise by undertaking such dealing, save in a very restricted way. Far greater service can be done to British art by giving renewed hearing to works of recent production. How often it happens that a composer puts his best powers into a work destined to be performed once and then ignored! It cannot, in many cases, be taken up elsewhere, because there, also, novelties are in hand, and thus compositions sink to the level of a daily paper, which, read for twelve hours, is then thrown aside for the next issue. This state of things may be remedied and the most fruitful encouragement given by following the example set at Bristol.

The committee's second object was not so praiseworthy, and this I say quite irrespective of any question as to the value of Wagner's music or that of Liszt. I gather from trustworthy sources of information that the committee were, to use a vulgarism, "nobbled" by some who contrived to do pretty much as they pleased with the programme, and even with the engagement of artists thought to be necessary to the success of the propaganda. The stroke was, I am told, attempted in a less ambitious form three years ago, but the then managers were less impressionable than their successors. To what extent the persons in question succeeded last month may be estimated by the following table showing the number of times in which the names of eminent foreign composers appeared in the programme: Handel, 2; Haydn, 1; Mendelssohn, 2; Beethoven, 2; Schumann, 1; Weber, 3; Brahms, 3; Gounod, 1; Liszt, 3; Wagner, 8; all other composers (British excluded), 15, and Mozart passed over entirely! I say that if this Festival is to be eclectic in spirit, and catholic in its sympathies, the disproportion I have pointed out must cease.

The performances were carried out with ample resources. Besides an excellent chorus of 500, there was an orchestra of more than 100, drawn from various sources and thoroughly efficient; while the list of principal vocalists included Madame Albani, Miss Malten, Miss Palisser, Miss Hilda Wilson, Miss Witting, Messrs. Lloyd, Ben Davies, Braxton Smith, Black, Worlock, Mills, Plunket Greene, and Bispham. With such a force anything might be done and much was actually achieved. It is easy to imagine that the performance of all the standard works came up to Festival mark, and that Wagnerian declamation was heard at its best in the solos of Miss Malten, on whose behalf, by the way, unusual demonstrations were organised. This statement includes, as to its first section, "The Messiah," "Elijah," two parts of the "Creation," "Job," the "German" Requiem, and "Golden Legend"; as to its second, liberal selections from the "Nibelungen Ring," "Tristan und Isolde," &c. Details are impossible, since, as in other cases this autumn, certain novelties demand attention.

The first new work presented was the "Requiem" which Gounod composed not long before his death, and it stands as his final contribution to art. It was hardly to be expected that an old and enfeebled man would transcend the productions of his vigorous years, and the most that could be hoped was that no material falling off would appear. It is probable that Gounod never intended the publication of a "Requiem," the composition of which he, with his peculiar temperament, may have regarded as an act of religious duty, or as fitting preparation for the change he knew could not be far off. Be this as it may, the work now belongs to the world, and will do service for years to come as an office for the dead, convenient in length, not difficult of execution, and, when properly performed, impressive in result. To say that it adds to our knowledge of the master would be misleading. In every number the old familiar method appears, and the well-known effects of former works are produced. It is superfluous, therefore, to enter upon details, or, if not, details can better be discussed when the "Requiem" is heard in London, as soon, no doubt, will be the case. The second novelty—a setting of Coleridge's "Hymn before Sunrise," for baritone solo, chorus, and orchestra—is a work more of promise than actual performance. Obviously the composer, Mr. P. Napier Miles, can write well for chorus and orchestra in the manner of Dr. Parry, his sometime master, and there are passages in his treatment of the poem which suggest the precious quality of imagination. The piece, however, does not justify an estimate of what the composer can do on a wider scale. For that we must wait, not without hope. The remaining new work—Mr. J. L. Roeckel's "Siddartha," a "dramatic scene" for baritone solo and orchestra—deals with the abandonment by *Siddartha* of wife and throne that he might go into the wilderness and qualify as teacher and prophet. Mr. Roeckel's music can hardly be spoken of as equal to its elevated theme, but it contains many examples of happy fancy in treatment of the orchestra. The voice, unfortunately, is condemned to declamation, for the most part, but that is the fashion, and I cannot dispute it here. To sum up, Bristol opened the new *régime* in hopeful fashion. There were mistakes for future correction, and that is the worst that can be said.

Prior to the performance of "The Messiah," the council and members of the Western Section of the Incorporated Society of Musicians entertained at breakfast the Festival committee, to whom they presented an address thanking them for encouraging British art by including in the Festival scheme eight compositions by Englishmen and inviting them to conduct their works. Mr. Riseley expressed the hope that in the near future they might have an English Festival—*i.e.*, a programme made up entirely of works by native composers. Dr. Ebenezer Prout urged Bristol musical people to resuscitate the Monday Popular (Orchestral) Concerts, observing that the city possessed advantages which few places enjoyed and a conductor of exceptional ability. At the conclusion of the Festival the committee met and offered their thanks to Mr. Riseley for the enormous amount of energy he had displayed and the splendid manner in which he had directed the performances. In the evening the members of the choir were entertained at the Mansion House, where more congratulatory speeches were made.

THE HOVINGHAM MUSICAL FESTIVAL.

(By our Special Correspondent.)

Seven Festivals have now been given in the pretty and, in a musical sense, thrice-fortunate village of Hovingham, but none has been more thoroughly successful than that which took place on September 23 and 24. The chorus was better than ever, and only wanted a trifle more restraint, and a better appreciation of the meaning of *pianissimo*, to be first-rate. No better proof of its excellence could be adduced than the fact that it sang Dvorák's "Stabat Mater" without a single slip. Indeed, this may be said to have touched the high-water mark of Hovingham choral performances, and was so good as to make one wish it had been nearer perfection in observance of the nicer *nuances* of expression. As regards the orchestral work, it may also be affirmed that a record was established, Sterndale Bennett's "Naiads" Overture being played with a perfection of finish, especially in the delicate string passages, that could not easily be exceeded. It was doubtless a coincidence, but both the novelties were by Cambridge musicians, a fact the less surprising, however, considering that the conductor, Canon Hudson, is also a Cambridge man. Of the two the more important was by Mr. Arthur Somervell, whose work was a setting for contralto solo, chorus, and orchestra, of stanzas from one of Mr. Robert Bridges' "Shorter Poems," entitled "Elegy on a Lady whom grief for the Death of her beloved killed." It is a subject that has proved well suited to Mr. Somervell, who has caught very happily the tender elegiac note in the verses. The second specially composed work was a dramatic scena, founded on Byron's "Vision of Belshazzar," for baritone solo and orchestra, by Dr. Alan Gray, whose "Legend of the Rock-Buoy Bell" was written for this same Festival a couple of years ago. The narrative is told to music that has something of the ballad spirit about it, local colour of a sufficiently Oriental kind being given in the orchestral writing. Both works were certainly well up to the average "festival novelty" level, and had the advantage of thoroughly adequate performances under their respective composers. Mendelssohn's Violin Concerto, most ably played by Miss Nora Clench, a pupil of Dr. Joachim, and Beethoven's E flat Pianoforte Concerto, of which a very fine rendering was given by Mr. Leonard Borwick, were among the more interesting things in the programmes of the three Concerts, the last of which was devoted to Mendelssohn's "St. Paul." The principal vocalists were Miss Clara Samuell, Mrs. Burrell, Mr. Hirwen Jones, Mr. Andrew Black, and Mr. Philip Lincey. Canon Hudson, who has now ripened, by the experience of seven Festivals, into a thoroughly efficient conductor, directed the performances, and to him, with Sir William Worsley, the generous provider of the Concert Hall, and Mr. E. S. Horton, the hard-working and good tempered honorary secretary, are thanks chiefly due for the conspicuous success of the event.

CRYSTAL PALACE CONCERTS.

The Saturday Concerts, concerning the continuance of which such gloomy rumours have been afloat, opened bravely on the 3rd ult. before a very fair audience, who greeted Mr. Manns with great heartiness. The only novelty—a Violoncello Concerto by A. Klughardt—owed more to the fine execution of the soloist, Herr Julius Klengel, than to its intrinsic interest. It is neither amorphous nor diffuse, certainly, but its sound workmanship and conciseness hardly atone for the obviousness of its *cantilena* or the dryness of its working-out sections. Herr Klengel also played the familiar transcription of Godard's pretty Berceuse and a bustling Tarantella of his own, distinguishing himself alike in the *cantabile* and *bravura* styles. The band rendered full justice to Sterndale Bennett's "Naiads" and the "Freischütz" Overtures, and to Beethoven's C minor Symphony; and Mr. Barton McGuckin, in the "Werbelieder" and "Preislied," from the "Meistersinger," earned cordial recognition for his conscientious and intelligent singing.

At the second Concert, held on the 10th ult., a most engaging and attractive ballet suite by Rimsky-Korsakoff, entitled "Mlada," formed the most important novelty. The four numbers are all brimful of life and colour, of piquant rhythms and brilliant instrumentation. A favourable reception was also extended to Mr. Walter Macfarren's "Othello" Overture, which, if it cannot be said to reflect the passion and tragedy of Shakespeare's drama, is a thoroughly well-made and musicianly piece of work. Miss Brema gave a very impressive rendering of Purcell's extraordinarily original and striking scena "Mad Bess," which has been scored for orchestra with consummate skill by Professor Stanford, and distinguished herself equally in Schubert's "Doppelgänger." The accompanying of the band left a good deal to be desired in Purcell's scena, but its performance of Schumann's Fourth Symphony was worthy of its reputation. Miss Muriel Elliot, a pupil of Herr Stavenhagen, displayed a finished technique in Beethoven's E flat Concerto and solos by Liszt and Paderewski, though her touch is somewhat hard and her style lacking in sympathy.

On the 17th ult. the presence of Señor Sarasate—his only appearance with orchestra this season—attracted a splendid audience, every seat having been sold out before the commencement of the Concert. For his chief solo he chose Mendelssohn's Concerto, which he played with the exquisite delicacy and urbanity of style and purity of intonation in which he is unrivalled. The last movement was taken, after his wont, *au grand galop*, but without conveying an impression of effort. Later on he gave one of his own characteristic Spanish pieces with all his old brilliancy, adding the transcription of Chopin's E flat Nocturne as an encore. The Symphony was Tschaïkowsky's wonderful "Pathétique," given with plenty of spirit and *entrain* under Mr. Manns's direction, and an orchestral novelty was forthcoming in the Symphonic Prelude entitled "Amboss oder Hammer," founded on Goethe's "Kophtisches Lied," from the vigorous pen of Mr. William Wallace. The favourable impression created by the earlier works of Mr. Wallace heard at these Concerts was maintained by his new effort, which is at once ingenious and forcible. Miss Florence Christie sang an aria, "Alcestis," by Mr. Reginald Steggall, already heard at one of the Pupils' Concerts of the Royal Academy, which cannot be said to possess any striking individuality, and Secchi's aria, "Lungi dal caro bene."

COLONNE CONCERTS.

On April 13 last, at Queen's Hall, the famous Lamoureux Orchestra made its first appearance in England, and six months later (*i.e.*, on the 12th ult.), in the same building, M. Colonne and his band inaugurated their first English season. Truly, of all music-lovers, the London concert-goer is most favoured. He has now not only an abundance of Orchestral Concerts, ably conducted by his own countrymen, but Richter and Mottl seek his favour at frequent intervals. His opportunities for comparison are, in short, unique, and this means the enjoyment of the best of all educational methods. Signs are not wanting that he is profiting by the course, and there is good reason for the esteem with which foreign artists regard success in London concert-rooms. M. Colonne's forces consist of 103 instrumentalists, who have been trained by their talented conductor to a high degree of excellence, which is chiefly apparent in their interpretations of French music, and most notably in passages calling for dramatic treatment. The programme of the first Concert was opened by Weber's "Jubilee" Overture, a work presumably chosen on account of its inclusion of the melody of our National Anthem—a delicate compliment worthy of a Frenchman. Neither in the rendering of this nor in that of Mendelssohn's "Reformation" Symphony did the orchestra make a particularly favourable impression, but the next two pieces, the Berceuse from B. Godard's four-act opera "Jocelyn" and the fourth number from D. Charpentier's Suite for orchestra, "Impressions of Italy," showed the players to greater advantage, and revealed one of their number, M. Baretti, to be an accomplished solo violoncellist. Selections from Massenet's sacred opera "Herodiade," produced in Brussels in December, 1881, and from Berlioz's "Faust" were finely rendered, the finished singing of Mdlle. Marcella Pregi and the viola and cor anglais playing of M. Monteux and M. Longy respectively being specially noteworthy. M.

Colonne made his most pronounced success at the second Concert, on the following Wednesday, in a performance of Berlioz's "Symphonie Fantastique," a finer interpretation of which has never been heard in the metropolis. Except for the first performance in England of a Pianoforte Concerto in F by Edward Schütt, which proved a brilliantly written work, to the solo part of which full justice was done by Mr. Mark Hambourg, the remainder of the programme was ill-advised, consisting of detached movements and a quite unnecessary arrangement for strings of Schumann's delightful little pianoforte pieces "Scenes of Childhood." The excerpts were "Sous les Tilleuls," from Massenet's "Scènes Alsaciennes," the final portion of the first part of César Franck's symphonic poem "Psyché," and the seventh and eleventh numbers from the third act of Saint-Saëns's opera "Ascanio." When M. Colonne next pays us a visit we hope he will perform César Franck's work in its entirety. The third Concert, on the 16th ult., began with a vivacious rendering of Bizet's picturesque and romantic orchestral suite "Roma," and was chiefly remarkable for the fine singing of M. Vergnet in "Le repos de la Sainte Famille," from Berlioz's "L'Enfance du Christ," and in excerpts from the second part of Saint-Saëns's sacred opera "Samson et Delila." Mrs. Katharine Fisk was also heard in some of the well-known solo portions of this work, and took part with M. Vergnet in the duet. The rich tone of Mrs. Fisk's voice was peculiarly suitable to the character of the music of her part, and her reading testified to conscientious study of the dramatic nature of the work. The *tempo* adopted in the duet was, however, so slow and languorous that the effect was more suggestive of a sorrowful farewell than an impassioned interview. M. Marix Loevensohn rendered the solo part of Saint-Saëns's Concerto for violoncello and orchestra with skill and taste, but the poor tone of his instrument marred his playing. Other pieces were a well-written movement entitled "La Nuit et l'Amour," which forms the opening to the second portion of the symphonic ode "Ludus pro Patria," by Augusta Holmés; the *Pas du Voile* and *Scherzo* from Chaminade's "Ballet Symphonique," "Callirhoë," and the "Ride of the Valkyries," the two first-named being excellently played. The principal work at the final Concert, which took place on the afternoon of the 17th ult., was Beethoven's popular Symphony in C minor. This received a highly-finished interpretation, and one that was interesting to musicians as illustrative of the different points of view from which masterpieces may be regarded. Three movements from Bach's Third Suite in B minor served to advantageously display the skill of M. Balleron as a flautist, and Liszt's Pianoforte Concerto in E flat provided a like opportunity for the brilliant technique and abilities of Mr. Frederick Dawson. The performance of Berlioz's arrangement of the Hungarian "Rackoczy" March created the utmost enthusiasm. The Prelude to "Parsifal" was beautifully played, and all justice rendered to Gounod's "Hymne à St. Cécile" and a *Sérénade Illyrienne* and *Aubade* from Widor's incidental music to Dorchain's comedy "Conte d'Avril." The series was closed by a selection from the ballet music of Saint-Saëns's opera "Henry VIII." From the above it will be seen that the programmes were not well suited to English audiences, who prefer works in their entirety, and would have been more attracted by unknown compositions of French composers, of whose writings they are only now beginning to take favourable cognizance. It should be added that the analytical programmes were written by Mr. E. F. Jacques.

RICHTER CONCERT.

The first of Dr. Richter's autumn series of Orchestral Concerts took place on the 20th ult., when the renowned conductor directed his fine orchestra for the first time in the Queen's Hall. The programme was deprived of much of its attractiveness by the withdrawal, for purposes of revision, of Dvorák's new symphonic works; but some amends were made for the omission by the inclusion of this composer's piquant "Scherzo Capriccioso," which was most effectively rendered. A very fine interpretation was given of Liszt's third Symphonic Poem, "Les Préludes," and the beautiful introduction to the third Act of "Die Meistersinger." It is unnecessary to comment on the renderings of Beethoven's "Egmont" Overture, the "Siegfried Idyll," or the "Huldigungs Marsch." It is sufficient to say that the interpretations they received once more showed Dr. Richter and his orchestra to be unsurpassed.

QUEEN'S HALL PROMENADE CONCERTS.

The high-class character of the nightly Orchestral Concerts, under the conductorship of Mr. Henry J. Wood, at the Queen's Hall, was fully maintained until the close of the season on the 10th ult. The commendable policy of introducing music of the highest design and expression on "popular" nights was pursued with marked success, and the absence of movement in the promenade and the attention with which symphonies and concertos were followed by large audiences, were a striking testimony of the widespread capacity which now exists to enjoy the best in the art. Amongst the novelties produced may be mentioned: "Scènes de Ballet" (Op. 52) by Glazounoff and a "Capriccio Espagnol" (Op. 34) by Rimsky-Korsakoff, both played on September 24. The former contains a remarkably clever and characteristic "Danse Orientale" and the latter is a brilliant example of what is known as the gipsy style. On September 26 the first performance was given of a Ballade for orchestra, entitled "Mazeppa," by Mr. T. H. Frewin, whose name was already favourably known at these Concerts by an Overture, "The Battle of Flowers," produced last year. Since then Mr. Frewin has made good progress in power of expression, and his "Mazeppa" possesses many meritorious qualities. On the 1st ult. was played, for the first time in England, Massenet's Overture to "Le Cid," an opera based on Corneille's drama of that name, and produced in Paris in 1886. Two evenings later a "Rhapsodie Mauresque" and a March from the same work were introduced. This music met with much acceptance, and is more masculine in character than many of the composer's later productions. Much interest was attached to three orchestral pieces for string orchestra by Grieg, which were heard on the 6th ult. They consisted of a transcription of a melody in F, by F. Due, and versions of two of the composer's set of twenty-five pianoforte pieces, entitled "Nordische Tänze und Folksweisen," all of them proving attractive examples of this master's style. Three novelties were introduced on the 8th ult. A "Rhapsodie Espagnole" by Léon Itasse, a French composer of merit, a Symphony in E minor by Alberto Franchetti, and some new incidental music, by John E. West, to Longfellow's poem "King Robert of Sicily." The Symphony is an early work of the composer, who subsequently became widely known by his operas "Asrael," "Cristoforo Colombo," and "Fior d'Alpe." It is very pleasing music, possesses much vivacity, and shows great perception of orchestral effects. Mr. West's music to Longfellow's poem is remarkable for its aptness to and sympathy with the lines it illustrates. The opening theme is admirably expressive of the pride of the king, and the arrival of the ambassadors is no less happily suggested by a brief march. A modification of the seventh Gregorian tone is used for the chant of the monks, and the angel is provided with a theme of considerable beauty. The music is cleverly scored for orchestra and organ, and it increased in a marked manner the impressiveness of Mr. Charles Fry's delivery of the dramatic poem. The work may be recommended to the attention of amateur orchestral societies, in whose concert programmes it would form an attractive feature. The following evening M. Wiegand, the renowned City organist of Sydney, Australia, played Mendelssohn's Sixth Organ Sonata in D minor and Bach's fine Toccata and Fugue in the same key, his performance of both works being remarkable for clearness of execution and effective use of the various stops. On the last night of the series the first performance was given of a dainty Minuet in A, by Paderewski, much of the charm of which is due to the delicate scoring by Ernest Ford. On this occasion the orchestra was again increased and numbered 103 instrumentalists. Since then the Concerts have been continued on Saturday evenings with great success. On the 17th ult. was given the first performance in England of Tschaïkowsky's Suite (Op. 71*a*),

from the ballet "The Nutcracker." This Suite consists of a miniature overture (in which no use is made of violoncellos or double-basses), a march, and six dances. Several of the last-named are grotesque in character and are scored in a most *bizarre* manner; but all are distinguished by that keen sense of tonal colour which is so striking a characteristic of this composer's productions. It is intended to produce a novelty and a work by an English composer at each of these Saturday Concerts, which are to be continued throughout the winter, and to engage solo vocalists and instrumental artists of equal renown to those who have appeared at the nightly performances.

MESSRS. WALENN'S CHAMBER CONCERTS.

Messrs. Walenn began, on the 20th ult., in the Queen's (Small) Hall, a series of Chamber Concerts with a Trio in B minor for pianoforte, violin, and violoncello, by Dr. Hubert Parry, which, although written in 1884, has not yet been published, and until this occasion had not been performed in a London Concert-room. This neglect is the more remarkable as the work is most attractive. It opens with a short and admirably-conceived *Maestoso*. This serves as a most effective introduction to an *Allegro con fuoco*, which is built upon admirably-contrasted themes and developed in a masterly and vigorous manner. It is followed by a slow movement of great melodic beauty, which, in turn, gives place to a vivacious *Allegretto* containing an expressive trio. The melody of this is introduced into the *Maestoso*, which precedes a cleverly-written *Finale*. The work was excellently interpreted by Miss Fanny Davies, Mr. Gerald Walenn, and Mr. Herbert Walenn, and was warmly received by a large and appreciative audience. Mr. Herbert Walenn with much skill played for the first time in London an effective Tema con variazioni for violoncello with pianoforte accompaniment, by Hugo Becker, and Mr. Arthur Walenn sang with musician-like taste a high-class selection of songs, which included a new and artistic setting, by R. H. Walthew, of E. A. Poe's poem "Eldorado." Delightfully finished performances were given by Miss Fanny Davies of three of Chopin's Pianoforte Studies, respectively in F minor, C sharp minor, and G flat; and Haydn's Pianoforte Trio in G concluded an interesting programme.

MESSRS. DELAFOSSE AND YSAYE'S PIANOFORTE AND VIOLIN RECITAL.

The first of these entertainments took place in St. James's Hall on Tuesday afternoon, the 20th ult., and was fairly well attended. Advice may fitly be given to the concert agency under which this performance was given that the printed programmes might afford a little more information concerning the compositions to be offered to the audience. "Sonata, No. 2, St.-Saëns" does not convey very much, but the work proved to be that in E flat, which was first introduced here by Messrs. Sarasate and Otto Neitzel on June 20 of the present year. Like most of the French musician's ambitious efforts, it is rather German in character—that is to say, intellectual rather than sentimental, and certainly not remarkable for individuality. It was supremely well played on the present occasion by the artists named at the head of this notice. Far more impassioned is Raff's "Sonata Chromatique," which ended the programme. This work justifies its title owing to restlessness in modulation, but it cannot be said to be wanting in tunefulness. A Concertstück by F. Rasse, a composer entirely unfamiliar to us, at any rate afforded Mr. Ysaye full opportunity for the display of his magnificent technique, though, as music, it did not seem to possess much interest on a first hearing. Excess of energy marred the effect sought to be created by Mr. Delafosse in a group of pianoforte solos, for he frequently struck his instrument as if he regarded it as an enemy rather than a friend, though in *piano* phrases his touch was charming. The next Recital was announced for the 27th ult., too late for notice in the present issue of The Musical Times.

MR. N. VERT'S CONCERT.

The autumn season at St. James's Hall was opened on Saturday afternoon, the 10th ult., with a miscellaneous Concert given by N. Vert, who, as a musical agent, may justly be said to occupy a very high position. Mr. Vert had secured several esteemed artists, but, of course, entertainments of this description do not need lengthy criticism. Madame Hast and Mr. Hollman commenced the Concert with an Adagio by Godard for pianoforte and violoncello, and other instrumental pieces were two solos by Servais and Davidoff for violoncello, interpreted, of course, technically to perfection by M. Hollman, who, in spite of his rather harsh, nasal tone, so pleased the audience that an encore was exacted. Mr. Santley in Gounod's "Maid of Athens," Mr. Edward Lloyd in Godard's lovely Berceuse "Angels guard thee," Miss Macintyre in an air by Verdi—not "Ernani involami," which was set down for her in the first part of the programme—and Mr. George Grossmith in his humorous sketches, were among those who gave much satisfaction to the crowded audience.

SUNDAY CONCERTS.

The Sunday Afternoon Orchestral Concerts at the Queen's Hall were resumed on the 4th ult., under the able conductorship of Mr. Randegger, the programmes being marked by the artistic interest that distinguished those of last season. Among the works heard at the first four Concerts have been Beethoven's Symphony in A, "Leonora" and "Egmont" Overtures, Haydn's Symphony in G ("Letter V."), Mr. German's "Gipsy" and D minor Suites, and the Sacred Dance from Mancinelli's "Hero and Leander" (its first performance in London). The soloists have been Madame Belle Cole, Miss Lucile Hill, MM. Johannes Wolff, Hollman, Hirwen Jones, and P. Frostick; the accompanists, Messrs. H. J. Wood and Percy Pitt.

The National Sunday League opened its new season, at the same hall, on the 11th ult., with a performance of the "Golden Legend," which attracted an enormous audience. The soloists were Madame Thudichum, Madame Inverni, Messrs. McGuckin, Ffrangcon-Davies, and Strugnell; and choir and orchestra numbered about 350 performers. The following Sunday the first performance in London was given of Mr. Edward Elgar's "The Light of Life," produced at the recent Worcester Festival. The soloists were Miss Anna Williams, Miss Hannah Jones, Mr. Iver McKay, and Mr. Bantock Pierpoint, and the choruses and orchestral portions were meritoriously rendered by Mr. Churchill Sibley's forces, about 350 in number. The clever work was well received by a crowded audience, Miss Anna Williams's expressive singing of "Be not extreme" and the dramatic portions of the choruses being particularly appreciated. The oratorio was followed by Rossini's setting of the "Stabat Mater."

The same evening, in the Queen's (Small) Hall, Mr. Newman began a series of Chamber Concerts, to take place every Sunday evening at 7.30 p.m. throughout the winter. The quartet players are Señor Arbos, Messrs. Ferdinand Weist Hill, Alfred Hobday, and W. H. Squire, and Mr. Henry J. Wood is the accompanist. The works selected for the initial programme were Schumann's Quartet in A minor (Op. 41, No. 1), Beethoven's Quartet in C (Op. 59, No. 3), Bach's Adagio and Fugue in G minor for violin, and songs entrusted to Madame Emily Squire.

The performances of Classical Chamber Music have been resumed at the South Place Institute, and the Afternoon Concerts at the Albert Hall have attracted their usual attendance.

SALTAIRE CHORAL COMPETITION.

The Saltaire Choir, famous for its success at numerous competitions, has instituted a competition in its own town to which near and distant choirs are freely invited. On these occasions the Saltaire Choir itself bows to an appropriate self-denying ordinance and does not compete. The competition this year was held in the Victoria Hall, Saltaire, on the 17th ult. There were two classes—Class I., open to all, first prize £15, second prize £7; and Class II., open only to choirs that had not previously won a first prize, first prize £7, second prize £3. Eight choirs entered

for Class I. and ten choirs for Class II. Each choir had to sing one piece accompanied and one unaccompanied, the choice of music being left to the choirs. Dr. McNaught was the adjudicator.

The first prize in Class I. was awarded to the Batley Prize Vocal Union (conductor, Mr. John Tomlinson), for its fine performance of "The Three Fishers" (Dr. Rogers) and "Daybreak" (Faning), and the second prize to the Armley and District Society (conductor, Mr. Pickard), for its nearly as excellent renderings of "Hymn to Music" (Buck) and "Song of the Vikings" (Faning). In Class II. the Wortley Institute Vocal Union (conductor, Mr. John Rinder) sang "How sweet the moonlight sleeps" (Leslie) and "Hymn to Music" (Buck), and gained the first prize; and the Ossett Vocal Union (conductor, Mr. J. F. Taylor) sang "The sea hath its pearls" (Pinsuti) and "Hail, memory, hail!" (Battye), and gained the second prize.

The audience in the afternoon was fairly large, but in the evening the hall was packed by nearly 1,400 persons. The singing of the best choirs was marked by beauty of tone and refined expression. The audience was quick to recognise merit and applauded the choirs vigorously. At the adjudication Dr. McNaught said that the performance of "Daybreak" by the Batley Choir, so far as regards tone, attack, and expression, was almost beyond praise. If it had not been that the pace was somewhat too fast he would have given them full marks. He very much envied the Yorkshire singers their fine, full, resonant vowels, and admitted that down South they could not approach the North in such matters, although he believed that Londoners could get the needed refinement. Mr. James Roberts was the chairman, and the prizes were distributed by Mrs. Ellis Denby, of Shipley. The arrangements were under the superintendence of Mr. Geo. Sanctuary, the secretary of the Saltaire Choir, and of Mr. Ashworth, the conductor.

FRANCO-RUSSIAN THEATRICAL GALAS.

(From our Special Correspondent.)

The news of the Czar's visit to Paris set the local stage-land in hopeful trepidation for a month at least before there was any ostensible reason for all and sundry to leave the rails of common-sense. Monarchs *en exil* or *de passage* are no novelty to the Parisian, and the pattern of special entertainments worthy of each occasion is pretty well established; there is a gala at the Opéra, as a rule, with a strut across the *foyer de la danse;* a *Figaro* "*feevoclocque*" at 9 o'clock p.m.; some manifestation on the part of *la presse* in general, and an eccentric *tournée incog.* for the final banquet. But the Emperor of Russia made it clear he would not appreciate anything that flavoured of familiarity, and so private ingenuity had to subside before the imposed figure of officialdom; enjoyment had to submit to the P-r-r-rotocol, and theatrical spectacle had to put up with limitations so far unknown to that *enfant gâté*. There is no knowing to-day what might have been done in this direction had the arrangements been confided to a Press festival Committee, as was originally anticipated; but one may assert safely that what was actually provided in the way of galas could not have been surpassed in dulness by any self-appointed body—in Paris, at least; for exception must be made in favour of the Versailles *Intermède*. Indeed, the aspect of the Imperial countenance during the progress of the Opéra programme was a perfect study in amazed *ennui*, and if proceedings seemed just a trifle livelier at the Comédie Française, the phenomenon was due entirely to the attitude of the public, who, forewarned by the impressions of the operatic gala, resolved this time to take matters of enthusiasm in its own hands. At the Opéra there was not as much as a solitary "bravo" during a two hours' spectacle—the regulation plaudits accompanying the Russian hymn excepted — and the *crescendo* of depression as scene after scene followed in polite silence was such that, had the Czar's sudden indisposition not cut the spectacle short, its very dulness would have been quite sufficient to affect His Majesty mentally if not bodily. And how could it have been otherwise when one considers all that went towards the making of the programme! M. Gailhard's initial plan of the gala performance was such as one could have expected from a man of his taste and experience: the beautiful ballet music from "Le Cid," sandwiched between two short vocal scenas, with the Russian hymn and the "Marseillaise" for preface and epilogue. But this would not do for the Protocol, the Elysée fuss-makers, and all the host of petty vanities; so that it was resolved first of all that only French composers should be represented, to the exclusion of Wagner, Verdi, Meyerbeer, &c.; secondly, *le jeunes* were carefully eliminated, and from the not over-exhaustive list of grand opera writers, all the dead masters—three in number—were struck out; finally, it was decided that only academicians be included in the programme. Then came the question of interpreters. Only the *chefs d'emploi* were elected, regardless of other qualifications; and, that nobody should feel aggrieved, the rest of the magnificent company was allowed to take part in the chorus, and every *chef d'orchestre* was provided with a tit-bit in the programme. Thus MM. Saint-Saëns, Reyer, Massenet, Widor, Taffanel, Mangin, Vidal, Alvarez, Gresse, Noté, Renaud, and Mesdames Caron and Mauri all had their little satisfaction, not unmixed with great expectations; but thus also was that satisfaction of short duration, whilst hopes were doomed to disappointment. The respectable "Marche Héroïque" of Saint-Saëns, the trivially suggestive "Meditation" from Massenet's "Thaïs," the flimsy music of Widor's "Korrigane," and even the interesting, if pretentious, second Act of Reyer's "Sigurd" fell, one and all, flat; and as the interval of twenty minutes came into operation, there was expressed from the State box no desire either to visit the *coulisses* or to admit the performers into Imperial presence. And the scene on the stage, as at a sign from the Czar the dancing was abruptly stopped, and the orchestra struck up "Boje Czarya hrani"—clarinets and trombones taking the cue first, by the way—with the "Marseillaise" to follow! Were all that was then said faithfully reported, who knows what turn the negotiations for the Dual Alliance might have taken! But the only witness of the scene, your special correspondent, having been the only foreign journalist invited to the gala, is bound to secrecy by obvious considerations, and the world will never know how Rosita Mauri took the interference with her *pointes* and *battements*. MM. Gailhard and Bertrand have received the Cross of St. Anne in diamonds, with Imperial compliments; but not even a word of thanks was conveyed to the artists. At the Français the atmosphere proved more *intime*—or is it that their Imperial Majesties understand French better than music?—and right at the outset the audience ignored the rules of etiquette, bursting into frantic applause as M. Mounet Sully, younger and handsomer than ever, rolled out with magnificent emphasis the verses about "Hope that comes from the North." The programme comprises A. de Musset's "Un caprice," and fragments from Molière's "Les femmes Savantes" and Corneille's "Le Cid." Less languor is noticeable in the Imperial box. M. Claretie, *en académicien*, is in attendance on their Majesties, and during the interval the artists are called in and introduced, the Czar finding a suitable word for each. In the end M. Claretie receives the Cross of St. Stanislas, second class.

The *Intermède* at Versailles was an exclusive entertainment organised for the President of the Republic and the Imperial guests, some ninety invitations having been issued in all. The *Intermède* must not be confounded with the Versailles reception in general, as here there was free access to the park, and hundreds of admissions had been granted besides for the interior of the Palace. In the Salon d'Hercule, where the *Intermède* was given, only two journalists were present—M. Jules Huret, of the *Figaro*, and your correspondent. The sight of the magnificent hall, with its *parterre* of august and distinguished personages, was a never-to-be-forgotten one; but it was singularly enhanced yet by the series of delightful performances on the daintily decorated platform which faced the assembly. The Czar and Czarina seem at last to feel at home, and for the first time one notices that the somewhat worried gaze of the Empress is lit up by a ray of interest. Madame Sarah Bernhardt's recitation, and the vocal exertions of Madame Delna and MM. Fugère and Delmas receive polite attention, but it is evident that the audience expects more amused enjoyment. And here it is, as, after M. Delaunay, appears Coquelin, with one of his inimitable monologues, "Le sous-préfet aux Champs," and one

notices that the celebrated comedian is honoured by a nod from the Emperor. Mdlle. Réjane, in "Lolotte," provokes genuine laughter and Imperial regrets that *c'est déjà fini;* but the supreme moment of the programme—indeed, of the evening—was the appearance of the Opéra ballet in a reconstitution of old dances. It was almost in religious silence that one received the artists, as in stately procession they first defiled before the audience and then set out all the graces of the gavotte and the refinement of the minuet to the accompaniment of a string orchestra. It was really a moment of poignant sensation as those figures in Louis XIV. and Louis XV. costumes paraded with quaint *préciosité* of gesture and step in the palace of the Grand Monarque; and though Madame Réjane's *mince alors* provoked most mirth, it is Rameau's and Lulli's music, admirably played and danced, that must have left the most profound impression on the minds of those present.

THE MUSIC TO "CYMBELINE."

Sir Henry Irving, with his customary regard to completeness of detail, has secured for his representation of Shakespeare's "Cymbeline," produced on September 22, at the Lyceum Theatre, an excellent selection of music, for which recourse has chiefly been made to the score of Albert Dietrich, who, it may be remembered, was born near Meissen in 1829, and is accepted as being one of the most distinguished of Schumann's pupils. The Overture and four *Entr'actes* are by this composer, and are all distinguished by earnestness of purpose and musicianlike qualities. The Overture is fairly suggestive of the nature of the story which follows, and the character of the *Entr'actes* has manifestly been dictated by the prevailing sentiment of the scenes they were intended to precede. Mr. Hamilton Clarke has written sundry incidental passages to accompany the rising of the act-drops, the dance in *Philario's* house in the first act, the "solemn music" at the supposed death of *Imogen*, and the madrigal, "Hark, hark the lark." The last-named fulfils *Cloten's* demand for "a very excellent good conceited thing," but cannot be said to also meet the requirement for "a wonderful sweet air."

ANTON BRUCKNER.

In recording with regret the death, on the 11th ult., at Vienna, of Dr. Anton Bruckner, we are aware that to many amateurs in this country the remarkable Austrian composer, if not heard of for the first time, will be little more than a name. And yet it is a name around which some fierce, if bloodless, battles have been fought on the Continent. Anton Bruckner has been glorified by some as the "Wagner of the Symphony"—a fact which may serve to indicate his artistic bias. He has been suffered by his most zealous partisans to be placed, indeed, upon the same pedestal with Johannes Brahms, but on condition that he should be allowed to tower head and shoulders above him. Sufficient elements here for determined and bitter contention. On the other hand, he has been looked upon by the great majority of his critics as a mere learned musical pedagogue, devoid of the divine gift of imagination, whose compositions are so many intricate contrapuntal exercises on a vast scale; a very Dry-as-dust of musical literature. And all the while the subject of such diametrically opposed opinions has been living the quiet and uneventful life of an organist and teacher in the Austrian capital, a modest and unassuming man, adding symphony to symphony to the number of eight, together with other works of equal pretentions, while years elapsed before one of these was vouchsafed a public hearing. Time is not yet for the forming of a just estimate of their relative importance. When it comes, a place will doubtless be assigned to him somewhere between the two extremes alluded to, though it will certainly be an enduring one. As regards the symphonies, one of which, the third, is dedicated to Wagner, they may be likened, on a first hearing, to a desert sprinkled here and there with oases, luxuriant, almost voluptuous, in their vegetation, and hailed with delight by the weary traveller thus predisposed to fullest appreciation. These oases may very probably increase in number upon closer acquaintance, and how many symphonies have been written since Beethoven and Schumann which have proved deserts pure and simple? The fact, at all events, remains that Bruckner's symphonies have been more and more frequently performed in Austria and Germany of late years, thanks to Dr. Hans Richter, Herr Mottl, and other prominent conductors, and that the number of their admirers has been steadily increasing. Bruckner's genius aims at the colossal. In his symphonies the form has been expanded to its utmost limits; they are orchestral trilogies or tetralogies. His "Germanenzug" is intended to be performed, as it was at the recent Male Choir Festival in Stuttgart, by thousands of voices. His Te Deum is not a hymn of praise offered up by a congregation; it is the homage rendered by the Church Universal to the Godhead. A Handelian or Mozartian Te Deum sung by a church choir might well represent the expression, for the time being, of all Christendom. Bruckner's, performed even by a cathedral choir, would be an anomaly: it cannot dispense with the force of numbers. Small wonder then if in constructing edifices of such vast design the architect appears to be deficient at times in a sense of due proportion, and to be apparently aiming at the unattainable. Wagner himself has been frequently taxed, even in these days, with a similar defect in his artistic vision. Intensely active and emotional as Bruckner's inner life must thus have been, his outward career, as we have indicated, was of the simplest, though not free from material privations and mental sufferings in its earlier stages. Born September 3, 1824, at Ansfelden, in Upper Austria, the son of a schoolmaster in humble circumstances, he followed for a time the father's profession, while, under the tuition of the local organist, he rendered himself a proficient in that instrument. Having in the latter capacity attracted some attention beyond the limits of his native place, he was called, at the age of twenty-one, to the organistship of the Cathedral at Linz. With characteristic self-inspection and zeal, while accepting the relatively important appointment, he at once supplemented his, for the greater part, self-acquired musical education by undergoing a complete course of tuition under Simon Sechter, the famous Viennese contrapuntist, who, on his part, is said to have designated young Bruckner as his eventual successor. As a matter of fact, the latter, upon the death of Sechter, in 1868, succeeded to the post of organist of the Imperial Chapel and also to the professorship of organ and counterpoint at the Vienna Conservatorium, to which appointments was added, in 1875, the chair of history and theory of music at the University. Although in a precarious state of health during the last year or two, he filled these positions to the last, and an extensive course of lectures, to be delivered by him during the winter, had quite recently been announced at the Viennese University. Bruckner's compositions are as yet but little known in England. He visited London in 1871, when he gave a series of recitals, and his Seventh Symphony was produced at a Richter Concert at St. James's Hall in 1887. His principal compositions include, with those already referred to, two Grand Masses in D and F minor respectively, a Quintet in F major, and many others for church and chamber. Three movements of a Ninth Symphony are said to have been completed at the time of his death. He died in the Palace of Belvedere, where he had latterly resided at the instance of his Emperor, by whom he was held in great esteem and affection. Bruckner's intimate friendship with Richard Wagner, and the high opinion entertained by the Bayreuth master of his friend as a composer, are historical facts which should assist, now he has passed away, in obtaining for his works a more general and impartial hearing.

Among the novelties to be produced at Mr. Henschel's Symphony Concerts are Smetana's Symphonic Poem "Richard III.," Dvorák's Te Deum (Op. 103), and an Idyl for orchestra by B. Luard Selby. Brahms's "Requiem" will also be given, for the first time at these Concerts, and on February 18 the programme will be devoted exclusively to the compositions of Wagner, except that Beethoven's "Eroica" Symphony will again be played in memory of the former composer.

REVIEWS.

My Reminiscences. By Luigi Arditi. [Skeffington and Son.]

There will be no lack of material for the future historian of the progress of music and the lives of artists of the nineteenth century, and among the most valuable of the many "Reminiscences" which have been published of late years will be those of Signor Luigi Arditi. This is not only because of the long period—about sixty years—over which the genial musician's recollections extends, but because, although colloquial and often diffuse in style, he supports his statements by dates and verifying particulars, the latter in some instances throwing a light upon sundry matters which hitherto have been in puzzling obscurity. In the introduction, which, in common with the book, has been written by Baroness Marie Antoinette von Zedlitz, we are told that "Signor Luigi Arditi was born at Crescentino, a small picturesque town which nestles in the lap of Piedmont, on July 16, 1822," and that "at the age of seven he begged his father to give him a violin in preference to any toy." He early received instruction on this instrument, and made such good progress that, at the age of twelve, he was permitted to play in the orchestra of the theatre of his native town. The relation of his subsequent career and experiences show in an interesting manner the changes in taste and artistic tendencies of the last fifty years, and the numerous, and in most cases amusing, anecdotes relating to prominent composers and great executants possess much artistic interest, the more so as they are free from all ill-nature or narrow-mindedness. Speaking of Wagner, to whom Signor Arditi was first introduced at Vienna, he says: "I shall never forget seeing Wagner conduct. His carriage was erect and imposing, and made the impression of his being somewhat taller than he really was. His manner was sharp and hasty, and at times intensely nervous, but his rich voice gave effect to his words, and all who came in contact with him were bound to be subdued by his commanding personality. He was always unconventional, and his appearance betokened great refinement." Numerous *fac-simile* letters from celebrated artists and a number of excellent portraits are also included in the work, which is concluded with a remarkably comprehensive list of composers, instrumentalists, and vocalists which the author has personally known.

My Long Life. An Autobiographic Sketch. By Mary Cowden-Clarke. [T. Fisher Unwin.]

To read this attractive volume is to be carried back in spirit to the early part of the present century, when Oxford Street was called Oxford Road and "still bore some traces of a somewhat suburban exit from that Western quarter of London." When "half-penny little mugs of curds and whey" were sold near Cumberland Gate, now known as the Marble Arch. When soldiers were marched to parade in Hyde Park headed by a "magnificent and imperious drum-major," and a black man "who upheld a kind of Oriental standard that had horse tails dangling therefrom, and jingling bells pendant from a central silver crescent," popularly known as a "Jingling Johnny." When Princess Charlotte was to be seen going to Court with "the indispensable hoop tilted sideways to enable her to take her seat in the carriage, and the equally indispensable huge plume of feathers." Such are the scenes contained in the recollections of the authoress of this "sketch," who says "I was born on the 22nd of June, 1809, in the same house where my father, Vincent Novello, was born—No. 240, Oxford Road," and who has since gazed out upon the world through kindly tinted spectacles, and has found it very good. Vincent Novello was organist for twenty-six years at the Portuguese Embassy's Chapel, South Street, Grosvenor Square, where his organ playing attained such renown that "it was playfully said that his 'voluntaries,' intended to 'play out' the congregation, on the contrary, kept them in, listening to the very last note." To No. 240, Oxford Road, also came many musical and literary celebrities; amongst them, Leigh Hunt, concerning whom the authoress says: "I can remember once creeping round to where Leigh Hunt's hand rested on the back of the sofa upon which he sat, and giving it a quiet kiss, because I heard he was a *poet*"—an act of homage singularly appropriate from one who was later to devote sixteen years of her life to writing the Concordance to Shakespeare. Amid such surroundings it is not surprising that the artistic events of the day should become vividly impressed on so sympathetic a mind, which has cherished them so lovingly as to enable the authoress to endow with palpitating personality many celebrities who now, to most people, live only in their works or by reputation. Mrs. Cowden-Clarke's husband being a dramatic critic, she has much to say concerning the elder Matthews, Liston, Mr. and Mrs. Charles Kemble, and other equally well-known actors and actresses. Of greater interest to the musician, however, is the information concerning the early years of Clara Novello and the account of a musical evening in which Mendelssohn, Malibran, and De Bériot took part, at 67, Frith Street, where the authoress's father had removed, and begun, with his son, Alfred, the publication of the fruitful series of cheap music. The references to the private life of Clara Novello, after she became Countess Gigliucci, and to the home of the authoress at the "Villa Novello," Genoa, and its visitors are pleasant reading. Continental tours and their consequent incidents also furnish many attractive pages. Not one of the least of these is the account of the following occurrence, which took place while Mrs. Cowden-Clarke was on a visit to Mr. Littleton, prior to the production of "The Redemption" at the Birmingham Festival of 1882: "When I began to ecstasise on the sublimity of the work, he (Gounod) owned that he nearly shed tears as he wrote its concluding bars, so intensely had he felt the delight of composing it. When I told him how keenly I sympathised with this feeling, and how I thought that, upon the completion of a work into which one has put one's heart, one feels inspired to commence another, he said, '*Commencer un œuvre d'art qu'on aime, est comme un mariage d'amour*'"—a remark that will probably become memorable. It should be added that the book contains many excellent portraits of members of the family which has exercised so noteworthy an influence on the progress of music in this country.

Novello's Octavo Anthems. Nos. 535—545. [Novello, Ewer and Co.]

We have here a choice selection of Church Music, all of which is not actually new. For example, the first number at present before us is "Have mercy upon me," by the late John Goss. This was primarily intended for Lent, but it is a verse anthem, written in Goss's most refined manner, with a comparatively bright fugal ending. No. 536 is "O joyful night," by Berthold Tours, being an English version of "O Lux Beata," penned in a broad and vigorous style for solo, quartet, and chorus, and quite modern in feeling. We have next two anthems for Eastertide or general use. "We declare to you the Gospel," by W. A. C. Cruickshank, opens with a brief bass recitative, and later on there is a soprano solo, the rest being tolerably easy four-part writing for chorus. "When Christ, Who is our life, shall appear," by J. Varley Roberts, is a very unpretentious composition of four pages only, though it ends with a brief fugato. The words are the fourth verse of the third chapter from the Epistle to the Colossians. No. 539, "I am Alpha and Omega," by J. Varley Roberts, is an easy piece, suitable for the average choir. No. 540, "Teach me, O Lord," and 541, "While shepherds watched," by George J. Elvey, are two of the late organist of St. George's Chapel, Windsor Castle's most unambitious compositions. More elaborate is "Sing to the Lord," for harvest-tide, by Joseph Barnby (No. 542). This is a very fine example of a full anthem in the lamented musician's best style, the majestic hymn-like peroration being exceedingly impressive. Much quieter and perfectly devotional is the same composer's "O Lamb of God" (No. 543), for bass solo and chorus, this being suitable for the Communion Service. No. 544, "If ye love Me," by Bruce Steane, is a short three-page anthem for Whitsuntide, directed to be sung unaccompanied. Much longer and more varied is No. 545, "Hail, gladdening Light," by G. C. Martin, suitable for festival use at evensong. It is very bold and majestic, but not so difficult as it may appear at first sight on paper.

English Lyrics. (Fourth Set.) Set to music by C. Hubert H. Parry. [Novello, Ewer and Co.]

The poems chosen by Dr. Parry for his fourth set of "English Lyrics" are by Emerson, L. E. Mitchell, Byron, Keats, and that very voluminous writer "Anon." It is difficult, without going to a considerable extent into detail and technical matters to adequately describe the master-like power of musical expression and command of the manifold resources of rhythm exhibited by the composer in these songs. They are six in number, the first of which is Emerson's "Thine eyes still shine for me," every word of which seems to find a sympathetic companion in the music. The happy optimism of "When lovers meet again," by L. E. Mitchell, is no less successfully echoed in the accompanying strains. In the setting of Byron's "When we two parted," a still higher level is attained and the tragic significance of the lines is strongly accentuated. Few songs possess a brief introduction—four bars only—which so perfectly epitomises the sentiment of that which follows, and the setting of the passage beginning "In secret we met" is simply exquisite. The other poem, selected from Byron, consists of the lines beginning "There be none of beauty's daughters," which are set with remarkable vivaciousness. The text of "Weep you no more" has been wedded to music of great expressiveness. Excellent use is made of a triplet figure in the accompaniment, and a beautiful effect is obtained by a harmonic transition immediately after the first double-bar. Keats's "Bright Star" has received a brilliant setting and one that will rejoice the hearts of cultured vocalists and pianists. It should be added that the songs have manifestly been laid out for a tenor voice.

Souvenir d'un Bal. Air de Ballet. By Charles Gounod. Arranged as a song by G. Vaillant. Words by Paul Collin. English words by Theo. Marzials.

Chanson de Juillet. By Benjamin Godard. Words by Edouard Guinand. English words by Paul England. [Metzler and Co.]

The first of these is headed *Oeuvre Posthume*, not always a recommendation, since it sometimes indicates that which a composer has thought unworthy of publication. So many hands have contributed to the song under review that it is difficult to know how much of the music is due to the celebrated composer; but the result is a lively and graceful ditty which may be recommended to the attention of such English vocalists as can enter into the spirit of French music of this description.

Vocalists who are acquainted with the style of Benjamin Godard will find a characteristic example of his talent in "Chanson de Juillet." It is suitable for a tenor or a soprano in point of compass, but in sentiment it is more suited to the former than the latter. Only accomplished pianists had better attempt to read the accompaniment at sight.

Original Compositions and Arrangements for the Organ. By Joseph C. Bridge. No. 1. [Novello, Ewer and Co.]

The first number of this new publication consists of an Overture in G major, by the editor. An *Andante con moto* with mysterious changes of key leads into an *Allegro vivace*, commencing with a flowing, melodious subject in three-four time with an energetic continuation, and leading eventually into the subdominant, in which key the hymn-like second theme is introduced. The working-out is noteworthy for the discursive treatment of the principal motive; but no new material of importance is introduced, and the movement proceeds in a perfectly legitimate manner to an orthodox conclusion.

Tarantella for the Pianoforte. By Charles Gardner.

Pianoforte Album. By Marston Moore.

Marion, Valse Brilliante. For Pianoforte. By Oscar Allon. [Weekes and Co.]

The effects of the bite of the legendary spider would seem likely to go on for all time, for the form of the Tarantella dance still possesses considerable attraction for composers. Mr. Gardner has written a vivacious piece, which if played with spirit would be effective; but it might be mistaken for hundreds of others which have preceded it.

Mr. Moore's Album consists of five little pieces of unpretentious and simple character, but which possess some musical charm. The Album will doubtless appeal to pianists of limited abilities.

Mr. Allon's Waltz possesses little brilliancy of a florid kind, but the composer has cleverly avoided the monotony of rhythm which too often characterises works in this form. It is easy to read and would make a pleasing drawing-room piece.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Among the most important Concerts of the past month the place of honour must be assigned to the Birmingham Festival Choral Society's Jubilee performance of "Elijah," which was given in the Town Hall on the 8th ult., in the presence of an audience that filled every available seat. The committee sent invitations to the surviving members of the first "Elijah" chorus, who were accommodated with seats in the orchestra, while one of Mendelssohn's grandchildren occupied a seat in the side-gallery. The singing of the chorus was distinguished by remarkable tone power, precision, and fervour, the like of which has not been surpassed even at our Festivals. Thanks are due to Dr. Heap; there is no more experienced conductor of the "Elijah" in the country, he having conducted the great oratorio upwards of thirty-five times in all parts of the Midlands. The orchestra, which numbered some eighty performers, never played better, and in Mr. C. W. Perkins the conductor had a most reliable and accomplished organist. The principals were Mesdames Marie Duma and Belle Cole, Mr. Iver McKay, and Mr. Ffrangcon-Davies, assistance in the double quartet being given by local artists. In the quartet "Cast thy burden," the bass part was assigned to Mr. Pountney, who was a chorister at the first performance, and who is still an active member of the choir. The greatest artistic triumph was achieved by Mr. Ffrangcon-Davies, whose conception of *Elijah* was marked by striking individuality, and whose reading of the part revealed quite new features.

Messrs. Harrison's first popular Subscription Concert of the season was given in the Town Hall, on the 5th ult., and attracted, as usual, a large and fashionable audience. The Concert was of a miscellaneous character, the great feature being Lady Hallé's exquisite playing of Handel's Violin Sonata in A major and Néruda's quaint "Berceuse Slave" in D minor (Op. 11). Madame Nordica, who has not been heard here for some years, was the principal vocalist; but, unfortunately, she had contracted a sore throat on her return from America, and did not do justice to her powers. The other vocalists were Miss Ada Crossley, Mr. Barton McGuckin, Mr. Ley Vernon, and Mr. Santley. Mr. Felix Corbett was the pianist, Mr. Sydney Brooks, violoncellist, and Mr. Watkis, accompanist.

In the Town Hall, on the 14th ult., Mr. Stockley gave the first of his twenty-fourth annual series of Orchestral Subscription Concerts in the presence of a fairly large audience. The principal orchestral pieces were Dvorák's Overture "Le Carnaval," Goldmark's Overture "Sakuntala," Bizet's Suite "L'Arlesienne," and Sullivan's "In Bethany," an *Andante* for string orchestra, from the oratorio "The Light of the World." A feature of the Concert was Mr. Leonard Borwick's magnificent rendering of Grieg's Pianoforte Concerto in A minor. In the second part of the programme he gave Chopin's beautiful Prelude in D flat and Liszt's somewhat hackneyed second Rhapsodie Hongroise. Mrs. Helen Trust, who was the only vocalist, sang with the utmost charm Grieg's "Solvejg's Lied."

The Church Choral Association for the archdeaconries of Coventry and Birmingham held a grand choral Festival at St. Philip's Church, when the amalgamated choirs of fifteen of our local churches took part in the musical service. Mr. John Heywood was the conductor, and Mr. Yates Mander the organist. In honour of this celebration several new compositions by local composers, specially written for this Festival, constituted the principal musical events. These were, two processional hymns by Mr. Henry Taylor and Mr. Tearne, a Magnificat and Nunc dimittis in F

The Musical Times,

Sing, O Heavens.

ANTHEM FOR CHRISTMAS.

November 1, 1896.

Isaiah xlix. 13; St. Luke i. 68, 69;
Hymn by Rev. C. Wesley; St. Luke ii. 14.

Music by Alfred R. Gaul.

Allegro moderato.

Full.

Soprano. Sing, O heav'ns, and be joyful, O earth,

Alto. Sing, O heav'ns, and be joyful, O earth,

Tenor. Sing, O heav'ns, and be joyful, O earth,

Bass. Sing, O heav'ns, and be joyful, O earth,

Allegro moderato.

Organ. ♩ = 126.

Gt. to 15th, Full Sw. coupd.

Ped. 8 & 16 ft. coupd. to Gt.

sing, O heav'ns, and be joy-ful, O earth. For the Lord hath vis - it- ed His peo - ple, hath vis - it - ed His

sing, O heav'ns, and be joy-ful, O earth. For the Lord hath vis - it- ed His peo - ple, hath vis - it - ed His

sing, O heav'ns, and be joy-ful, O earth. For the Lord hath vis - it- ed His peo - ple, hath vis - it - ed His

peo - ple; And hath rais - ed up, hath rais - ed up a

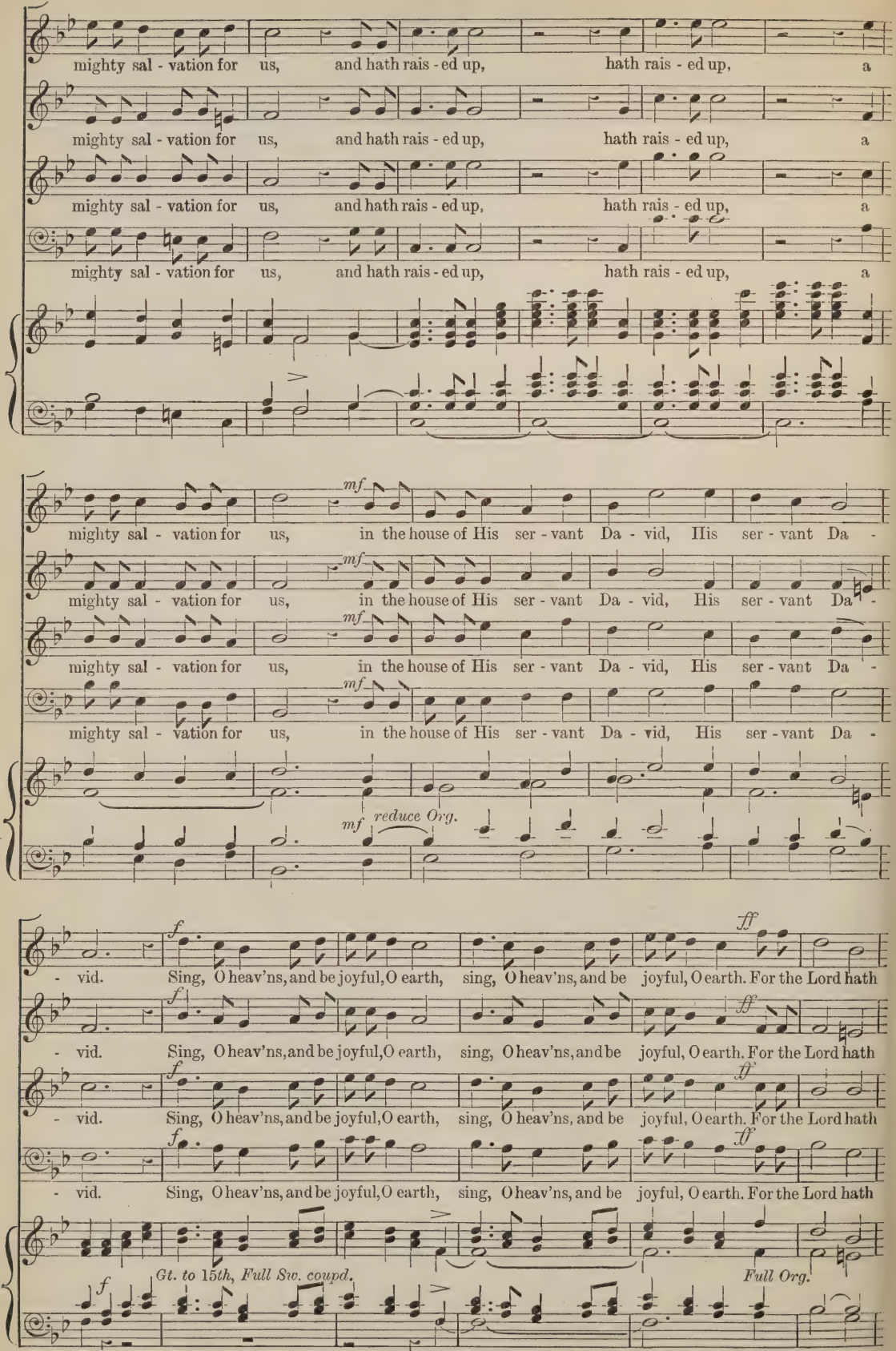
peo - ple; And hath rais - ed up, hath rais - ed up a

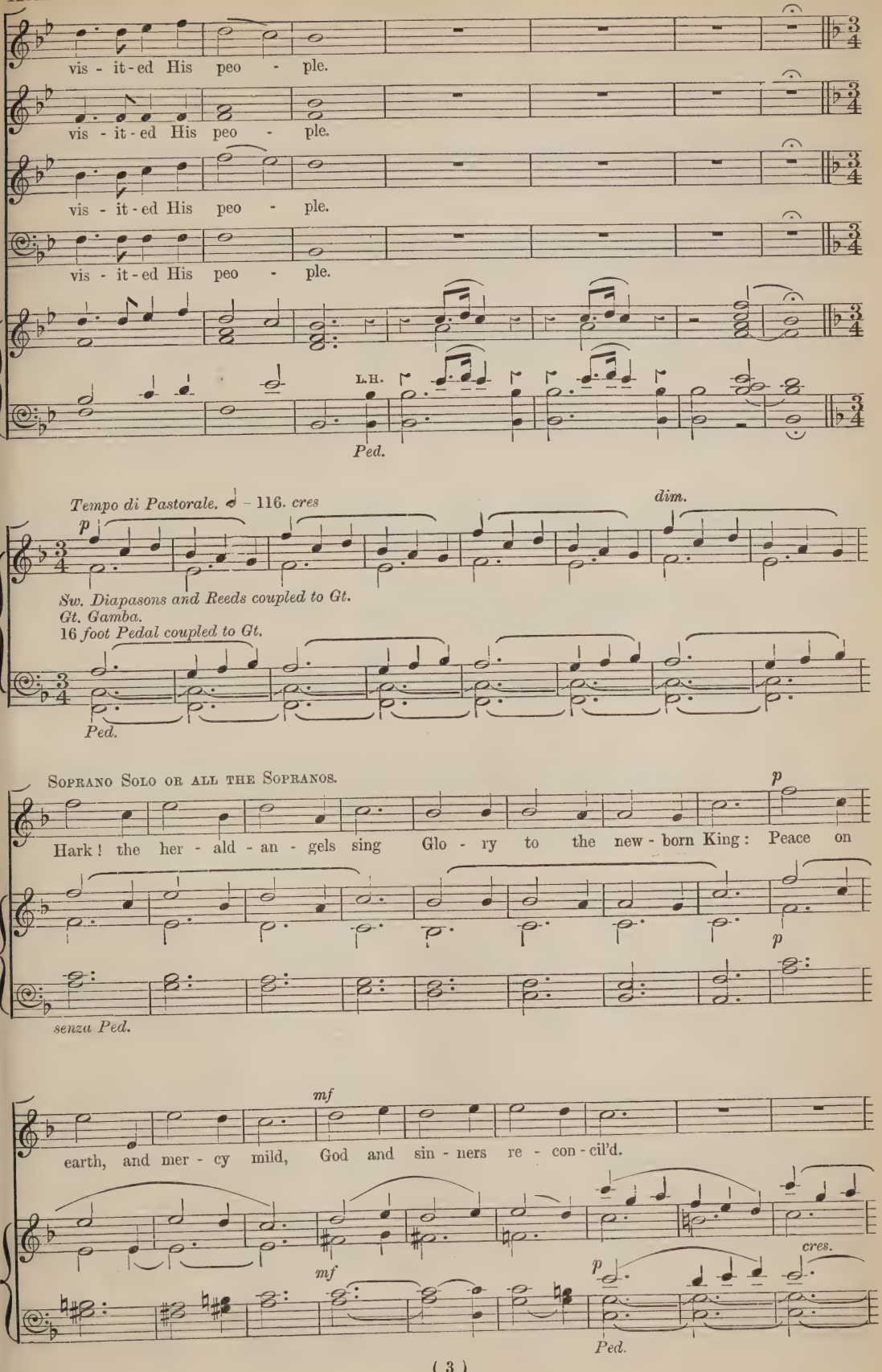
peo - ple; And hath rais - ed up, hath rais - ed up a

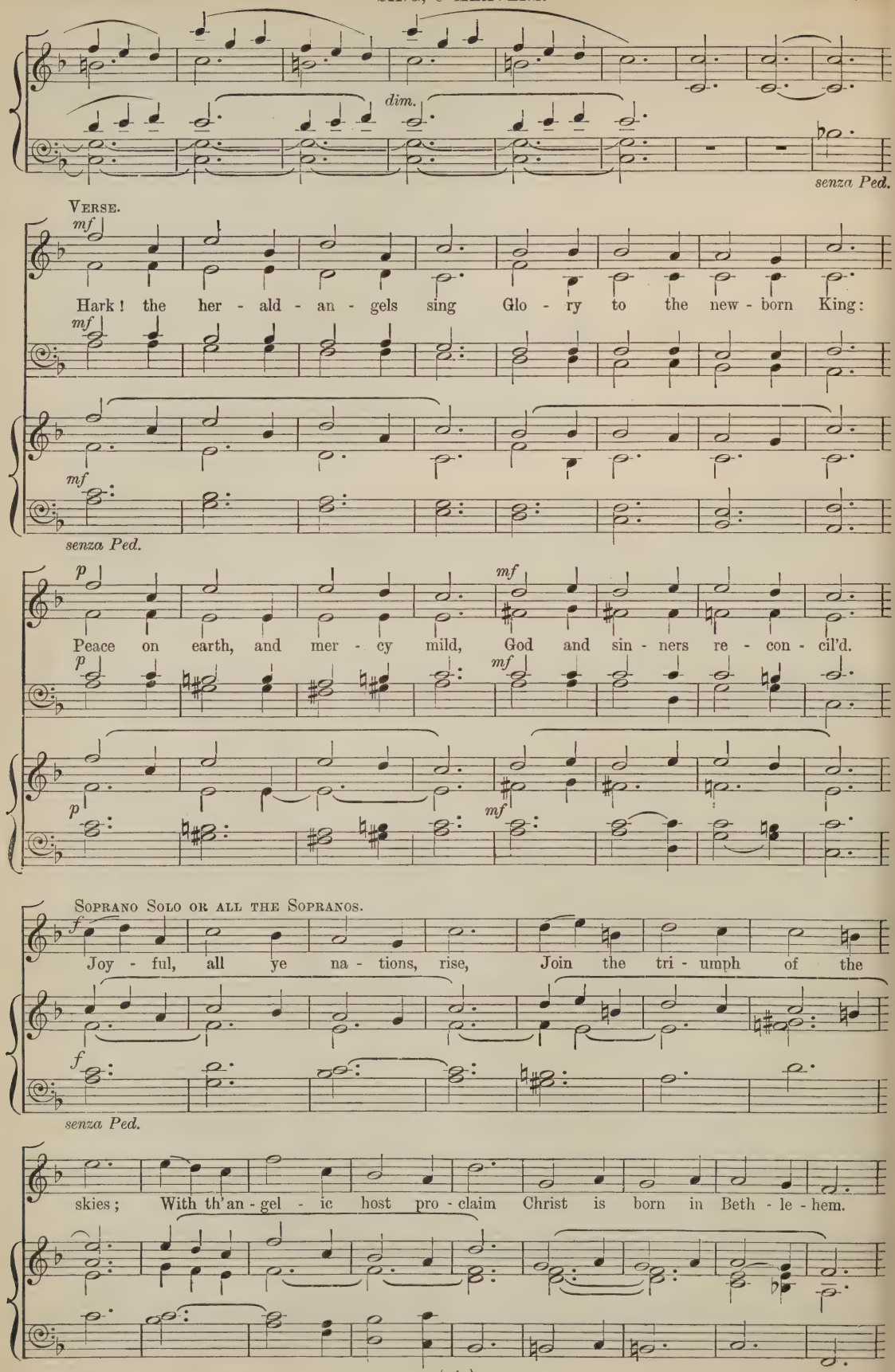
peo - ple; And hath rais - ed up, hath rais - ed up a

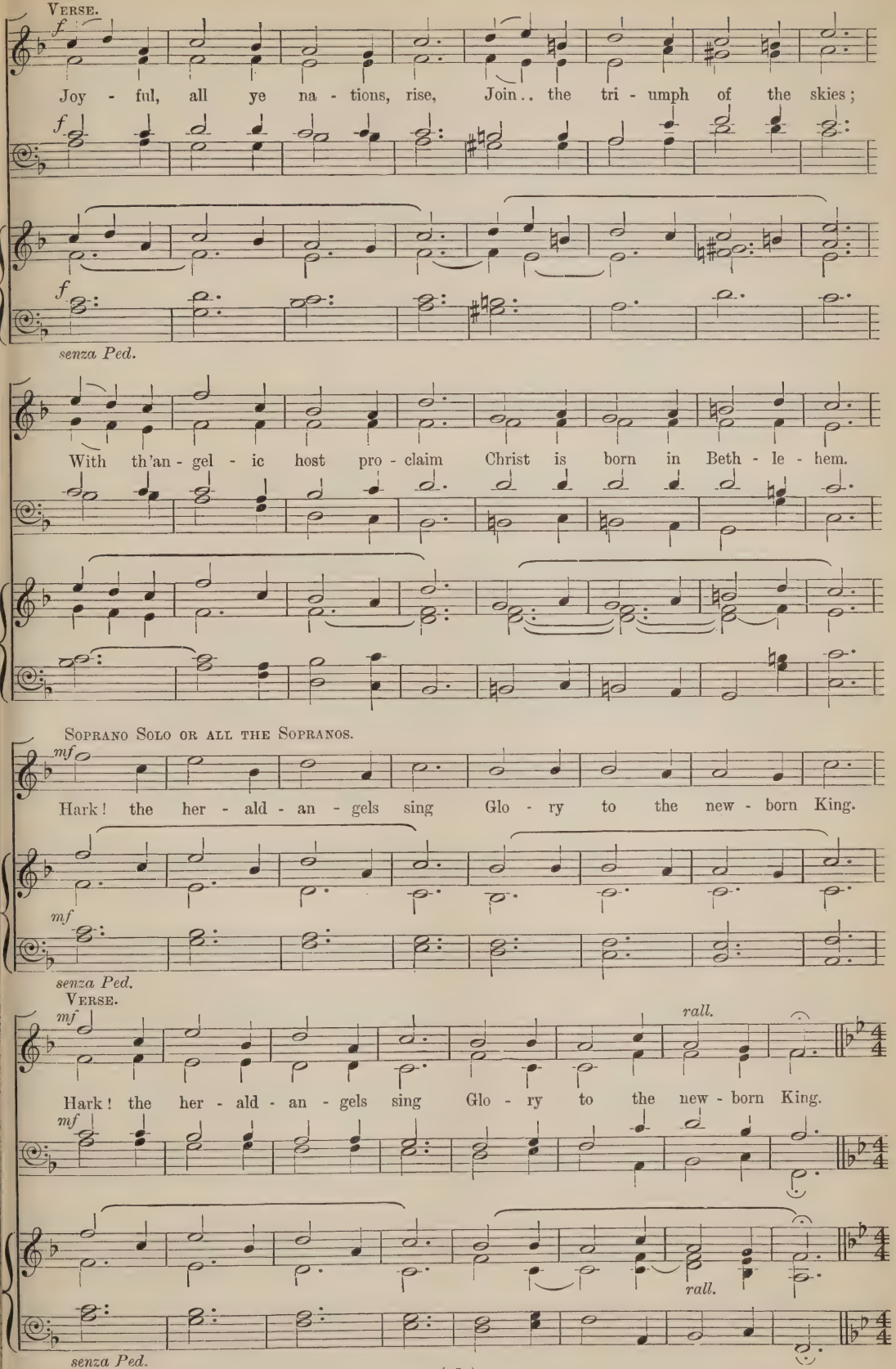
Full Org.

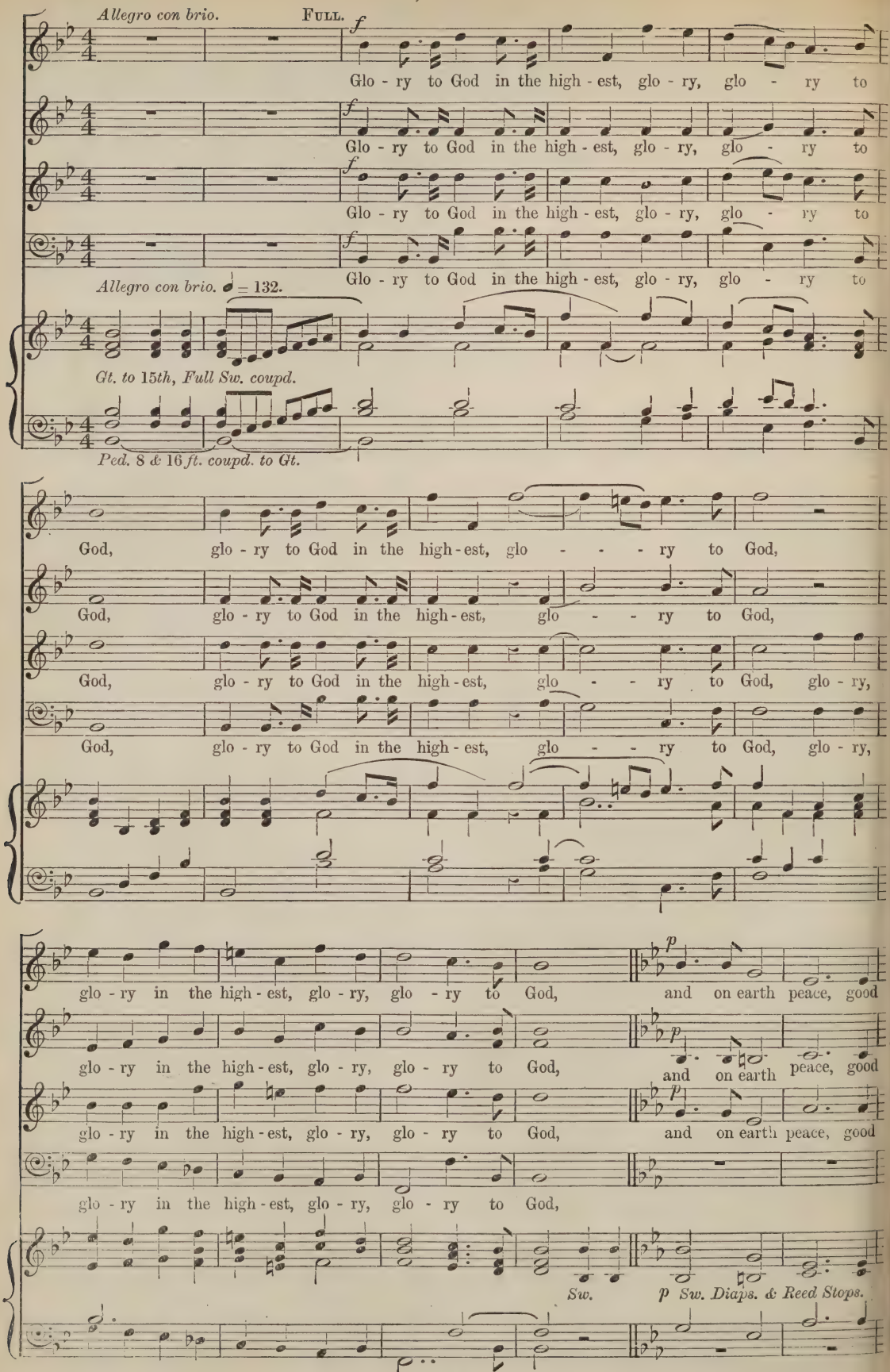
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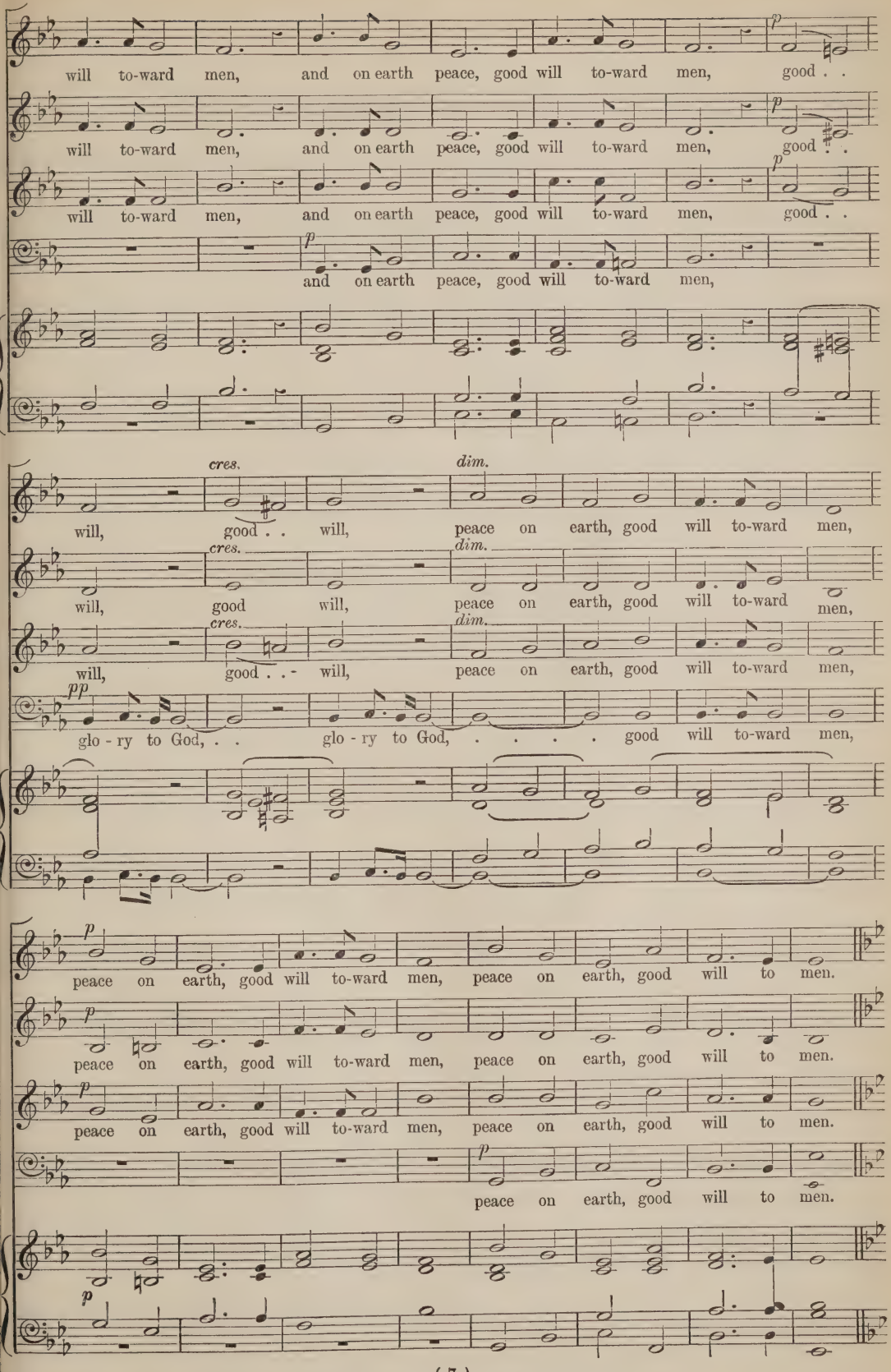

mighty sal - vation for us, and hath rais - ed up, hath rais - ed up, a
mighty sal - vation for us, and hath rais - ed up, hath rais - ed up, a
mighty sal - vation for us, and hath rais - ed up, hath rais - ed up, a
mighty sal - vation for us, and hath rais - ed up, hath rais - ed up, a
mighty sal - vation for us, in the house of His ser - vant Da - vid, His ser - vant Da -
mighty sal - vation for us, in the house of His ser - vant Da - vid, His ser - vant Da -
mighty sal - vation for us, in the house of His ser - vant Da - vid, His ser - vant Da -
mighty sal - vation for us, in the house of His ser - vant Da - vid, His ser - vant Da -
mf
mf reduce Org.
- vid. Sing, O heav'ns, and be joyful, O earth, sing, O heav'ns, and be joyful, O earth. For the Lord hath
- vid. Sing, O heav'ns, and be joyful, O earth, sing, O heav'ns, and be joyful, O earth. For the Lord hath
- vid. Sing, O heav'ns, and be joyful, O earth, sing, O heav'ns, and be joyful, O earth. For the Lord hath
- vid. Sing, O heav'ns, and be joyful, O earth, sing, O heav'ns, and be joyful, O earth. For the Lord hath
f
ff
Gt. to 15th, Full Sw. coupd.
Full Org.

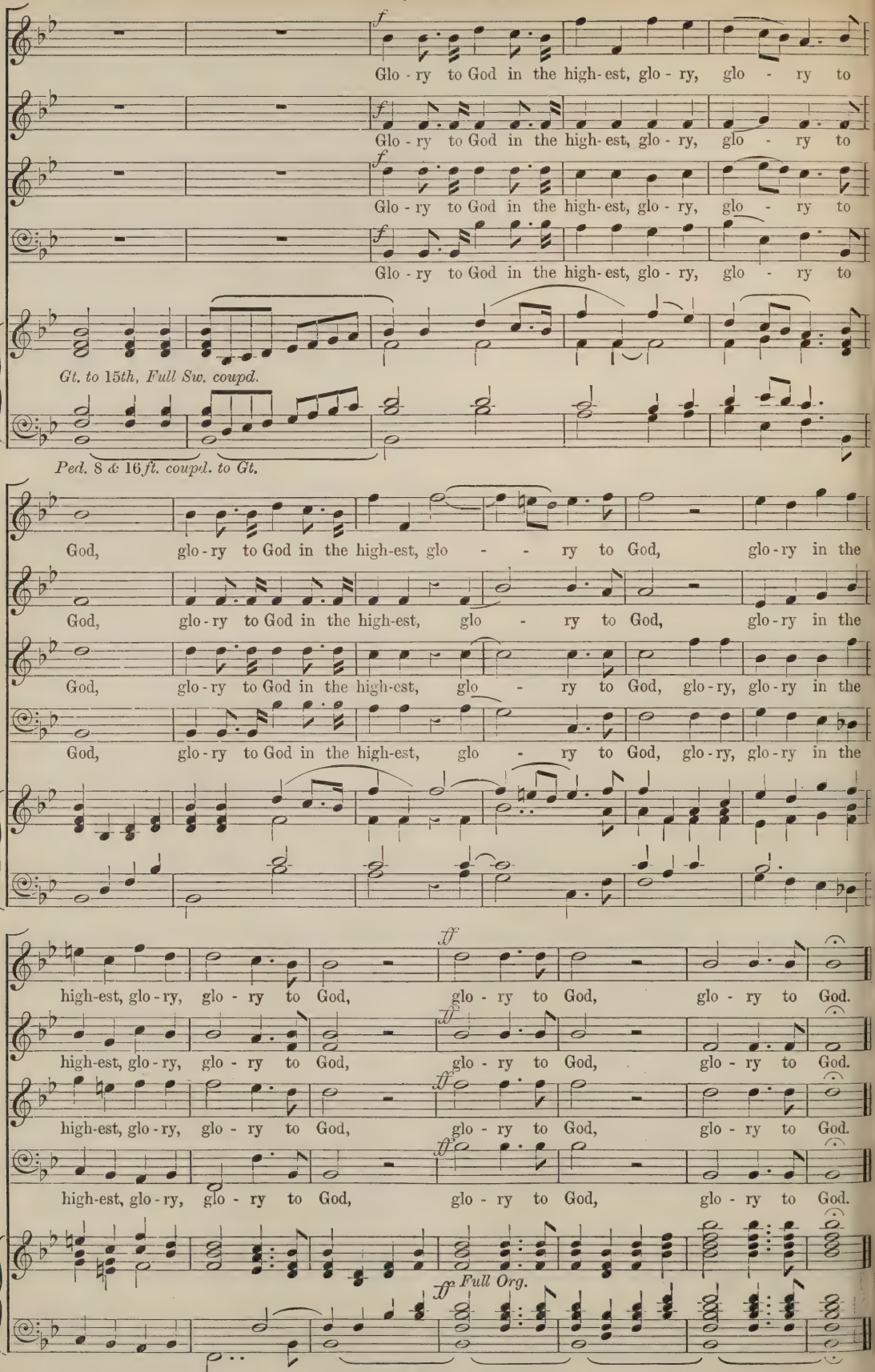

vis - it - ed His peo - ple.
vis - it - ed His peo - ple.
vis - it - ed His peo - ple.
vis - it - ed His peo - ple.
L.H.
Ped.
Tempo di Pastorale. ♩ = 116. cres
dim.
p
Sw. Diapasons and Reeds coupled to Gt.
Gt. Gamba.
16 foot Pedal coupled to Gt.
Ped.
Soprano Solo or all the Sopranos.
p
Hark! the her - ald - an - gels sing Glo - ry to the new - born King: Peace on
p
senza Ped.
mf
earth, and mer - cy mild, God and sin - ners re - con - cil'd.
mf
p
cres.
Ped.


dim.
senza Ped.
VERSE.
mf
Hark! the her - ald - an - gels sing Glo - ry to the new - born King:
senza Ped.
p
mf
Peace on earth, and mer - cy mild, God and sin - ners re - con - cil'd.
SOPRANO SOLO OR ALL THE SOPRANOS.
f
Joy - ful, all ye na - tions, rise, Join the tri - umph of the
senza Ped.
skies; With th'an - gel - ic host pro - claim Christ is born in Beth - le - hem.


VERSE.
f
Joy - ful, all ye na - tions, rise, Join .. the tri - umph of the skies;
f
senza Ped.
With th'an - gel - ic host pro - claim Christ is born in Beth - le - hem.
SOPRANO SOLO OR ALL THE SOPRANOS.
mf
Hark! the her - ald - an - gels sing Glo - ry to the new - born King.
mf
senza Ped.
VERSE.
mf
rall.
Hark! the her - ald - an - gels sing Glo - ry to the new - born King.
mf
rall.
senza Ped.


Allegro con brio.
Full.
f
Glo - ry to God in the high - est, glo - ry, glo - ry to
Allegro con brio. ♩ = 132.
Gt. to 15th, Full Sw. coupd.
Ped. 8 & 16 ft. coupd. to Gt.
God, glo - ry to God in the high - est, glo - - - ry to God,
God, glo - ry to God in the high - est, glo - - - ry to God, glo - ry,
glo - ry in the high - est, glo - ry, glo - ry to God,
p
and on earth peace, good
Sw.
p Sw. Diaps. & Reed Stops.


will to-ward men, and on earth peace, good will to-ward men, good . .
will to-ward men, and on earth peace, good will to-ward men, good . .
will to-ward men, and on earth peace, good will to-ward men, good . .
and on earth peace, good will to-ward men,
cres.
dim.
will, good . . will, peace on earth, good will to-ward men,
will, good will, peace on earth, good will to-ward men,
will, good . . will, peace on earth, good will to-ward men,
glo - ry to God, . . glo - ry to God, ... good will to-ward men,
peace on earth, good will to-ward men, peace on earth, good will to men.
peace on earth, good will to-ward men, peace on earth, good will to men.
peace on earth, good will to-ward men, peace on earth, good will to men.
peace on earth, good will to men.



Also published in Novello's Tonic Sol-fa Series, No. 946, price 1½d.

major by C. J. B. Meacham, and an anthem, "I was glad," by Mr. Alfred R. Gaul. The singing was superb in every detail, the beautiful and pure quality of the treble voices being specially noticeable.

Mr. John Dunn, the eminent violinist, appeared at one of the popular Saturday night Town Hall Concerts, and achieved, as he always does, immense success.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The Dublin Musical Society has a long and attractive programme for the coming season. The November Concert will consist of Edgar Tinel's oratorio "St. Francis," and in addition to the usual Subscription Concerts and extra Christmas performance there are to be two Instrumental Concerts. Thus Dublin may again hear the great symphonies, and for this she will have to thank Dr. Joseph Smith, the enterprising conductor of the Dublin Musical Society.

The University of Dublin Choral Society has held its annual meeting and appointed officers for the coming season. Mr. Ch. Marchant will be conductor.

The Leinster branch of the Incorporated Society of Musicians held its annual meeting on the 17th ult. The report shows a roll of seventy-eight members, and a substantial balance in bank. Dr. T. R. G. Jozé and Mr. Joseph Seymour were re-elected hon. secretary and treasurer respectively.

A new musical society has been established in connection with the Tonic Sol-fa College, London, with a scheme of concerts, classes, and examinations. The concert choir of 100 voices is to be entitled "The Dublin Glee Singers," under the direction of Mr. Joseph Seymour.

Mr. Barton McGuckin announced a grand Concert in the Leinster Hall for the 24th ult., with Miss Carrie Donald, Miss Florence Daly, Mr. Denis O'Sullivan (of "Shamus O'Brien" fame), Signor Foli, and Mr. Thomas Mawhinney.

The Annual Vocal and Instrumental Concert by the inmates of the Blind Asylum, Merrion, announced to take place in the Leinster Hall, on the 21st ult., derived special interest from the fact that the vocalists are trained by the Braille System applied to Tonic Sol-fa and the instrumentalists by the same system applied to Staff Notation.

MUSIC IN DUNDEE.

(From our own Correspondent.)

The musical events in October have been few, but by no means devoid of interest. On the 3rd ult., at the opening meeting of the Dundee Society of Musicians, Professor Niecks gave a Lecture on "Wagner, as man and composer." The Lecture was very interesting and greatly appreciated by a large number of members. At the close of the meeting Professor Niecks was elected an hon. member of the Society.

On the 8th ult. a Chamber Concert was given by Mr. W. P. Fleming, assisted by M. Sons and Madame Lebrun. As is usual at Dundee Chamber Concerts, the audience was small and quite out of proportion to the excellence of the music. The programme contained no novelties, but was well chosen and admirably interpreted.

The first of the Harrison-Simpson Subscription Concerts was held on the 14th ult., and Madame Patti's name was sufficient to attract a huge audience. Her solos included the inevitable "Il Bacio" and "Home, sweet home," but one cannot grumble at the repetition of such gems as Mozart's "Voi che sapete" and "Vedrai Carino." Among the other performers special praise is due to Mr. Norman Salmond and Mr. Leo Stern, and also to Mr. Watkis, whose accompanying was excellent.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The Norfolk and Norwich Triennial Musical Festival has, for the time being, entirely stifled amateur efforts, consequently there is but little of interest to report this month; but with the passing of the above event, which is noticed specially in another column, our local societies are beginning to show signs of life. The Norwich Philharmonic Society held its annual meeting on the 17th ult., when the officers for the ensuing year were elected and practices commenced, Dr. Hill continuing to hold the important post of conductor. The secretary was enabled to present a very satisfactory balance-sheet of the past year. Before this is published our premier vocal association (the Gate House Choir) will also have taken the field.

The two following events may be noticed as evidences of the spread of musical culture in the smaller centres of this district:—

The Mildenhall Musical Society was responsible for a vocal and instrumental Concert, which took place in the Town Hall on the 1st ult. With a band of twenty performers, chiefly local amateurs, conducted by Mr. J. D. Antill, highly creditable performances were given of several popular pieces. Mr. R. H. Ingram's violin solos were much appreciated, as was a cornet solo by Mr. W. Marchant. Vocal selections were contributed by Miss Rumbelow, Miss M. James, Rev. A. W. Ivatt, Mr. W. S. Owers, and Mr. Ingram, jun.

It has been decided to resuscitate the Choral Society which existed in Downham Market for several years. Mr. C. H. Lewis has been appointed conductor, and it is hoped that members will attend with sufficient regularity to enable two Concerts to be given during the season.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

It is not likely that any event in the record of this season's music in Edinburgh will be of more importance than Mr. d'Albert's first appearance. The Music Hall was well filled on the 17th ult., but many were absent who should not have missed the opportunity of judging D'Albert's playing for themselves; and his European reputation ought to have secured for him, at his first Recital, at least, an overflowing audience. The programme was as representative of all styles as the most exacting critic could have wished. Mozart's charming Rondo in A was, perhaps, the most successful number in the programme, and sustained applause showed what a revelation it was to the audience alike of the composer's intention and of the artist's power of graceful poetic interpretation. The slow movement of the "Waldstein" was another rare treat, and so was a less familiar Nocturne of Chopin. Next to the Mozart Rondo the most artistic achievement in the Recital was perhaps the Chopin "Berceuse," given as an encore. Three pieces by Liszt concluded the programme, and the display of "virtuosity" in the "Tarantelle" procured D'Albert an enthusiastic encore, in response to which he played the favourite "Liebestraum." The perfection of his sympathetic touch, delicate *nuance*, and *pianissimo* effects were well displayed by the beauty of the instrument on which he had the good fortune to play.

Dr. Richter's annual visit attracted a large audience to the Music Hall on the 21st ult. The great conductor was most enthusiastically received and repeatedly called to the platform at the close of the Concert. The programme included "Till Eulenspiegel" and Dvorák's Capriccioso, besides the Wagner selection which is the feature of all Dr. Richter's Concerts.

Mr. Learmont Drysdale's "Mystic Musical Play," entitled "The Plague," has been produced with marked success at the Lyceum Theatre. The gruesome story turns on the decision of a wife, who is offered by the Angel of Death the choice of the life of her husband or child, both of whom are suffering from the disease. The peculiarity of the work is that the music is confined to an endeavour to reflect the moods and emotions of the characters as they deliver the dialogue or meditate. The only words sung are uttered by an unseen choir. This treatment is novel, but whether it will mark a new departure in musical dramatic art is doubtful. The husband and wife were respectively impersonated by Mr. Forbes Robertson and Miss Lily Hanbury, and the part of the *Apothecary* was sustained by the author of the play, Mr. Ian Robertson. The composer conducted an efficient orchestra, and, together with the author, was called before the curtain at the close.

A new Choral Association has been formed in Edinburgh, under the direction of Mr. Moonie, whose enthusiasm and ability were well proved in the artistic success which characterised the performances of his male-voice choir. Mr. Moonie's choir made a very promising start last month. Saint-Saëns's "The Heavens declare" and Cowen's "Water Lily" are promised at the first Concert.

Those who know and have any interest in Edinburgh will be glad to learn the site of the new Usher Music Hall. The large block of buildings in Castle Terrace, East of the Lyceum Theatre and Synod Hall, is to be pulled down, and the hall will be built there, right under the noble Castle Rock.

MUSIC IN GLASGOW.

(From our own Correspondent.)

Oft and again has the Glasgow Society of Musicians entertained the foremost artists of the day, and on the evening of September 30 the management once more honoured itself. Mr. Manuel Garcia had accepted the Society's invitation to be its guest, a large company of ladies and gentlemen—including several leading medical men—sat down to dinner, and the chair was worthily occupied by Mr. Julius Seligmann, who felicitously described the veteran teacher as "a young man of ninety-one-and-a-half years." The Chairman further referred to Mr. Garcia as the author of valuable treatises on the vocal organ and on singing, and to Mrs. and Miss Garcia, who had graced the meeting by their presence. Mr. Garcia, in his interesting reply, claimed Scottish music and Scottish musicians as very old friends, and frankly admitted that the ballad was the siren that first drew his thoughts to the land of the mist and the rainbow. Dr. Macintyre, the eminent throat specialist, struck a sympathetic chord when he referred to one who, after such a long and honoured career, has been spared to see the outcome of his work spoken of as an every-day occurrence in the affairs of men. During the evening Miss Jenny Taggart and Mr. H. A. L. Seligmann sang with much acceptance, and instrumental solos were given by Messrs. Kosman, Halstead, and Benda. The gathering was in every respect memorable, and much interest centred around the references to the science of laryngoscopy, so prominently, of course, identified with its distinguished exponent.

On the 5th ult. a musical version of an old friend, "Cramond Brig," was produced at the Royal Princess's Theatre by Mr. Durward Lely's company. Some fine old Scotch airs have been resuscitated by Dr. John Greig, who has also provided several attractive melodies from his own pen; and if the initial performance was not entirely successful, "Holyrood," as the work is called in its new dress, is not by any means unattractive. On the following evening Mr. and Mrs. Albert Rieu, two recent accessions to the teaching staff of the Athenæum School of Music, made their Glasgow *début*. As a violinist, Mr. Rieu soon showed himself a master of his instrument, while his coadjutor won high praise by reason of her excellent soprano voice and her cultured method. The programme was mainly selected from modern composers.

Mr. Eugene d'Albert's Pianoforte Recital, on the 15th ult., did not exactly crowd St. Andrew's Hall. It was the accomplished pianist's first appearance in Glasgow—his native city, of course—certain droll ebullitions emitted in bygone days had not been forgotten, and while frankly admitting that these have nothing to do with Mr. d'Albert's position in the musical world, still they cannot be quite ignored. Be this as it may, the fact remains that the "bonnie laddie," who found many years ago congenial playground around our "Crescents," did not arouse the enthusiasm due to his exceptional attainments. He, however, appears at the first Concert of our Choral and Orchestral series (in Beethoven's E flat Concerto), and it ought then to be strange indeed should "auld acquaintance be forgot and never brought to mind." Mr. d'Albert's programme on the occasion under brief notice was on familiar lines. He was at his best in Beethoven's "Appassionata" Sonata; Chopin has been heard before now to better advantage in some respects.

The customary large audience greeted Madame Adelina Patti on the evening of the 19th ult., when the *diva* once more warbled certain very familiar ditties. On the following night Miss Margaret Currie, with the assistance of Miss Lindsay Currie (vocalist), gave a Pianoforte Recital in the Queen's Rooms, and on the 22nd ult. Dr. Richter and his Orchestra were announced to appear in St. Andrew's Hall.

The Greenock Choral Union's season begins on the 19th inst., with the first part of Mendelssohn's "Elijah" and the same composer's "First Walpurgis Night." Later on Mr. Hoeck's excellent Society gives "The Messiah," MacCunn's "Lay of the Last Minstrel," and Stanford's "The Revenge." The council of the Paisley Choral Union announces a series of six Concerts, in co-operation with the Scottish Orchestra Company, Limited. Four of these Concerts will be orchestral, and during the season Mr. James Barr's well-equipped choir will be heard in the "Elijah" and in Handel's "Acis and Galatea."

The Largs Choral Society has taken in hand Anderton's "The Wreck of the Hesperus" and Handel's "Judas Maccabæus." Mr. Lewis N. Parker's cantata "Sylvia" is the work selected for study by the Milngavie Musical Association.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

If any fresh evidences were required as to the direction taken by musical tastes in this district, it was assuredly forthcoming on the 17th ult., when the Philharmonic Hall was crowded to its utmost capacity on the occasion of the first Ladies' Concert of the Liverpool Orchestral Society. It has now passed into history how Mr. A. E. Rodewald, an enthusiastic amateur, twelve years or so ago established what was then termed "the people's orchestra," and how, season after season, this organisation increased proportionately in numerical strength and artistic efficiency until at present its ranks include nearly one hundred performers, about half of whom are professional players. Careful rehearsal, under the skilful guidance of Mr. Rodewald, has had its latest result in the production of so important a work as Tschaïkowsky's "Pathetic" Symphony, which was given on the occasion under notice with an admirable amount of finish. Other contributions to the programme were German's "Richard III." Overture, Berlioz's Hungarian March, and Mendelssohn's Violin Concerto, the latter being delightfully rendered by Mr. Brodsky.

An event round which gathered an equal amount of musical interest and personal sympathy was the first appearance of the Ross Brothers after a lengthy period of study at Berlin. Mr. Ross, sen., is one of the most deservedly respected of local professors, and his boys, who some years ago were regarded as youthful prodigies in this city, have now developed into conscientious artists of a very high order. Mr. Alfred Ross's *tour de force* was a Violin Concerto by Vieuxtemps, and his brother, Mr. Charles Ross, who was joined by a fellow-student, Mr. Moore, gave some remarkably clever samples of *ensemble* pianoforte playing. The Concert took place in St. George's Hall, on the 10th ult.

Three Orchestral Concerts have been given by the Sunday Society, the band under Mr. Argent having been increased to eighty performers. The Overtures "Rienzi" and "Flying Dutchman" (Wagner), "Athalie" and "Ruy Blas" (Mendelssohn), and the well-known "Zampa" of Herold have been given with other selections.

The Società Armonica has been placed under the conductorship of M. Vasco Akeroyd, a professional musician having thus for the first time during many years past been elected to the important post, and the wisdom of such a step is beyond all question in view of some previous efforts of this time-honoured Society. The Birkenhead Cambrian Choral Society, which has a successful record of work, has likewise engaged a professional conductor, Dr. Reynolds, and upon this departure all concerned are to be congratulated. It is stated that a series of Subscription Concerts will be given this season, and there certainly ought to be room for such a course in Birkenhead, since the recent suspension of those performances, which began more than a quarter of a century ago

with the Wirral Philharmonic Society, under the late Samuel Percival, and which had for so long a period an honourable, if latterly a chequered career.

The Wallasey Musical Society has taken in hand Handel's "Messiah," with the view of giving it at Christmas time. At Warrington, the Musical Society is rehearsing Mendelssohn's "Hymn of Praise"; at Runcorn, the local choristers, claiming a similar title, have taken in hand Handel's "Messiah," and the Newton Society are rehearsing Romberg's "Lay of the Bell." The three latter organisations remain under the conductorship of Mr. F. H. Crossley. At Southport, the Philharmonic Society is preparing Handel's "Israel" and "Messiah" and Sullivan's "Golden Legend," under Mr. H. Hudson, while the local Choral Society is at work on Mendelssohn's "Elijah," under Mr. J. Clarke. Two Societies at Wigan are also practising Handel's "Messiah," and a select class at the newly established Music School is rehearsing Stanford's "Revenge."

The Best memorial has at last fulfilled the desires of its promoters, and a bust of the organist has been permanently placed near the seat which he for so long a period occupied in St. George's Hall. The presentment of Mr. W. T. Best, executed by Mr. Conrad Dressler, is a faithful one, and it was formally unveiled on the 20th ult., in the presence of a considerable gathering of citizens, by the Lord Mayor of Liverpool, the Right Hon. Earl of Derby, K.G.

The National Convention of Tonic Sol-faists took place in Liverpool in the latter days of September and was well attended. Addresses were delivered and papers read by Sir Edward Russell, Messrs. J. S. Curwen, Robert Griffiths, Sydney Hardcastle, W. T. Samuel, Granville E. Humphreys, Fred. H. Burstall, W. S. Woods, F. Royle, W. Docksey, W. I. Argent, W. Harding Bonner, Henry Coward, Filmer Rook, Eleazar Roberts, Hurren Harding, D. W. Evans, and other representative musicians from various parts of the Kingdom.

The first Concert of the fifty-eighth season of the Philharmonic Society found the resident forces in the best possible working order. As previously stated, the chorus has but little to do at these performances, except on four occasions each year, beyond a few part-songs or other light work, but the brief selection thus given on the 13th ult. gave pleasure to all concerned. It is upon the orchestra that the fame of the Society has been built, and the performance of Beethoven's Symphony (No. 7) in A was fully up to the best possible traditions. Mr. F. H. Cowen, whose popularity among all classes in Liverpool is now firmly assured, directed the Concert, and received a most cordial greeting. The Overtures were Wagner's "Rienzi" and Mozart's "Figaro," and Mackenzie's Courante from "Ravenswood" was also included in the scheme. A notable feature, both from a personal and musical point of view, was the appearance of Lady Hallé, who played Bruch's Violin Concerto in G minor, and the invitation of the committee thus extended to and happily accepted by the widow of the late conductor of the Society formed matter for the most congratulatory and kindly comment. For the 27th ult. the second Concert of the season was announced, with a Haydn Symphony as the leading feature.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

We are still in a state of expectancy rather than of actual enjoyment. The prospects are increasingly bright; but only in the last few evenings of this waning month of October will the nearest of them be realised. Dr. Watson has, however, commenced his season with the Vocal Society, the longest number in the programme of the 14th ult. being the melodious little cantata which Goring Thomas constructed upon such vague outlines to words strung together with ill-defined purpose from all sorts of sources. But "The Swan and the Skylark" will not affect the reputation of the ill-fated composer of "Nadeshda," a work so full of promise most unhappily left unfulfilled.

To the announcements which I have previously recorded must be appended that of intended performances of chamber music by Mr. Max Mayer, to which will, doubtless, be added some by Mr. E. Sachs and his friends; and of the resuming of the excellently planned programmes of the Schiller Anstalt, under the direction of Mr. Carl Fuchs, and the wholly admirable and most finished performances of Mr. Brodsky and his colleagues at the Royal College of Music, to which institution a large number of new pupils has this term been admitted. The musical graduates of the University also are becoming numerous, and to the classes held by Dr. Hiles many earnest students are being attracted.

Messrs. Smith, Sons and Co. announce a series of four Concerts, at the Free Trade Hall, on the 4th inst., December 16, January 20, and February 24. A large number of eminent artists are engaged to appear.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

The sixth annual meeting of the Northern Musicians' Benevolent Society was held in Newcastle-on-Tyne on September 30. It was stated that the funds in hand now amount to £341 9s. 6d., and that during the past year it has not been necessary to make any grants to members. The Society, which was founded some six years ago, with Sir A. C. Mackenzie as president, for the purpose of assisting local musicians in times of sickness and distress, deserves support.

The Rev. Frank Walters, who was present at the recent Wagner Festival at Bayreuth, commenced, on Wednesday, the 21st ult., a series of six Lectures on "The Myths and Legends of Wagner's Dramas," in the Grand Assembly Rooms, Newcastle. The remaining lectures will be given on the five following Wednesday evenings.

On the 16th ult. the first two parts of Haydn's "Creation" were performed, with the assistance of members of the Gateshead Choral Society, in St. George's Church, Jesmond, the occasion being the celebration of the eighth anniversary of the consecration of the church.

Dr. Rea's Amateur Vocal Society has resumed its rehearsals during the past month, the work put into practice being Cherubini's Fourth Mass.

Mr. Eugene d'Albert gave a Pianoforte Recital in Olympia, Newcastle, on the 2nd ult., before a fairly large and exceedingly enthusiastic audience. It was as Northumberland Scholar that Mr. d'Albert entered the National Training School of Music—now the Royal College of Music—some twenty years ago, and his youthful days were chiefly spent in Newcastle.

The first of the Harrison Concerts—of which four will be given during the season—took place in Olympia, Newcastle, on the 26th ult., when Madame Adelina Patti was the centre of attraction.

The first Concert of the seventeenth season of the Newcastle Chamber Music Society was announced to take place in the Assembly Rooms, Newcastle, on the 29th ult., for which occasion a string quartet, consisting of Señor Arbos, Mr. Inwards, Mr. Hobday, and Mr. Ludwig, was engaged, with Mr. David Bispham as vocalist.

The committee of the Sunderland Philharmonic Society has issued its prospectus for the coming season. Two Concerts only are announced in place of the customary three. At the first of these, on the 3rd inst., Mendelssohn's "Elijah" will be given, with Miss Alice Esty, Miss Ada Crossley, Mr. Tom Child, and Mr. Ffrangcon-Davies as principals; and for the second Concert, on March 2, the programme will include Gade's "Crusaders," Beethoven's dramatic chorus "A calm sea and prosperous voyage," Macfarren's cantata "May Day," and Dvorák's Te Deum (Op. 103) for soprano and bass soli and chorus. The artists on this occasion will be Miss Maggie Davies, Mr. Lloyd Chandos, and Mr. David Hughes. In addition to these Concerts a Christmas performance of "The Messiah" is talked about.

The Newcastle and Gateshead Choral Union's arrangements for the season also include a performance of Mendelssohn's "Elijah," which will be given in the Town Hall, Newcastle, on the 17th inst., with Miss Mabel Berrey, Madame L. Dews, Mr. N. McLeod Jones, and Mr. Andrew Black in the principal parts. The second Concert will take

place on April 8, when Brahms's German Requiem will be performed, with Miss Marie Fillunger and Mr. Douglas Powell as soloists. A Christmas performance of "The Messiah" will be given, on December 23, as an extra Concert, with Miss Maggie Purvis, Madame Helen Berry, Mr. Joseph Reed, and Mr. John Browning as principals.

The Sunderland Chamber Music Society announces its intention of giving three Concerts during the season, the first to take place at the end of this month.

The South Shields Choral Society will give Handel's "Acis and Galatea," on Wednesday, December 2, with Mrs. Helen Trust, Mr. Charles Chilley, and Mr. David Hughes as principals. For its second Concert, early in the year, Sullivan's "Golden Legend" is mentioned.

The Royal Carl Rosa Opera Company commenced a week's engagement at the Tyne Theatre, Newcastle, on the 26th ult.

MUSIC IN NORTH STAFFORDSHIRE.

(From our own Correspondent.)

Mr. Barlow is to be congratulated upon the excellent programmes he is arranging for the Meakin Popular Concerts.

On the 5th ult. the eighth season was opened at the renovated Victoria Hall. Every seat was occupied in the large hall, and, by the unstinted applause accorded, popular testimony was strongly shown. The Risegari Quartet (Messrs. Risegari, John Nicholls, Speelman, and Henry Smith) was responsible for the instrumental pieces, while Miss Evangeline Florence, Miss Rosa Green, Mr. David Bispham, and Mr. Whitney Mockridge contributed the vocal music. Mr. Sherratt was the accompanist.

The annual meeting of the Hanley Glee and Madrigal Society was held on the 14th ult Mr. C. Heath presided and there was a good muster of members. Mr. S. M. Weatherby presented the secretarial report, from which we find that five guineas had been voted to the Howson Memorial Fund, and that after paying all liabilities the balance in hand stands at £208 15s. 7d., being an increase of £34 14s. 4d. upon the year's working. Mr. Alderman Charlesworth succeeds the late Mr. Howson as president and Mr. Shipley becomes financial hon. sec. Mr. Garner and Mr. Weatherby continue as conductor and hon. sec. respectively.

Mr. J. A. MacGregor (of Burslem) has been requested to reconstitute the Choral Society for this formerly active centre in musical matters. A strong committee is being formed.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

The first Sheffield Musical Festival has come and gone, and nothing now remains but congratulations on its admitted success, delightful memories of its four memorable Concerts, and a fixed determination that the event shall become a triennial fixture. The melting power of music has received ample proof in this the first important musical venture in the cutlery capital. The "man from Sheffield" is painted by outsiders as a very hard-headed, close-pocketed individual. Certain it is that he, with true Yorkshire shrewdness, likes to have his money's worth; but give him a prospect of a fair bargain and he parts with his money willingly. The Festival had a business-like look about it from the first. The guarantee fund, liberally headed by the Mayor (the Duke of Norfolk), soon reached the sum of £5,000. There was a rush for tickets for every Concert, and at the end posters had to be issued stating that every ticket was sold. The result is that an initial venture, wherein success, musical and financial, was problematical, has attained both, and the nucleus of a fund for future Festivals has been well established. With such a result on record no wonder Sheffield is elated. Two points call for special comment. One is the splendid singing of the voluntary chorus, and the other the excellence of the general arrangements. The first is due partly to the thorough training of Dr. Coward and partly to the fact that South Yorkshire possesses sufficient vocal material to stock a dozen Festival choruses. The second is the outcome of a wise admixture of musical and commercial men on the committees. Hard work by everybody connected with the affair and the possession of an ideal honorary secretary in Mr. E. Willoughby Firth are two of the most important factors in the gratifying success that has been won.

Mr. August Manns, who has quite won the hearts of his choristers, expressed himself so delighted with the work done by them that he promised to each lady of the chorus a signed portrait of himself. His forces were delighted with his intelligible system of beating. Particularly struck were they by his method of signing for soft singing by putting his grouped fingers to his lips. During his stay in Sheffield he was interviewed several times, his happiest remark being "The snow of winter may be on my head, but the flowers of spring are in my heart."

Mendelssohn's "Hymn of Praise" was performed on the 9th ult., at the Parish Church, Sheffield, under the direction of Mr. T. W. Hanforth, the organist and choirmaster. Band and chorus numbered about 140 performers. Mr. G. A. Douglas was organist and Mr. F. W. Gadsby led the orchestra.

The Sheffield Choral Union (Mr. S. Suckley, conductor) announces Concert performances of Auber's opera "Masaniello," "The Messiah," and probably Gounod's "Redemption."

The Sheffield Musical Union announces a performance of Dr. Parry's "Job," under Dr. H. Coward.

The Amateur Instrumental Society (Dr. H. Coward, conductor) announces three Concerts, at the first of which Raff's "Leonora" Symphony will be played.

The first Harrison Concert took place in the Albert Hall, Sheffield, on the 23rd ult. In consequence of a severe chill, caught at Bradford on the 21st, Madame Patti was unable to sing. Mr. Harrison's explanation and fair offers were cheerfully accepted by the audience.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

The musical season in Salisbury may be said to have commenced on the 22nd ult., with the Concert of the Test Valley Musical Society. On this occasion the string orchestra as well as the chorus, numbering in all 180 performers, consisted entirely of amateurs, the large majority of the instrumentalists being ladies. Miss Margaret Barter, a young lady with a well-trained voice and pleasing manner, and Mr. W. Anstice were the principal vocalists. Miss Dorothea Tucker played Wilhelmj's arrangement of Bach's Air in C major as a violin solo. The pianoforte accompaniments were played by Miss Stephens, and Mr. E. H. Moberly conducted. The Concert, unfortunately, took place too late for detailed notice.

The Trowbridge Musical Union, of which Mr. H. Millington is the conductor, proposes to give three Concerts during the season. At the first Mendelssohn's "Elijah" will be performed, followed at Christmas by "The Messiah." Costa's "Eli" will be reserved for the spring Concert.

The Chippenham Harmonic Society is at work upon Haydn's oratorio the "Creation," which will be given at the next Concert.

The Southampton Philharmonic Society re-assembled for practice on the 5th ult., under the conductorship of Mr. H. M. Pike. One of the chief works chosen for the coming season is Gounod's "Messe Solennelle." The Amateur Orchestral Society, of which Mr. Charles Fletcher is president and Mr. E. Moon, conductor, commences the winter with several new members, and has already in preparation compositions by Mendelssohn, Beethoven, Wagner, Cowen, &c. Mr. E. Jones has been re-elected leader. Miss Alice Ivimey announces a series of four Chamber Concerts, to be given during the season at the Philharmonic Hall, of which more particulars next month.

An attempt is being made by the Southern Section of the Incorporated Society of Musicians to establish the Bournemouth Musical Festival upon a permanent basis. The Corporation has been approached by the representatives of the Section upon the subject, but whether the co-operation of that body will be secured is, at the time of writing, undecided. A very successful Concert was given on the 8th ult., in the Shaftesbury Hall, Bournemouth, by Mr. Duncan Hume and the members of his choir. Eaton

Faning's "Song of the Vikings" and Vincent's Choral Fantasia on National Songs were included in the programme, which was further contributed to by Madame Newling, Miss Effie Walden, Mr. Charles Fletcher, and others. The Boscombe Philharmonic Society has resumed its weekly practices; Mendelssohn's "St. Paul" is the work put into rehearsal. Dr. Thomas will again officiate as conductor. A new Choral and Orchestral Society has been organised at Westbourne, under the direction of Mr. William Lee. Van Bree's "St. Cecilia's Day" has been selected as the first work to be studied. The Wimborne Choral Society (conductor, Mr. H. J. Eaton) is at work upon Sir John Stainer's cantata "The Daughter of Jairus."

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Any account of music in Yorkshire must at this moment be more in the nature of a forecast than of a retrospect, seeing that the season has only just begun. Still, there are a few Concerts already to be chronicled. At Bradford and Leeds the Royal Carl Rosa Opera Company has been furnishing a large share of last month's music, and has introduced for the first time in these towns Wagner's "Meistersinger" (which had, however, been heard at Bradford in Italian) and "Die Walküre," and Godard's "Vivandière." Whether simply from their novelty or for some hitherto unexpressed interest in Wagner's music, the two music-dramas attracted enormous audiences to the Leeds Theatre and were, with the unavoidable drawbacks of an insufficient orchestra and of wholesale cuts, given in a more than creditable manner.

Another operatic novelty was furnished to Bradford by the visit of the "Shamus O'Brien" Company at the end of September. Mr. Joseph O'Mara retained his original part of *Mike Murphy*, and Mr. Magrath also appeared, though in a fresh *rôle*, that of the hero, which suited him well. The rest of the cast differed from that of the London production, but left nothing to be desired, singing and acting with the utmost spirit. Indeed, the work as a whole seemed to go with almost more vivacity than at the Opera Comique. Mr. Kreuz conducted very ably.

On the 14th ult. the Leeds Philharmonic gave the first of a long series of "Elijah" jubilee performances with which the West Riding is to be flooded this autumn. Madame Duma, Miss Sarah Berry (who sang remarkably well), and Messrs. Lloyd Chandos and Watkin Mills formed the cast of principals, and the chorus sang with more than usual refinement under Mr. Beyschlag's conductorship. On the 17th ult. the Leeds Permanent Orchestra, conducted by Mr. Alfred Benton, opened its second season, giving portions of Mr. H. Bunning's graceful Village Suite, and on the 20th the first of Dr. Richter's provincial Concerts took place at Leeds, when Tschaïkowsky's "Pathetic" Symphony and Strauss's "Till Eulenspiegel" formed the chief features of a very interesting programme, and of a series of performances that must have opened the eyes of Leeds people as to what a really great conductor can accomplish.

At Bradford the Messrs. Harrison, of Birmingham, have instituted a series of light miscellaneous Concerts, by artists of the first rank. By way of making a brilliant start, Madame Patti appeared at the first of the series, on the 21st ult., and proved as great an attractive force as ever. More modest, but artistically of no less moment, are the Chamber Concerts of the Bradford Harmony Society, the first of which took place on September 30, when Mr. Brodsky appeared as violinist, and played in really masterly style in Sonatas by Beethoven and Grieg, the pianoforte part being taken by Mr. Sigmund Oppenheim. Miss Steger was the vocalist. At Huddersfield the Subscription Concerts are so numerous that a very early start has to be made with them. As early as September 22 the band of the Royal Engineers, under Mr. Sommer, gave a popular programme, Mr. Barton McGuckin singing several songs; and on the 6th ult. Madame Moody and a concert-party were heard in a Concert, the major part of which was given up to a "costume recital" of Gounod's "Philemon et Baucis," with pianoforte accompaniment. Of much greater importance was the third Concert, on the 20th ult., when Mr. Reisenauer was the pianist and Miss Irma Sethe the violinist, both artists being new to Huddersfield. On this occasion Madame Albani was the vocalist, so it need not be said that the performances were of an exceptionally high standard of merit all round. On the 13th ult. the Huddersfield Glee and Madrigal Society gave a Concert of part-songs, madrigals, and the like, under Mr. Ibeson's conductorship; and on the 16th ult. the Huddersfield Choral Society gave Mendelssohn's "Elijah," with Madame Ella Russell, Miss Sarah Berry, Mr. Lloyd Chandos, and Mr. Watkin Mills as principals. Mr. John Bowling conducted.

As regards the outlook for the rest of the season, it has never been brighter, if the number of Concerts planned be any criterion. The "Elijah" performances by the important societies at Leeds and Huddersfield have already received notice. In addition to these the jubilee of the oratorio will be celebrated in similar fashion at Bradford, Halifax, Dewsbury, Batley, and Middlesbrough, with probably not a few towns that have escaped our notice.

Among the more interesting things promised by the Yorkshire choral societies are Schumann's "Scenes from Faust" (Part III.) and some of Schubert's works, in commemoration of his centenary, by the Leeds Philharmonic Society; a Mendelssohn programme by the new Leeds Society, the Choral Union; Tinel's "St. Francis" at the Bradford Subscription Concerts; Dr. Parry's "King Saul" by the Bradford Festival Choral Society, and Mr. Randegger's "Fridolin" by the Old Bradford Society. Then the Bradford Permanent Orchestra has given — too late for notice in this issue—Professor Stanford's Norwich work "Phaudrig Crohoore," as part of a "Stanford programme," conducted by the composer himself. So it will be seen Bradford is alive to the claims of contemporary art. No less so is the Dewsbury Society, which celebrates its own jubilee in March with a programme including Dr. Parry's Leeds cantata "Invocation to Music," his "Blest Pair of Sirens," and Mr. German's Leeds Suite, both composers appearing to conduct each his own work. Huddersfield has nothing more out of the way than "Samson," but Halifax is preparing Dvorák's "Stabat Mater," Schubert's "Miriam's Song," and Parry's "Blest Pair of Sirens." At Keighley, the Musical Union promises a resurrection of Sir George Macfarren's "King David," which has not been heard for many years. The little Bramley Society is well up to date, a performance of Mr. Elgar's Worcester cantata, "The Light of Life," being promised. The York Society, of which Canon Hudson has just been appointed conductor, is attempting Dvorák's "Stabat Mater," which would seem just now to be as popular as it deserves. At Hull, the Harmonic Society promises Costa's "Eli," a revival as singular as that of Macfarren's work. The Middlesbrough Musical Union, always enterprising, is arranging for a Concert performance of Schumann's "Manfred" music, with Mr. Charles Fry as reciter of an abridged version of the poem. Cowen's "Rose Maiden" is promised at Whitby, and the same composer's "St. John's Eve" at Ilkley. The Bridlington Society, which always aims high, is preparing Dvorák's "Spectre's Bride." When we have added to this long list of works all the more familiar oratorios, such as "Messiah," "Judas," "St. Paul," "Golden Legend," and the like, that are to be given during the season, it will be seen how much choral music the county has in store for it. Of the Orchestral and Chamber Concerts, too, there will be no stint, so far as the larger towns are concerned; but space will not permit of even as brief a summary of these as has been given to the choral societies.

MUSIC IN PARIS.

(From our own Correspondent.)

The festivities in connection with the visit of the Russian Imperial couple have retarded the activity here in matters musical, which, so far as the earlier part of last month is concerned, may be said to have been confined almost entirely to the performance of the Russian National Hymn. Particulars of the gala representation at the Opéra, at the Théâtre Français, and the entertainment at Versailles will be found in another column.

Some important modifications are about to be made n the teaching staff of the Conservatoire, which will have an interesting and significant bearing upon the future of this Government Institution. In accordance with the decree of September 29, 1895, the Conservatoire is governed by a superior Council of Instruction, consisting of artistic committees and the members of the Ministry of Fine Arts. The Council met on the 14th ult. for the purpose of making fresh nominations in the room of M. Dubois, the new director of the Institution; of M. Massenet, who has resigned, as well as of MM. Delahaye, Garcin, and Danhauser. As the result of the voting, M. Widor is designated for the chair of M. Dubois (composition); MM. Fauré and Ch. Lefebvre, *ex æquo*, for that of M. Massenet (composition); M. Vidal for the class of accompaniment; M. Rémy for that of violin, and M. de Martini for a vocal class. Thus the Minister of Fine Arts, in making the appointment, will have to choose between M. Fauré and M. Ch. Lefebvre, who represent totally different artistic standpoints; the latter, a former laureate of the Prix de Rome, representing the traditions of the Institution, while M. Fauré belongs to the advanced modern school, and has made his studies at the Ecole Niedermeyer. M. Widor also, although he has a class for organ playing at the Conservatoire, has not been a pupil there. It will be seen then that these nominations are not without considerable significance as affecting our musical community.

There is some idea at the Opéra of a revival of "Les Huguenots," but in any case it will not be realised until after the production of M. Bruneau's "Messidor." Meanwhile, performances are taking place of "Tannhäuser," "Hamlet," "Faust," "Hellé," and other works now in the *répertoire*.

At the Opéra Comique the date of the expected interesting revival of "Don Giovanni" has not yet been fixed, and the distribution of the cast, with the exception of MM. Maurel and Fugère, remains still uncertain. Performances here have been confined to "La Fille du Regiment," "Mignon," "Il Barbiere," and similar old acquaintances. The moment for launching out upon novelties has, as will be gathered from the above, not yet arrived.

M. Lamoureux announced the opening of his season on the 18th ult., with a Popular Festival Concert. In his orchestra, M. Dressen takes the place of M. Salmon as solo violoncello and M. Capet that of M. Houfflack as solo violin. M. Colonne's Concerts were to re-commence on the 25th ult.

The Polish violinist, M. Stanilas Barcewiz, made his appearance recently at one of the Concerts held at the Theatrical and Musical Exhibition, and, despite the wretched acoustic conditions of the immense hall, scored a complete success. Among the exhibits here, one of great interest is a collection of tuning-forks of Messrs. Pleyel and Wolff, illustrating the ascending tendency of the tonality from the year 1700 to 1855. Very curious are the No. 1, emanating from the period of Louis XIV., in 1700, and representing the pitch established by Sauveur, and the No. 2, which gives the *la* of the orchestra of Louis XVI., in 1780. M. Tolbecque, a violoncellist who has devoted himself for a considerable time past to the art of constructing stringed instruments, exhibits quite a series of remarkable reproductions, upon the authority of literary descriptions, engravings, *bas-reliefs*, &c., of curious ancient instruments, such as the *lyras* of the fifth, sixth, and eighth centuries B.C. Several specimens of these reconstructions of M. Tolbecque have already been acquired by the Museum in Brussels.

M. Saint-Saëns has just returned from a most successful concert tour, in his capacity of organ virtuoso, in Switzerland. M. Widor, on the other hand, is expected in Moscow on the 16th ult. to conduct his Second Symphony.

Mr. Charles Fry has prepared a most interesting selection of incidental music for his series of Recitals with Miss Olive Kennett, which take place on the 27th inst. and December 4 and 12, at the Queen's (Small) Hall. The selections include some new orchestral music by Arthur Fox for Shakespeare's "As you like it"; John E. West's effective music, recently heard at the Promenade Concerts, to Longfellow's "King Robert of Sicily"; Clement Locknane's music to Shakespeare's "Macbeth"; two movements from F. H. Cowen's set of Four English Dances, and Schumann's music to a scene from Byron's "Manfred." Two of the part-songs to be sung in "As you like it"—"Under the greenwood tree," by H. W. Wareing, and "It was a lover and his lass," by A. H. Brewer—will be heard in London for the first time. The music is to be executed by a newly-formed select choir and orchestra, under the direction of Mr. William A. Gardner; an assurance of its being effectively rendered will be found in Mr. Fry's knowledge of and sympathy with musical art.

Mrs. Paula Plowitz-Cavour, at her Concert at Steinway Hall, on the 22nd ult., was content to make only two contributions to the programme. These were the air from "Jephtha," "In gentle murmurs," and Löwe's "Die Uhr," both of which she sang with refinement, though it seemed strange to hear the Handelian piece in German. Mdlle. Irma Sethe, the violinist, completely mastered the difficulties of Bach's Prelude and Fugue in G minor, and was heard to even greater advantage in a Lullaby by L. H. Hillier and the Airs Russes of Wieniawski. Herr Alfred Reisenauer played pianoforte compositions by Chopin, Moszkowsky, and Liszt, especially distinguishing himself in one of the Hungarian Rhapsodies of the last-named. Violoncello solos were rendered in excellent style by Miss May Campbell Taylor. The vocalists, besides the Concert-giver, were Mr. Alfred Adams (a new-comer, who judiciously employs a light tenor voice), Mrs. Montague Fordham, and the Misses Tomson.

The British Chamber Music Concerts (third season), under the direction of Mr. Ernest Fowles, will be given at the Queen's (Small) Hall on the 4th and 18th inst. and December 8 and 16. The following works by British composers will be performed: Sonata in D for pianoforte and violin (Op. 11), C. V. Stanford; Quartet for pianoforte and strings in E flat, A. C. Mackenzie; Trio in C minor for pianoforte, violin, and clarinet (first time), R. H. Walthew; Theme and nineteen Variations in D minor for pianoforte, C. H. H. Parry; Trio in A for pianoforte and strings (Op. 88, first time), Algernon Ashton; String Quartet in G minor (first time), Joseph Speaight; Quintet for pianoforte and strings in C, Gerard F. Cobb; Fantasiestücke for strings (Op. 5), S. Coleridge Taylor; Quintet for pianoforte and strings in G minor, G. A. Macfarren; Sonata in B flat for pianoforte and viola (No. 2, first time), Leonard Fowles.

Lincoln is to be congratulated on the formation of a choral society, under the presidency of the Very Rev. the Dean, and with Dr. G. J. Bennett, organist of the Cathedral, as conductor. Rehearsals have been commenced with 200 voices, and the first Concert is announced for December 8. The programme on this occasion will comprise Mendelssohn's "Athalie," "The Dream of Eugene Aram," with the incidental music written by Sir Alexander Mackenzie, and Edward German's Dances to "Henry VIII." Madame Clara Samuell will be the principal vocalist, Mr. Charles Fry has been engaged for the first-named works, and there will be a specially engaged full orchestra. Dr. Bennett is also making endeavours to establish a permanent orchestral society in Lincoln, in which it is to be hoped he will be successful.

Miss Susetta Fenn gave her eighth evening Concert, at Brixton Hall, on the 16th ult., assisted by Madame Clara Samuell, Miss Emma Fenn, Mr. Sinclair Dunn, Mr. Frank Swinford, Mr. James Budd, Miss Annie Burghes, Miss Dell Thompson, Mr. W. L. Barrett, and the members of the St. George's Glee Union. Miss Fenn's most successful effort was Braga's "Serenata," with violin *obbligato* played by Major-General Stephens. Mr. J. P. Attwater acted as accompanist.

The annual Harvest Festival was held at Eccleston Square Church on September 27. Mr. H. A. Evans, organist of the church, and Miss U. C. Gross were at the organ, assisted by a trio of strings led by Mr. Wylie Price.

Three Recitals are announced by Herr Michael Balling and Mr. Carl Weber at the Queen's (Small) Hall, to introduce the Ritter Viola-Alta, on Wednesday afternoons, the 28th ult. and the 4th and 11th inst.

The musical prospectus of the Winter Gardens at Bournemouth speaks well for the enterprise and good taste of its promoters, and also for the artistic appreciation of the Borough. Mr. Dan Godfrey, jun., the musical director, invites subscription to a series of sixty Symphony Concerts, to be given during the winter on Mondays and Thursdays. It is pleasant also to find that Mr. Godfrey remembers the claims of British musicians, and to notice, amongst the long list of composers whose overtures, symphonies, and other works are to be performed, the names of Sterndale Bennett, Mackenzie, MacCunn, German, and Cowen. The orchestra consists of thirty-five performers, and each programme contains one or more overtures and an entire symphony, while a concerto with orchestra will be given every Monday.

The Musical Guild will give four Concerts of Chamber Music (fifteenth series) in the Town Hall, Kensington. The first was announced to take place on the 27th ult., and the others will be given on the 10th and 24th inst. and December 8. The following works will be performed during the series: Schubert's Octet (strings and wind), Coleridge Taylor's Clarinet Quintet (new), Mozart's String Quintet in C, Brahms's Pianoforte Quartet in A major, Beethoven's String Quartet in F (Op. 59), Beethoven's String Quartet in A major (Op. 18), Schumann's Pianoforte Trio in G minor, A. Davidson Arnott's Pianoforte Trio in A major (new), Robert Kahn's Violin Sonata in G minor, Op. 5 (new), T. T. Noble's Suite for pianoforte and violin in A major (new).

The thirteenth season of the Hampstead Popular Concerts of Chamber Music will consist of a series of six Concerts, on Friday evenings, at the Vestry Hall, Haverstock Hill, on the following dates: The 20th inst., December 4, 18, February 12, 26, and March 12. Dr. Joachim will again be the leading violinist at the last Concert, and Messrs. Gompertz and Ludwig will lead alternately at the others as before. The pianists will be Miss Fanny Davies, Miss Ilona Eibenschütz, Miss C. Kleeberg, Madame Haas, and Mr. Leonard Borwick; and the vocalists, Madame Gomez, Miss Fillunger, Mr. Walter Ford, Mr. Plunket Greene, Mr. Meux, and Mr. Henschel. Mr. Bird will be the accompanist.

Madame Amina Goodwin and Madame Lilian Griffiths gave an attractive Chamber Concert on the 21st ult., at the Queen's (Small) Hall. The programme contained Arensky's effective Pianoforte Trio in D minor (Op. 32) and the first performance in London of Nicodé's Sonata in G (Op. 25) for pianoforte and violoncello, which proved an interesting work. In the first of the above the Concert-givers received able assistance from Mr. Squire, who also took part with Madame Amina Goodwin in Nicodé's Sonata. Several solos were effectively played by the above-mentioned ladies, and some songs were sung with taste by Mr. Edwin Wareham.

Mr. Ernest Meads gave a Dramatic Recital at the Hampstead Conservatoire on the 22nd ult., the programme of which included so much music that it might fairly have been called a Concert with Recitations. Among other pieces Mr. Meads recited, for the first time, "The Legend beautiful" and "Young Lochinvar," with music by Mr. Stanley Hawley (accompanied by the composer), in the latter of which he was specially successful. Mr. Meads's humorous pieces were also much appreciated. The reciter was assisted by Miss Marie Newland and Mr. Faithful Pearce (vocalists), Miss Ada Boden (pianist), and Miss Kate Ould (violoncellist).

Mr. A. Montague Borwell, who gave a Concert on the 23rd ult., at the Queen's (Small) Hall, possesses a pleasant baritone voice, which he uses with good taste, and his renderings of Gounod's "O that we two were maying," and other songs, met with much acceptance from a numerous audience. He received assistance from the Misses Clara Osmond, Eldina Bligh, and May Taylor, who played Dvorák's Pianoforte Trio in B flat (Op. 21), and also contributed several solos on their respective instruments. Miss Adèle Gray also made a fairly successful first appearance in England as a vocalist.

Miss Julie Geyer gave a farewell Pianoforte Recital, on the 22nd ult., at Clavier Hall, Hanover Square. Miss Geyer's playing shows in a remarkable manner what may be accomplished by diligent practice on the instrument designed by Mr. Virgil, and her numerous performances in this country have been heard by a large number of interested listeners. Her last programme contained a selection from old and modern masters well calculated to display her great abilities, and pleasing variety was obtained by Miss Kate Chaplin's admirable renderings of violoncello pieces by Bach and Lalo.

The offer of £20 made by a generous amateur for the best Quintet for flute, clarinet, horn, bassoon, and pianoforte, or Septet or Octet for pianoforte, strings, and wind, will doubtless set many students' pens to work. The judges are Drs. Villiers Stanford, Charles Wood, and G. J. Bennett, and the conditions of competition may be obtained from Dr. Yorke Trotter, 22, Princes Street, Cavendish Square, W. The procedure may be recommended to the attention of other lovers of this branch of the art, which would doubtless thereby gain many attractive examples of chamber music.

An instructive Lecture on "Musical Form" was given on the 17th ult., by Mr. Charles Williams, at Messrs. Broadwood's Concert-room. The lecturer's remarks were admirably illustrated by Miss Agnes Zimmermann, Miss Gwendolyn Toms, and Messrs. Jasper Sutcliffe, Ernest Tomlinson, and Squire, the chief works analysed and performed being Brahms's Intermezzo in E minor, from the pianoforte pieces (Op. 119), and this composer's Pianoforte Quartet in G minor (Op. 25.) Mr. Williams will begin a series of these Lectures, on the 4th inst., at St. Martin's Town Hall.

The bust of the late Sir Joseph Barnby, which has been purchased out of the Royal Choral Society's "Barnby Memorial Fund," has now been completed, and was to be uncovered at the close of the choir rehearsal, in the Albert Hall, on the 26th ult. The total amount subscribed is £232 8s., and after paying for the bust, pedestal, and other expenses, there will remain about £110 to be handed to the "Barnby Memorial Trust Fund," for the benefit of the children.

The Westminster Orchestral Society will give Concerts on Wednesday evenings, December 16, March 31, and June 2. At the first of these the programme will include Mendelssohn's Overture "The Hebrides," L. Schütt's Pianoforte Concerto, played by Miss Llewela Davies; a Romance for violin and orchestra, by Stewart Macpherson; and Beethoven's "Pastoral" Symphony. Mr. Stewart Macpherson will again be the conductor.

Dr. C. J. Frost is giving a series of six Bach Recitals on the organ in the Central Hall of the Goldsmith's Institute, on Thursday evenings. The first of these took place on the 15th ult., when the programme included Præludium and Fuga in C major, Sonata in E flat, Pastorale in F major, and Concerto (No. 1) in G. He was assisted by Miss L. Whitley (vocalist) and Miss Nellie Clayton (violinist).

The Harvest Thanksgiving Services at St. Margaret Pattens, Rood Lane, were held on the 4th ult. The Mass at the solemn celebration was Gounod's "St. Cecilia." After the evening service, Mendelssohn's "Hymn of Praise" was excellently rendered by the choir. Mr. W. M. Wait (organist and choirmaster) presided at the organ and gave an Organ Recital before Evensong.

An interesting Concert of Schumann's music was given by Mr. J. W. Ivimey, at the South-West London Polytechnic Institute, on the 17th ult. The programme included the Phantasiestücke, solos for pianoforte (Mr. John Ivimey), violin (Mr. Joseph Ivimey), and violoncello (Miss Kemp-Welsh), and songs by Miss Louie Lowe and Miss Constance Barber.

An excellent programme has been prepared for the fifth annual Music Competition promoted by the Isle of Man Fine Art and Industrial Guild. The meeting will take place on March 25 next, and the number and character of the prizes offered testify to faith in the musical activity and abilities of the islanders, to whom competition is restricted.

At the invitation of Professor Bridge, Sir Arthur Sullivan has been invited to conduct the performance of his "Golden Legend," by the Royal Choral Society, on the 19th inst. Sir Arthur is now rarely seen as a conductor in London, and his appearance will, no doubt, impart additional interest to this performance of his popular work.

The Gresham Lectures by Professor Bridge (details of which will be found in our advertisement columns) will be delivered this term at Gresham College, and not at the City of London School, owing to the temporary engagement of the Hall in this Institution. The first will be given on the 10th inst.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah" in St Matthew's Church, Stepney, on the 15th ult. The soloists were Madame Campbell Perugini, Miss Rina Robinson, Mr. James Leylands, and Mr. Swabey Russell. Mr. Herbert Cooke accompanied on the organ.

The twelfth season of the St. Peter's Choral Society will commence on the 24th inst., at St. Peter's Hall, Brockley, with Mendelssohn's "St. Paul." Berlioz's "Faust" will be given on February 23, and Spohr's "Last Judgment" with Rossini's "Stabat Mater" on April 6. There will also be a Members' Concert on May 10.

The sixth season of Concerts of the Chicago Orchestra, under the direction of Mr. Theodore Thomas, at the Auditorium, was announced to commence on the 23rd ult. The season will consist of twenty-two *Matinées*, on Fridays at 2.30 p.m., and twenty-two evening Concerts, on Saturdays at 8.15 p.m.

The Temple Orchestral Society is about to change its name and become "The Inns of Court Orchestral Society." By so doing it will enlarge its sphere of action and render eligible members of Lincoln's Inn and Gray's Inn. Harmony amongst lawyers is always to be commended.

New organs have been erected by Messrs. Norman Bros. and Beard at the Parish Church, Great Ormesby (opened by Dr. F. Bates on September 25), and St. John's Church, Woodbridge (opened by Dr. Bunnett on the 15th ult.).

Signor Emilio Pizzi has just completed another one-act opera, entited "La Rosalba," the libretto by Signor Illica, which, like his "Gabriella," is intended, in the first place, for Madame Patti's private theatre at Craig-y-Nos.

The competition for the John Thomas Welsh Scholarship took place at the Royal Academy of Music, on September 28, when the scholarship was awarded to Kate Williams. Edith Marian Owen was highly commended.

The Harvest Festival at the Church of St. Alphage, London Wall, took place on the 18th ult. A short Organ Recital by Mr. Arthur C. Tattersall (organist and choirmaster) was given after the evening service.

A new feature, interesting to musical students, in the educational session at Toynbee Hall this year will be the establishment of an Orchestral Society for the practice of compositions by Bach and Handel.

Harvest Festival Services were held at Christ Church, West Green, South Tottenham, on the 1st ult., and continued on the following Sunday. Mr. A. M. Flack, organist and choirmaster, presided at the organ.

The Bridlington Musical Society, under the direction of Mr. Bosville, has in rehearsal Mendelssohn's "Lauda Sion," Bach's "God's time is the best," and Dvorák's "The Spectre's Bride."

Mr. Ernest Newton has been appointed musical director of the London County Council Musical Society.

H.R.H. the Prince of Wales has been pleased to accept a copy of Signor Arditi's "Reminiscences."

Mr. E. Mason, of Arbroath, has been appointed conductor of the Carnoustie Choral Union.

Mr. F. Brient has been appointed chorus-master to the St. Faith's Choral Society, Stepney.

FOREIGN NOTES.

Antwerp.—M. Jan Blockx's new opera "Herbergprincess" was produced for the first time at the Flemish Theatre, on the 10th ult., with complete success. The music, while, almost as a matter of course, showing the influence of Wagner, frequently introduces a national element with happy results.

Barcelona.—An important orchestral work from the pen of Señor Tomas Breton, the distinguished operatic composer, was produced for the first time at a recent Concert of the Euterpe Society, under the direction of Señor Goula, with great success. It is an orchestral suite in four parts, entitled respectively "Bolero," "Pologitano," "Marcha," and "Zapateado," all highly characteristic movements and masterly in their instrumentation. Barcelonese audiences have shown themselves of late years no mean judges of musical excellence, and the new work will probably, ere long, also obtain a hearing cutside Spain.

Berlin.—Mozart's "Le Nozze di Figaro" (known here as "Figaro's Hochzeit"), newly mounted somewhat after the pattern of the Munich representations of the work, was produced at the Royal Theatre on the 9th ult., with, on the whole, a satisfactory cast, and conducted with consummate skill by Herr Weingartner.——The first of the Philharmonic Concerts of the season took place, under Herr Nikisch's direction, on the 12th ult., the programme including Weber's "Euryanthe" Overture, the "Meistersinger" Prelude, Brahms's C minor Symphony, Beethoven's Violin Concerto (executant, M. Petschnikoff), and two instrumental numbers from Humperdinck's fairy drama "Die Königskinder." The latter, representing as they do the composer of "Hansel and Gretel" at his best, proved immensely effective. The concert season here is now again in full activity, and it has been estimated that at least eight hundred performances of one kind and another will take place between this and March next, so that the critics, at least, will not swell the ranks of the unemployed.

Brünn.—It is proposed by the Czech party here to erect a national theatre in this the capital of Moravia, hitherto possessed only of an excellent German Municipal Theatre. Subscriptions are being raised and a grand Concert, with good financial results, was recently given for that purpose at Prague. Goldmark's "The Cricket on the Hearth" was brought out at the Municipal Theatre on the 3rd ult., and enthusiastically received.

Brussels.—The recent *début* at the Théâtre de la Monnaie of Mdlle. Kutscherra, as *Elsa* in "Lohengrin," more than justified the considerable distinction gained by the lady in the leading concert institutions of the French capital; her grand and well-trained voice, dramatic powers, and poetic appreciation of her part at once winning for her the suffrages of the audience.——M. d'Indy has completed the score of an important orchestral work in variation form which will be first produced at one of M. Ysaye's Concerts this season. These re-commence on the 29th inst., with M. Raoul Pugno as the pianist and Beethoven's "Eroica" in the programme.——M. Edgar Tinel has completed his new oratorio "Sainte Godelive," which will shortly be published by Messrs. Breitkopf and Härtel, of Leipzig. It will probably be performed this winter at the Concerts Populaires.

Buda-Pesth. — On the 4th ult., at the Royal Theatre, an enormously successful first performance, in the Hungarian language, took place of Goldmark's comic opera "The Cricket on the Hearth," under the direction of M. Alexander Erkel. The composer, who is a Hungarian by birth, was present and had to appear before the curtain no less than fourteen times during the performance.——Dr. Hans Richter will conduct six of the Philharmonic Society's Concerts here during the present season, while the remaining two will be under the direction respectively of Herr Siegfried Wagner and Capellmeister Sucher, of Berlin.

Cologne.—Reznicek's comic opera, "Donna Diana," as yet produced only on two or three German stages, was brought out at the Stadt-Theater, on the 4th ult., and received with high favour. The work has also been accepted for performance at Berlin, Wiesbaden, Graz, and elsewhere.

Copenhagen.—A new opera, entitled "Kean," by Herr August Enna, the successful composer of "Die Hexe," is in course of preparation at the Royal Theatre. The libretto of the new work, by Herr Michaëlis, is founded upon the well-known drama by Dumas.

Dresden.—The birth anniversary of the warrior-poet Körner was signalised, on September 23, by the performance, at the Royal Theatre, of the drama "Zriny," and by the highly interesting first production of Schubert's setting of Körner's "Der Vierjährige Posten," in the stage version given it by Dr. Robert Hirschfeld, of Vienna. The score, written by Schubert from May 13 to 19, 1815, comprises nine numbers, and does not include a *Finale*. The latter has been ably supplied by Dr. Hirschfeld, from themes contained in the overture and from one or two other little-known "Singspiele" of the master. The performance, under Herr Schuch's direction, was excellent, amongst the numbers most appreciated being a prayer, finely rendered by Frau Edel, a duet, and an exquisite terzetto, sung by the lady mentioned, Herren Anthes and Kebuschka.—Herr August Bungert's music-drama, "The Return of Ulysses," forming part of the trilogy "Homeric World," is to be brought out at the Royal Theatre during the present month.

Genoa.—A curious ceremony was recently performed at the Municipal Palace here, when the urn, a kind of sarcophagus, containing Paganini's violin was opened for the purpose of providing the instrument with a fresh set of strings. In the presence of the fathers of this city, the distinguished violinist, Signor Leandro Campaneri, thereupon once more made the famous fiddle give utterance to the "Campanella" of its former master, and one or two other pieces, after which it was again consigned to the dignified silence of its costly receptacle.

Graz.—Madame Gemma Bellincioni, the distinguished *prima donna*, has just given a series of representations at the Stadt-Theater to enthusiastic audiences, her impersonations including the titular parts in Mascagni's new operatic duologue, "Zanetto," "Traviata," "Carmen," and *Nedda* in "Pagliacci."

Hamburg.—It is stated that the brain-mischief which eventually led to the lamented death of Catharina Klafsky was caused by a fall she sustained some months since while in New York, when she struck her head sharply against a table, though little was thought of it at the time. The funeral of the great *prima donna* took place amidst countless tokens of sympathy from far and near, and, in accordance with her expressed wish, she was laid in her grave clad in the white robes assumed by *Elisabeth* in the third act of "Tannhäuser."

Leipzig.—The season of the Gewandhaus Concerts commenced on the 15th ult., under the direction of Herr Nikisch, the performances including Schumann's E flat major Symphony, with a special reference to the demise of the composer's widow during the vacation of an institution so closely associated with the memory of both artists. The present series of Concerts will include, in addition to the ordinary repertory, Liszt's "Faust" Symphony, Brahms's "Triumphlied," Bruckner's Te Deum, a new orchestral work by Herr Mahler, and other interesting pieces. Amongst the artists engaged may be mentioned Professor Joachim, Paderewski, Leo Stern, Ellen Gulbranson, and Eugen Gura.——The mortal remains of Johann Sebastian Bach and those of the poet Gellert are about to be transferred to their, it may be hoped, final resting-place in the crypt assigned for the purpose in the renovated church of St. John, which has just been completed. As regards the projected monument to the great Cantor, the subscriptions so far amount to some fifteen thousand marks, about one-half of the sum required.

Magdeburg.—On the 11th ult. the Kirchen-Gesangverein celebrated the completion of its jubilee, having in the course of its fifty years' existence, from very modest beginnings, attained to a foremost position amongst similar institutions of the fatherland. A special feature in the present celebration was supplied by the fact that the Society is still conducted by its founder, Music-director Gustav Rebling, whose receptive and appreciative mind as regards the progress of the art during the half-century of his conductorship has been the chief cause in the development of the Society. It was the Magdeburg Gesangverein which took part in the memorable performance of Beethoven's Ninth Symphony in connection with the laying of the foundation stone of the Bayreuth Theatre.

Munich.—The special operatic performances organised by the directors of the Royal Theatre came to a close on September 30, with a performance of "Don Giovanni," at the Residenz Theater; two excellent representations of "Tannhäuser" and "Lohengrin," under Herr Mottl's direction, marking the close of those of Wagnerian works at the Royal Theatre. At the latter institution the ordinary performances have been resumed, and will include during the season, amongst novelties, Kienzl's "Evangelimann," Goldmark's "Cricket on the Hearth," Schilling's "Ingwelde" (one of the most important post-Wagnerian works), and an initiatory first performance of a (presumably comic) opera, entitled "Zinnober," by Herr Hausegger.——Herr Hermann Levi, the famous Wagnerian conductor, has resigned the first Capellmeistership at the Royal Theatre, which he has held with such distinction for the past twenty-four years. He retires on a pension, retaining, by desire of the Prince Regent, the honorary title of his office. The appointment of Herr Richard Strauss and Dr. Erdmannsdoerfer as his successors leaves the musical direction of the Royal establishment in excellent hands. Herr Levi, who is in his fifty-seventh year, is about to be married to Frau Marie Fiedler, widow of Conrad Fiedler, a distinguished art critic.

Prague.—A new one-act opera, "Die Schneeflocke," by Harry Berté, achieved a brilliant success on its first performance, at the German Theatre, on the 4th ult. It was followed, on the same evening, by a new ballet by Richard Heuberger, entitled "Die Lautenschlägerin" ("The Lute Player"), which likewise met with a good reception, on account chiefly of its melodious score.

St. Petersburg.—The Imperial Opera re-opened its doors on September 1 with a performance of Tschaïkowsky's most popular opera "Eugène Onéguine." At the Marie Theatre, Glinka's "Rousslane et Ludmilla" has been revived with enormous success.

Stuttgart.—A cycle of Mozart's operas, newly mounted, was opened on the 10th ult., at the Royal Opera, with "Le Nozze di Figaro," for which the recent Munich performances served as a model. The performances last month also included the first production here of Smetana's "Dalibor," which proved highly successful. Mascagni's "Zanetto" is to be brought out next.

The Hague.—There will be no less than four operatic companies competing for the favour of the public here this season—viz., the Royal French Opera (a permanent institution), the Netherlandish Opera from Amsterdam, an Italian troupe, and a German Operetta Company; sufficient, one should think, to meet the requirements of a capital of less than two hundred thousand inhabitants. At the French Opera, M. Massenet's "Hérodiade" and M. Saint-Saëns's "Proserpine" will be novelties here, and there is also promised a new opera, "Les Gueux de Mer," by a native composer, M. Van't Kruys, an organist of some note. At the Netherlandish Opera, Madame Sigrid Arnoldson was announced to appear last month in "Traviata," when the lady was to sing either in French or Italian, with the other artists lending her the solid and substantial support of the native idiom. Madame Arnoldson was also announced to sing in opera at Amsterdam, Rotterdam, and Utrecht last month.

Vienna.—Smetana's "Die verkaufte Braut" ("The Bartered Bride") was produced for the first time at the Imperial Opera on the 4th ult., thirty years after its first performance at Prague. The performance, under the direction of Herr Fuchs, was an excellent one in its every detail, and roused the audience to enthusiasm. The work was brought out here originally in Czech during the Theatrical Exhibition in 1892.

Weimar.—Herr Xaver Scharwenka's opera "Mataswintha" was produced for the first time on any stage at the Court Theatre, on the 4th ult., and achieved a complete success, under the direction of Herr Stavenhagen. The

composer, who had come over from New York on purpose to superintend the final rehearsals, was, together with the principal interpreters, recalled again and again. The libretto is founded upon the well-known novel by Felix Dahn, "Ein Kampf um Rom," and proved very effective, while the music, somewhat in the style of that of "Lohengrin," contains many fascinating movements. Fräulein Joachim, the daughter of the eminent violinist, sang the titular part, the other leading female *rôle* being in the hands of Frau Stavenhagen.

OBITUARY.

An excellent and highly esteemed French artist, M. Jules Garcin, died on the 10th ult., in Paris, at the age of sixty-six. M. Garcin was a native of Bourges, and studied with distinction at the Paris Conservatoire, where he was one of the most brilliant pupils of Alard, obtaining the first prize for violin playing in 1853, as well as prizes for harmony and composition. He soon after entered the orchestra of the Opéra, where he held the position of solo violin and assistant-conductor until the year 1871. He was also for many years, up to 1885, the principal conductor of the Société des Concerts, where he was amongst the first to introduce the Symphonies of Schumann and Brahms, and also produced, for the first time in Paris, such works as Beethoven's Missa Solennis, and the Mass in B minor of Bach, as well as excerpts from Wagner's works. In 1890 M. Garcin succeeded Massart in a leading professorship of violin playing at the Conservatoire.

The death is announced, on the 12th ult., at Paris, of Madame Gaveaux-Sabatier, a concert-singer, who some forty years ago was the delight of Parisian audiences, and who also appeared on one or two occasions in London. For many years past she had devoted herself most successfully to teaching. She was in her seventy-seventh year.

M. Aloys Kettenus, violinist, for many years an esteemed member of the Royal Italian Opera and Hallé orchestras, who died in London on the 3rd ult., was a Belgian by birth, having been born at Verviers in 1823. He studied for some years in Germany, where he appeared with success in concert-rooms, and afterwards settled in this country. An able and successful teacher of his instrument, he was also the composer of a Violin Concerto, a Duet for violin and pianoforte, a Concertino for four violins with orchestra, and other works. An opera of his, entitled "Stella Monti," was produced at the Théâtre de la Monnaie, Brussels, in 1862, but did not maintain itself on the *répertoire* of that Institution.

Jean Gaspard Isidore de Swert, a distinguished violoncello player, died recently at Schaerbeck, near Brussels, at the age of sixty-six. He was a professor at the Brussels Conservatoire and at the Académie de Musique in his native town of Louvin, and also for many years solo player in the orchestra of the Théâtre de la Monnaie. He was a brother of the more celebrated violoncellist, Jules de Swert, one of the most brilliant pupils of Servais.

A Norwegian composer of some note, Johan G. Conradi, died at Christiania, on the 2nd ult., aged seventy-six. Amongst his compositions are incidental music to several popular Norwegian dramas and a number of choral pieces and songs. He was also the author of a History of Music and Musicians in Norway.

American papers announce the death, on the 10th ult., at Brattleboro, U.S., of Levi K. Fuller, ex-Governor of the State of Vermont, and head of the well-known American organ manufacturing firm of Messrs. Estey and Co. Mr. Fuller, who was the son-in-law of the late Jacob Estey, the founder of the business, became a partner in 1866, and his mechanical genius enabled him to effect numerous important inprovements in the instruments turned out by the firm. He had made a special study of the question of musical pitch, for which purpose he on several occasions visited Europe, and it was owing to his influence and authority that a uniform pitch—the normal diapason—was adopted some few years since by the American Association of Pianoforte and Organ Makers.

Henry E. Abbey, the well-known impressario, died on the 17th ult., in New York. He had been in a precarious state of health for some months past, and his death did not, therefore, come to his numerous friends as a surprise. The deceased was an *entrepreneur* on a colossal scale, whose weekly payments are said, at one time, to have exceeded £16,000. He was first heard of in 1880, when, in conjunction with Mr. Jarrett, he conducted Madame Sarah Bernhardt's progress through the United States. In the following year, upon Madame Patti revisiting America, he undertook the arrangements of a Concert Tour of the *diva* with great success, himself sharing in the profits. In 1882 he started an Italian Opera Company in opposition to that of Messrs. Gye and Mapleson's, and secured the New Metropolitan Opera House in New York, with Madame Nilsson as his leading "Star," that lady receiving a salary of £300 a night. This was considered enormously high pay at the time, but the scale gradually increased, and reached its climax in the payment ultimately to Madame Patti of a thousand guineas nightly, in advance. Amongst other tours managed by the deceased were those of Josef Hofmann, when in his prodigy stage; M. Coquelin, Mdlle. Réjane, and others, and for some years he also directed the tours of Sir Henry Irving and the Lyceum Company in the States He was, moreover, concerned in the seasons of Light Opera, of which Miss Lillian Russell was the "Star." Mr. Abbey was not, of course, invariably fortunate in his artistic enterprises, and some years since he was obliged to suspend operations and call in his creditors, but he eventually paid his liabilities in full, a fact which stood him in good stead during the recent similar crisis of affairs while in partnership with Mr. Grau. The latter, at a meeting held in New York in September, was definitely appointed general manager of the Metropolitan Opera House in that city, a post he formerly held in conjunction with Mr. Abbey.

Alfred Stubbs Baker, organist of St. James's Church, New York, and one of the most promising of American musicians, died of typhoid fever on the 13th ult., at the early age of twenty-eight. He will be succeeded at St. James's by Mr. W. H. Hall, conductor of the Brooklyn Oratorio Society.

We have also to record the following deaths:—

On September 16, at Oberstdorf, Carl Friedrich Schwiedam, pianist, professor at the Berlin Royal Hochschule, aged fifty-five.

On September 18, at St. Petersburg, M. Toushmalow, gifted young composer, pupil of Rimsky-Korsakoff, orchestral conductor of the Warsaw Opera and that of Tiflis.

On September 18, at Tortosa, Juan Baptista Plasencia Aznar, composer of church music, organist of Corpus Christi College at Valencia.

On September 20, at Paris, Auguste Kiesgen, principal organist of the Church of St. Bernard, formerly Maître de Chapelle of Paris Cathedral.

Recently, at Elberfeld, Frederick Plengorth, composer, conductor of choral societies, formerly Capellmeister at the Stadt-Theater, aged sixty-eight.

On September 23, at Naples, Vincenzo Moscuzza, a once popular composer, pupil of Mercadante.

On September 24, at Vienna, Ignaz Leusser, orchestral conductor and composer, aged seventy-four.

On September 28, at Samoden, Professor Samuel Kümmerle, organist and historian of church music, born at Malmsheim, near Stuttgart.

Recently, on board the steamer *Scrivia*, *en route* from Constantinople to Catania, Gennaro de Filippo, Italian operatic singer.

On September 29, at Clapham, Arthur Bradwen Andrew, late solo chorister at Westminster Abbey, a boy of exceptional talent, aged sixteen.

On September 30, at Paris, M. Lancien, violinist, for many years leader at the Pasdeloup Concerts, and solo violin at the Opéra.

Recently, at Alexandria, Marianna Raymondi-Bionducci, violoncellist, pupil of her father, Filippo Raymondi, in Rome, aged sixty-nine.

On the 13th ult., at Paris, Louis Joseph Marie Mas, viola player of the Conservatoire Concerts, member of the quartet party of MM. Maurin and Chevillard, who first introduced Beethoven's last quartets to Parisian audiences, aged seventy-five.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Aberdeen.—The Philharmonic Society, on the evening of Saturday, the 17th ult., gave a Concert on popular lines in the Music Hall. The orchestra, under the leadership of Herr Reiter, played the Overtures to "Rob Roy" and "Guy Mannering," and Godfrey's "Reminiscences of Scotland"; and the choir sang several arrangements of Scotch songs. Several members of the Society contributed instrumental selections, the best of which was that by Mr. G. S. Mackay. The Subscription Concerts of this Society will take place on the 4th inst. (when, in conjunction with the Tonic Sol-fa Institute, a performance of "The Messiah" will be given); 17th inst., a Costume Recital of "Cavalleria Rusticana"; and two other Concerts, the dates of which are not yet fixed.——The Aberdeen Choral Union announces four Subscription Concerts, the first of which was to take place on the 27th ult., the second will be given on the 28th inst., the third on January 2 ("The Messiah"), and the last in March (Bennett's "May Queen" and selections from Sullivan's compositions).

Bangor.—The second Organ Recital given in the Parish Church by Mr. Robert Jones, on September 28, proved quite as successful as the previous performance. The programme contained Mendelssohn's Sixth Organ Sonata, Thomé's "Andante Religioso," and Guilmant's Allegro in F sharp minor. Effective variety was contributed by Mr. W. Thomas, who sang several airs by Mendelssohn and Sullivan.

Beckenham.—Miss Madeleine Johnson gave a Violin Recital in the Public Hall on September 24, when she was assisted by Madame Belle Cole, Miss Lucie Goodwin, and Miss Penderel Moody, who recited several pieces with effect, amongst others two with musical accompaniment. The Concert-giver played one of Max Bruch's Violin Concertos (with Miss Boyd Hopkins) and other pieces.

Beeston, Notts.—An Organ Recital took place at the Parish Church on the 4th ult., when the following programme was ably rendered by Mr. Byng Johnson, the organist and choirmaster: Mendelssohn's First Sonata, "Quis est Homo" (Rossini), Andante and Allegro (Bache), Berceuse (Delbrück), Andante Grazioso (Smart), and Grand Chœur (Hollins). Miss Johnson also played a violin solo with skill. The large attendance would seem to indicate that a series of such Recitals would be welcome and lead to a healthy interest in the art.

Blenheim.—Two highly successful Concerts were given in the afternoon and evening of the 14th ult., in the Long Library of the Duke of Marlborough's house. The performances were in aid of St. Mary's Church Restoration Fund, and the professional artists who took part were Miss Thudichum, Miss Marianne Eissler, Mr. Hirwen Jones, Mr. Henry Sunman, Mr. C. W. Perkins, and Mr. George Grossmith. Lady Randolph Churchill contributed some pianoforte pieces, and the singing of Mrs. Ronalds and the recitations given by Mrs. Deane Willis were features of the Concerts. Mr. W. Bendall was the accompanist.

Boscombe.—The fifth annual meeting of the members of the Philharmonic Society took place on September 28 and was largely attended. The balance-sheet showed that the Society was in a most satisfactory financial position, and it was resolved that Mendelssohn's "St. Paul" should be put in rehearsal under the conductorship of Dr. Thomas.

Brighton.—The Sacred Harmonic Society began its fiftieth year in a most auspicious manner, on the 15th ult., by a performance of Haydn's "Creation" at the Dome. The soloists were Miss Maud Ballard, Mr. William Davies, and Mr. Bantock Pierpoint. Mr. P. J. Starnes presided at the organ, and the choir and orchestra were ably conducted by Mr. Robert Taylor.

Canterbury.—Messrs. C. M. Gann and J. S. Grundy gave their third Violin and Pianoforte Recital on the 6th ult., at Goulden's Music Room. These performances are mainly given for educational purposes, and, judging by the attention with which the performances were followed, their object would seem to be much appreciated.

Dartmouth.—An Organ Recital was given in St. Saviour's Church, on the 14th ult., by Mr. W. J. Friendship. The programme included works by Handel, Widor, Batiste, Guilmant, Chipp, and Spark. Miss S. T. Brown also contributed three violin solos.

Darwen.—Mr. James Eccles opened his fourteenth series of Concerts on the 6th ult., in the Co-operative Hall. The vocalists were Madame Lilian Tree, Miss Hannah Jones, Mr. Lewis, and Mr. W. Llewellyn. The violoncello playing by Mr. Sydney Brooks was a prominent feature of the evening.

Denbigh.—Two excellent Organ Recitals were given on the afternoon and evening of the 12th ult., in St. David's Church, by Mr. A. H. Allen, the programmes presenting a comprehensive selection of organ music.

Fowey.—In the fine old Parish Church of St. Fimbarrus—aptly termed by the late Archbishop of Canterbury the noblest church in the diocese of Truro—an Organ Recital was given on the 30th ult., by Mr. C. E. Juleff, organist and choir-director of the church and private organist to Lord Robartes. The programme consisted entirely of compositions by English composers, and comprised selections from the works of Henry Purcell, Sir John Goss, Sir A. Sullivan, Sir W. S. Bennett, S. S. Wesley, Sir F. A. Gore Ouseley, F. H. Cowen, W. Spark, Sir John Stainer, Henry Smart, and W. H. Richmond. Miss Florence Ellery and Mr. F. J. Denison were the vocalists. Another Recital of like character will be given this month.

Halifax, Nova Scotia.—The choir at St. Luke's Cathedral gave a successful rendering of Masser's Harvest Cantata, under the direction of Mr. F. Gatward, on the 4th ult., before a crowded congregation, with whom this little composition has become very popular.

Harrogate.—Dr. A. L. Peace gave two effective Organ Recitals, on September 28, on the new instrument recently erected by Messrs. Abbot and Smith in St. Paul's Church.

Hollinwood.—The Harvest Festival Services took place at St. Margaret's Parish Church on the 11th ult. The Magnificat and Nunc dimittis were sung to a setting by the organist of the church, Mr. John E. Campbell, and the anthem was Tours's "While the earth remaineth." As concluding voluntaries Mr. Campbell played Stainer's "Jubilant March" in the morning and Guilmant's March in F in the evening.

Hyde, Cheshire.—The Orpheus Glee Society, conducted by Mr. T. N. Bedford, gave its opening Concert this season on the 5th ult., in St. George's School. The solo vocalists engaged were Miss M. E. Booth, Madame J. Holden, Mr. C. H. Moody, and Mr. J. A. Roberts. Much appreciated instrumental solos were contributed by Master W. Faunt and Mr. S. Holt, and Mr. J. Johnson gave some humorous selections. Mr. J. E. Howarth was an efficient accompanist.

Newark.—The Philharmonic Society, under the able conductorship of Mr. W. T. Wright, has resolved to give three Musical Evenings and a Concert, and at the latter to perform Handel's "Samson." The endeavours being made to form an orchestra in connection with the Society seem likely to prove successful, and the financial report for the last year shows a balance on the right side.

Nottingham.—The organ in the large hall of the Mechanics' Institution having been rebuilt by Messrs. Cousans, Sons and Co., of Lincoln, Recitals were given on the 17th ult., by Mr. E. H. Lemare, organist of St. Margaret's, Westminster. Mr. Lemare is an old favourite in Nottingham, and the announcement of his re-appearance, after a lapse of two or three years, attracted large audiences. The programmes were, at the afternoon Recital: Overture, "Rienzi" (Wagner), "Die Frage" and "Die Antwort" (Wolstenholme), Fugue, "St. Ann's" (Bach), Intermezzo and "Ungarische Tänze" (Brahms), Allegretto in B minor and Marche Solennelle (E. H. Lemare), Vorspiel, "Parsifal" (Wagner), Toccata in E minor (Tombelle). At the evening Recital: Overture, "Tannhäuser" (Wagner), Berceuse (Rousseau), Barcarolle in A flat (E. H. Lemare), Intermezzo (Brahms), Fuga alla Giga (J. S. Bach), Andante in D and Grand Chœur (Hollins), Fugue from Sonata (Reubke), "Frühlingslied" (Grieg), Marche Cortège (Gounod). The selections from Brahms are from transcriptions for organ by Mr. Lemare, in preparation for Messrs. Simrock and Co., Berlin. They were particularly admired, and the whole programme drew hearty applause.

Rhyl.—The commendable practice of the employment of orchestral accompaniment at church services was adopted at Evensong, on September 27, at St. John's Church. The Canticles were sung to a setting by the Rev. Allen Lucas, and the anthem was "The radiant morn hath passed away" (Woodward). Mr. H. Haselden was principal violin, and Mr. Alfred Allen, who presided at the organ, played an excellent selection of organ music after the service. Mr. J. D. Asher, organist of St. John's, conducted.

Uddingston.—An attractive Organ Recital was given on the 19th ult., in the Parish Church, by the organist, Mr. W. Padget Gale, whose selection of pieces included Bach's Prelude and Fugue in E minor and Meyerbeer's "Schiller March." Vocal solos were contributed by Miss K. Eadie and Mr. J. Masterson.

Windsor.—The Rev. Canon Gee presided at the annual meeting of the Windsor and Eton Choral Society on September 28, and congratulated the hon. conductor, Sir Walter Parratt, on the esteemed position which the Society held amongst music-lovers in the neighbourhood. The principal work selected for the performance in the forthcoming season is Mendelssohn's "Elijah."

Woodford-Wells.—The Harvest Festival was celebrated at All Saints' on the 2nd ult., when Garrett's Harvest Cantata was performed by the choir. On the following Sunday morning the anthem was "Thou crownest the year" (Booth), and in the evening was sung Tours's anthem "While the earth." Master Frederick Pedgrift sang the solo "O for the wings of a dove" (Mendelssohn), and after the benediction the choir again rendered Garrett's Harvest Cantata and Mr. Markham Lee gave a short organ recital.

Woolwich.—The Harvest Festival at the Royal Arsenal Church, Woolwich Dockyard, was held on the 1st ult. The music, which consisted of Simper's Evening Service in F, a selection from Mendelssohn's "Athalie," and Maunder's Te Deum in B flat, was rendered by an augmented choir. Mr. A. S. Horsey, organist and choirmaster of All Saints', Kensington Park, accompanied, and Mr. F. R. Stapley, organist and choirmaster of the church, conducted.

Choir Appointments.—Mr. William Irvine (Principal Solo Bass), to St. Peter's, Eaton Square.—Mr. A. H. Leaf (Tenor), to Wigan Parish Church.—Mr. R. G. Kings (Solo Bass), to St. Peter's, Piccadilly.—Mr. J. Richard Morgan (Alto), to St. Patrick's Cathedral and Chapel of Trinity College, Dublin.—Mr. Stanley Ince (Tenor), to Holy Trinity Church, Sloane Street.

Organ Appointments.—Mr. Frederic Lacey, Organist and Choirmaster to the Parish Church (St. Botolph), Aldgate.—Mr. W. A. Warren, Organist and Choirmaster to Shoreditch Parish Church.—Mr. Archibald James Robinson, to Christ Church, Plymouth.

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THE TIMES.

This last work, which, since it is quite new, may be dealt with first, came almost as an agreeable surprise to those who have an acquaintance with what passes nowadays for "Church music"—that is, music largely composed of inane sentimentality and triteness. Nowhere in Mr. Blair's work is there any trace of the former vice, and only in the supplementary final chorus, intended to be sung when the work is performed in the concert-room, is there anything approaching to the commonplace. . . . Mr. Blair may deservedly be congratulated upon a composition of undeniable merit, which no doubt will frequently be heard in "quires and places where they sing."

DAILY TELEGRAPH.

This work, constructed on the old German model, is laid out for soprano solo and chorus, with hymns to be sung by the congregation. . . . The cantata will increase the respect in which Mr. Blair is held as a musician, and, let us hope, encourage the composer to aim yet higher on another occasion.

STANDARD.

The music is purely devotional in feeling—that is to say, in the chaste style of English Church composers. . . . Hymns are included, to be sung by the choir and congregation when the cantata is given in a church, but it is intimated that they may be excised in a concert-room performance. Mr. Hugh Blair has made an agreeable addition to service music in this unpretentious but musicianly work.

DAILY NEWS.

The music is for the most part in the English Church style, but the two solos—one a devotional air, "Sorrow not for those that sleep," and the other, a shorter solo with chorus—indicate that Mr. Blair has an abundant gift of melody; while his choral writing, though by no means abstruse or difficult for ordinary choirs, is undeniably effective. The appendix, intended for concert use, is partly fugal, and it is, perhaps, the best section of a wholly creditable piece of musical workmanship.

MORNING POST.

It is an eminently sound and musicianly work, expressive to no small degree within the limits the composer has sternly imposed on himself, and likely to be often used in the Church, for which it is destined. . . . Mr. Blair should prove a valuable recruit to Church music. He writes with sympathy for the voice both in solos and in choruses, and his scholarship is not obtrusive.

DAILY CHRONICLE.

No amateur association need be afraid that Mr. Blair has studded his composition with difficulties, because he happens to be a cathedral organist, and is versed in the production of older writers for the Church. . . . Mr. Blair's Advent cantata, by reason of its directness, conciseness, and generally-pleasing qualities, bids fair to be widely adopted by church choirs needing serviceable additions to their *répertoire*.

DAILY GRAPHIC.

This brief and unpretending work, designed specially for the season of Advent, comprises only six numbers, and occupies barely half-an-hour in performance. It serves, however, to exhibit the taste and scholarship of the composer in an extremely favourable light. The scoring is neat and effective, and the vocal writing, especially in the choral portions, uniformly graceful in character. There is, moreover, an element of sentiment about this little work which lifts it above the level of an academic exercise. Mr. Blair is not afraid to be simple, and yet he never deviates into downright platitudes.

ATHENÆUM.

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EDWARD ELGAR.

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THE TIMES.

The oratorio, which is divided into sixteen numbers, including solos for all the principal voices and an orchestral prelude entitled "Meditation," occupies only the half of an ordinary evening's programme, and therefore has one attribute which makes for popularity. But it has many other besides. It is undeniably the work of a composer not only well cultivated and trained in his art, but also gifted in no small degree. . . . On a first hearing the most impressive pieces seemed to be the first chorus, "Seek Him," and that entitled "Light out of darkness." In both of them the handling of the orchestra is masterly, and in the former, and again in the short fugal number, "The wisdom of their wise men," the composer is seen at his best as a writer for chorus.

DAILY TELEGRAPH.

It seems to me absolutely a fact that Mr. Elgar is a composer with whom we shall all have to reckon. He is still a young man. His residence far from London keeps him outside the most vigorous musical life of the country, yet the work under notice bears the unmistakable stamp of distinction, and affords proof of exceptional resources. . . . Mr. Elgar's power in dealing with the orchestra is, for one thing, of extreme value, and we know that he can conjure up melodies from their lurking-places. . . . Much might be said in praise of details, but the "Light of Life" will be heard again, and afford another opportunity of discussing it. Enough now that the oratorio, while more valuable as a promise than as an achievement, is as an achievement that which makes promise well nigh as good as assurance.

STANDARD.

Mr. Elgar has not adopted any special style of composition, and he seems to be able to write fluently and freshly in any way he chooses. The vocal part-writing should be agreeable to the singers, and the orchestration is masterly without being too ambitious. In short, "The Light of Life" is a work of great merit.

DAILY CHRONICLE.

His instrumentation is ingenious and picturesque, without being unduly intricate; his solos are extremely grateful to the interpreters, and his choral writing is fresh and spirited. These are great recommendations for a work of this description.

SUNDAY TIMES.

The young Malvern teacher has uncommon talent. . . . his sense of proportion and tone colour, and his knowledge of effect are quite exceptional, and albeit his themes are not always original, they impress in almost every case by their appropriateness of character and expressive force. . . . The best number in the work is the chorus "Light out of darkness," and this is of such excellence that I cannot help looking to Mr. Elgar for a really fine work when he comes across a "book" which appeals in every sense to his strong artistic temperament.

THE QUEEN.

His work excited considerable interest. Taken as a whole, we may, without flattery, say that the high anticipations formed were fully realised. . . . Mr. Elgar has set the libretto to music melodious in the extreme, and in which skilful orchestration is by far the most prominent feature.

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Orchestral Concert at Queen's Hall, Friday, December 18, at 3.
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FIXTURES, 1896-7.

December 3, at 8	"Samson and Dalila"	Saint-Saëns.
December 25, at 3	"Messiah"	Handel.
January 1, at 3	"Elijah"	Mendelssohn.
February 4, at 8	"Golden Legend"	Sullivan.
March 3, at 3	"Stabat Mater" / "Hymn of Praise"	Rossini. / Mendelssohn.
March 8, at 8	"Faust"	Berlioz.
April 16, at 3	"Redemption"	Gounod.
May 13, at 8	"St. Paul"	Mendelssohn.
May 27, at 3	"Elijah"	Mendelssohn.

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"Miss Marie Hooton, who is gifted with a beautiful voice, called forth genuine enthusiasm by her rendering of Barnby's 'O ye that love the Lord.'"—*Daily Telegraph*, Friday, October 30, 1896.

"The duet, 'I waited for the Lord,' was a good performance, and Miss Marie Hooton, with her pure tone and unforced production, greatly contributed to its success. . . . The honours of the evening were carried off by Miss Hooton, whose chaste style was conspicuous in the air, 'O ye that love the Lord.'"—*Birmingham Daily Post*, Friday, October 30, 1896.

"The second part of the programme was Barnby's cantata 'The Lord is King.' Here Miss Hooton carried off the honours."—*Birmingham Daily Gazette*, Friday, October 30, 1896.

"One of the triumphs of the evening was the lovely duet 'I waited for the Lord.' Miss Hooton, although not an infrequent visitor to this district, never before gave anything like the satisfaction she did last evening, sang the part written for a second soprano, and she distinctly adds to her reputation as the result of her conscientious and capable vocalism. Miss Hooton scored another success for her calm and dignified rendering of the contralto solo, 'O ye that love the Lord,' the fair singer's sweet voice being heard to excellent advantage in this number."—*Staffordshire Sentinel*, Friday, October 30, 1896.

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"Miss Marie Hooton, who created such a favourable impression at the recent benefit Concert in the Exhibition Building, was accorded a very warm reception on ascending the platform to sing her first number, 'Afton Water.' Her rich and pleasing contralto voice was heard to great advantage in this familiar old song, and she was rewarded with a demonstrative encore, for which she presented a humorous ditty, 'One morn the maid.' Miss Hooton was also encored for her expressive rendering of 'Rory Darlin', and in response sang another pleasing ballad."—*South Australian Register*, August 26, 1896.

"Miss Marie Hooton, the contralto of the company, increased the good opinion formed of her capabilities at a recent Concert in Adelaide. Her voice, rich in quality and sympathetic in tone, was heard with great pleasure in 'Afton Water,' an old English ditty being given in response to a hearty recall. A similar compliment followed Miss Hooton's second song."—*Adelaide Advertiser*, August 26, 1896.

"Miss Marie Hooton, the English contralto, more than confirmed the favourable impression she created at her first appearance. Barnby's song, 'When the tide comes in,' served to display her rich voice and artistic expression to great advantage, and later her rendering of Adam's 'The Valley by the Sea' was so much appreciated that she was compelled to sing an encore, as was the case after her first song."—*South Australian Register*, Friday, August 28, 1896.

"Miss Marie Hooton was heard pleasurably in Gounod's 'When all was young,' and for a pronounced encore she complied with a 'Russian Love Song.' Later the contralto sang 'Killarney,' and for another recall she gave a beautiful rendering of 'Robin Adair.'"—*South Australian Register*, Monday, August 31, 1896.

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"Mr. Roland Hoyle sang most artistically the prologue to 'Pagliacci.'"—*Manchester Courier*.

"Another attraction is the singing of Mr. Roland Hoyle, a baritone of high order."—*Lancashire Evening Express*.

"Mr. Hoyle sang admirably, and his rendering of 'Why do the nations' was the success of the evening."

"Mr. Roland Hoyle is an able artist."—*Northern Daily Telegraph*.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1896.

JOHN DOWLAND.

The gradual publication of Calendars of the State Papers preserved at the Record Office and in the Venetian, Roman, and Spanish Archives, besides the invaluable series of calendars of private collections of MSS. issued under the auspices of the Government, is daily bringing to light many small data and facts of interest in the biographies of our national musicians. To keep pace with these would require the articles in such works as Grove's Dictionary and the great "Dictionary of National Biography" to be continually re-written; and when all the masses of material which still lie hidden are available for the purposes of research, it may safely be predicted that a Dictionary of English Musicians will be a much fuller and more interesting work than would be deemed possible to anyone who is only acquainted with the bald facts to be gleaned from Burney and Hawkins, the two works which have hitherto been the chief sources of information for English readers. To a student of this particular branch of musical history there is always a temptation to delay publishing works of this description until every possible source from which new facts can be gathered shall have been examined; but occasionally it is desirable to recognise that for the present all possible material is not exhausted, and to put together in a convenient form the results which have been already arrived at. In the case of the Elizabethan composers this is especially the case. Some years ago new facts which had come to light with regard to William Byrd necessitated the insertion in the Appendix to Grove's Dictionary of an account of the composer largely at variance with that which was contained in the first volume of the work; and since the most recent account of his great contemporary, John Dowland, appeared in the "Dictionary of National Biography," new particulars with regard to his career have appeared which render a summary of them advisable by way of supplement. With regard to the main particulars of his life there is not much that is new to be said. He was probably born in 1563, according to Fuller, in Westminster, though a dedication of a song, "To my loving countryman, Mr. John Forster the younger, Merchant of Dublin, in Ireland," seems to point to his being an Irishman. It was known that at an early age he went abroad, but before the publication, last year, in Vol. V. of the Calendar of the Marquis of Salisbury's Papers, preserved at Hatfield, of a very remarkable autograph letter from him to Sir Robert Cecil (son of the Great Keeper), the details and reasons of his prolonged European wanderings were not known. The document is so interesting in itself that no apology is needed for reprinting it in full. It is dated from Nürnberg, November 10, 1595, and runs as follows:—

Right honourable, as I have been most bound unto your honour, so I most humbly desire your honour to pardon my boldness and make my choice of your honour to let you understand my bounden duty and desire of God's preservation of my most dear Sovereign Queen and country, whom I beseech God ever to bless and to confound all their enemies what and whomsoever. Fifteen years since I was in France, servant to Sir Henry Cobham, who was ambassador for the Queen's Majesty, and lay in Paris, where I fell acquainted with one Smith, a priest, and one Morgan, sometimes of Her Majesty's chapel, one Verstigan who brake out of England, being apprehended, and one Moris, a Welshman, that was our porter, who is at Rome. These men thrust many idle toys into my head of religion, saying that the Papists' was the truth and ours in England all false; and, I, being but young, their fair words over reached me and I believed with them. Within 2 years after I came into England, where I saw men of that faction condemned and executed, which I thought was great injustice, taking religion for the only cause, and when my best friends would persuade me I would not believe them. Then in time passing one Mr. Johnson died, and I became an humble suitor for his place (thinking myself most worthiest) wherein I found many good and honourable friends that spake for me, but I saw that I was like to go without it, and that any might have preferment but I. Whereby I began to sound the cause and guessed that my religion was my hindrance; whereupon my mind being troubled, I desired to get beyond the seas, which I durst not attempt without licence from some of the Privy Council, for fear of being taken, and so have extreme punishment. And according as I desired there came a letter to me out of Germany from the Duke of Brunswick. Whereupon I spake to your honour and to my lord of Essex, who willingly gave me both your hands (for which I would be glad if there were any service in me that your honours could command). When I came to the Duke of Brunswick he used me kindly and gave me a rich chain of gold, £23 in money, with velvet and satin and gold lace to make me apparell, with promise that if I would serve him he would give me as much as any prince in the world. From thence I went to the Lantgrave of Hessen, who gave me the greatest welcome that might be for one of my quality, who sent a ring into England to my wife, valued at £20 sterling, and gave me a great standing cup with a cover gilt, full of dollars, with many great offers for my service. From thence I had great desire to see Italy and came to Venice and from thence to Florence, where I played before the Duke and got great favours; and one evening I was walking upon the *piazzo* in Florence, a gentleman told me that he espied an English priest, and that his name was Skidmore, and son and heir to Sir John Skidmore of the Court. So, I being intended to go to Rome to study with a famous musician named Luca Marenzio, stepped to this Mr. Skidmore, the priest, and asked him if he were an Englishman, and he told me yea, and whose son he was. And I telling him my name, he was very glad to see me. So I told him I would go to Rome and desired his help for my safety; for, said I, if they should mistake me there my fortune were hard, for I have been thrust off of all good fortunes, because I am a Catholic, at home; for I heard that her Majesty, being spoke to for me, said I was a man to serve any prince in the world, but I was an obstinate papist. Whereunto

he answered, "Mr. Dowlande, if it be not so, make her words true." So, in further talk, we spake of priests, and I told him that I did not think it true that any priests (as we said in England) would kill the Queen, or one go about to touch her finger, and, said I, "Whatsoever my religion be, I will neither meddle nor make with anything there done, so that they do not anything against the Queen." Whereunto he answered that I spake as a good subject to her Majesty. But, said he, in Rome you shall hear Englishmen, your own countrymen, speak most hardly of her and wholly seek to overthrow her and all England; and those be the Jesuits, said he, who are of the Spanish faction. Moreover, said he, we have many jars with them; and withal wished to God the Queen were a Catholic. And, said he, to defend my country against the Spaniards I would come into England and bear a pike on my shoulders. Among our talk, he told me that he had order to attach divers English gentlemen, and that he had been three years England [*sic*]. So I brought him to his lodging door, where he told me that there was 9 priests come from Rome to go for England. He came but the day before to Florence; and, I think, they came all together. He told me that he would stay there in the town and study in an abbey called *Sancta Maria Novella*, and that he must keep in for a month, and that he would write letters of me to Rome, which I should receive very shortly. But I heard not of him in a month after. And then there came two friars to my lodgings, the one was an Englishman named Balye, a Yorkshireman. The next day after my speech with Skidmore, I dined with my lord Gray and divers other gentlemen, whom I told of my speech with Skidmore, giving them warning. Whereupon my lord Gray went to Siena and the rest dispersed themselves. Moreover, I told my lord Gray, howsoever I was for religion, if I did perceive anything in Rome that either touched Her Majesty or the State of England, I would give notice of it though it were the loss of my life. Which he liked well, and bade me keep that secret. This Friar Baylie, before named, delivered me a letter which I have here sent unto your honour, which letter I break open before Mr. Josias Bodly, and showed what was written in it to him, and divers other. After this, this Friar Bayly told me he had received letters from Rome to hasten me forward, and told me that my discontentment was known at Rome, and that I should have a large pension of the Pope, and that his Holiness and all the Cardinals would make wonderful much of me. Thereupon I told him of my wife and children, how to get them to me. Whereunto he told me that I should have acquaintance with such as should bring them over, if she had any willingness, or else they would lose their lives; for there came those into England for such purposes; for, quoth he, Mr. Skidmore brought out of England, at his last being there, xvij persons, both men and women, for which the Bishop weeps, when he sees him, for joy. After my departure I called to mind our conference, and got me by myself and wept heartily to see my fortune so hard that I should become servant to the greatest enemy of my prince, country, wife, children and friends, for want. And to make me like themselves, God knoweth I never loved treason nor treachery, nor never knew of any, nor never heard any mass in England, which I find is great abuse of the people, for, on my soul, I understand it not. Wherefore I have reformed myself to live according to her Majesty's laws, as I was born under her Highness, and that, most humbly, I do crave pardon, protesting if there were any ability in me I would be most ready to make amends. At Bolona I met with ij men, the one named Pierce, an Irishman, the other named Dracot. They are gone, both, to Rome. In Venice I heard an Italian say that he marvelled that King Philip had never a good friend in England, that with his dagger would despatch the Queen's Majesty; "but," says he, "God suffers her in the end to give her the greater overthrow." Right honourable, this have I written that her Majesty may know the villany of these most wicked priests and Jesuits and to beware of them. I thank God I have both forsaken them and their religion, which tendeth to nothing but destruction. Thus I beseech God, night and day, to bless and defend the Queen's Majesty, and to confound all her enemies, and to preserve your honour and all the rest of her Majesty's most honourable Privy Council. I think that Skidmore and the other priests are all in England; for he staid not at Florence, as he said he would to me, and Friar Baylie told me that he was gone into France to study the law. At Venice and all along as I come into Germany say [*sic*] that the King of Spain is making great preparation to come for England this next summer, where, if it pleased your honour to advise me, by my poor wife, I would most willingly lose my life against them. Most humbly beseeching your honour to pardon my ill writing, and worse inditing, and to think that I desire to serve my country and hope to hear of your good opinion of me.

This letter is endorsed with a copy of a letter from the priest, John Scudamore (Dowland's "Mr. Skidmore"), addressed to Nicolas Fitzherbert, at Rome, in which the writer begs his correspondent to show what favour he can to their countryman, Mr. Dowland, whose "exquisiteness upon the lute" and "cunning in musick" will have come to his ears long ago, adding, "he is no meddler but rather inclined to the good, and only for the fame of Lucca Emorentiana [*i.e.*, Luca Marenzio!] and love of music hath undertaken this voyage."

Dowland's letter is so graphic that the matter of it needs but little comment, though it may not be out of place to give a few details as to some of the persons mentioned in it. This may be conveniently reserved for our next issue. W. B. S.

(To be continued.)

FROM MY STUDY.

According to promise, The Musical Times now presents to its readers an interesting group of autographs in *fac-simile*. The signatures were obtained in the artists' room of the Birmingham Town Hall after the first part of "The Redemption" had been performed. It will be remembered that Gounod conducted his own work, and no one who knew him will be surprised to hear that he left the platform in a state of physical distress, much exhausted by the strain upon his attention and the emotional effects which, at such a time, none could have felt more than he. This accounts, no doubt, for the tremulous signature at the top of the page. At my prompting the master added to his name a statement that he considered "The Redemption" to be the work of his life. The photographed page bears witness to changes made by time. Two of the signatories—Charles Gounod and Janet Patey—have gone from amongst us since 1882, while another—Frederic King—has retired from the concert-room to do useful work as a teacher of the vocal art. Happily, the major part remain where they were, and have since added many notable achievements to a record which, however, contains nothing more distinguished than participation in the first performance of the French musician's impressive Trilogy.

I have been much interested in reading an article, by Jean Misme, entitled "La Gymnastique à la Scène." It appears in the French monthly, *La Vie Théâtrale*, and calls attention

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THE REDEMPTION

A SACRED TRILOGY

WRITTEN AND COMPOSED BY

CHARLES GOUNOD.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY
BERTHOLD TOURS.
THE ENGLISH TRANSLATION BY
THE REV. J. TROUTBECK, M.A.

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to a curious development of the modern passion for movement. Beginning with a reference to café-concerts and the amusement they provide, the writer states that there "song alternates with display of more or less natural phenomena and gymnastic exercises." He adds: "It is to be remarked, however, that these (the gymnastic exercises) more and more preponderate." The spectacle-concert is fast becoming merely a circus. "Already, in several places, the *chanson* has completely disappeared. Certain establishments of the kind, and those the most distinguished, have broken the last link connecting them with the old café-chantant, and adopted the American music hall as their model. In a little while the *chanson* will be reduced to the status of a mere recollection, or a curiosity." The natural phenomenon, according to this writer, is going out also. Women with two heads are at a discount, and managers prefer to engage "artistes" who can show the public the beauty of force and agility. All "artistes" are acrobats now. The dancers present a vertigineous chaos of arms and legs, while the musicians play variations on the Russian National Anthem hanging by the heels from a trapeze. As for children, they are no longer prodigies of the pianoforte or arithmetic, but of gymnastics. In all this the French writer beholds a sign of a universal condition. The craze for physical exercises, he contends, has nothing to do with beauty of form, but rather with the charm of movement. "It is the sight of movement which gratifies the public—movement the most violent and dangerous possible. And the success of the café-concerts which minister to this taste is such that it affects the managers of theatres. . . . Do we not go to see—O sign of the times!—clowneries even at our Academie Nationale de Musique? And this is emphatically a sign of the times. For, if the theatre reflects real life, it is quite natural that its performances should resemble more and more the competitions of gymnastic societies." The present ideal of society is the greatest possible exercise of force and agility. "Love of accelerated movement is a tendency of our age, and the most pronounced of all. This new idea of pleasure comes to us from America, where it is logically in its place as a survival of savage life amid a recent civilisation. With us it is a mania of imitation—'snobisme.'"

The writer finds some comfort in the thought that every fashion which is largely adopted, and endures, answers to a want. He desires to see in the rage for violent exercise a necessary reaction against the physical degeneracy of a neurotic era. If it be so, good; but everything in due proportion. There is no due proportion when physical pleasure takes the place of intellectual enjoyment on its own ground. "Let us abandon café-concerts to acrobats without regret, but let us keep the theatre sacred to dramatic and musical art."

I have given the gist of the article in *La Vie Théâtrale*, because it indicates a manifest danger of degeneration through exaggerating that which, within due limits, is of value. Already mischief has been done by a craze that finds the highest good in "accelerated movement" and physical sensations, the analogues of which have now come to be looked for in art, and are found, I regret to say, in much modern music.

Here is a clipping from W. A. Ambros' book, "The Boundaries of Music and Poetry." He is referring to "A Midsummer Night's Dream," and says: "Now it is greatly to be doubted that a representer of Puck was at his (Shakespeare's) disposal to fly, at his departure, 'swifter than arrow from the Tartar's bow'—it is greatly to be doubted that his representers of the fairies were able to 'creep into acorn cups and hide them there.' The music convinces us of all these things, in spite of our eyes. When we are listening to the wonderfully elusive, flattering, skipping, bantering G minor Scherzo (that miracle of instrumentation), introducing Puck's roguish pranks, we believe everything that the poet relates of him; before our eyes Puck skips into the side scenes; to our ears he actually flies, like the arrow from the Tartar's bow, and we believe the ear more than the eye." This is quite true, but must be taken as truth only on an assumption that the explaining word goes with sound. The Scherzo in G, vivid as it is, if played to twenty listeners knowing nothing of the composer's application of his work, would probably be interpreted in twenty ways. It is a fundamental weakness of music that, pictorially, it cannot stand alone. Such was the art of the schoolboy who wrote under his drawing of a horned creature, "This is a cow."

May, 1896, is a long time ago, but never mind. I have just read, in the New York *Looker-On* for that month, a trenchant and plain-spoken article, "The German Opera Season." It is necessary to explain what the terms "trenchant" and "plain-spoken" mean in this connection, because they are likely to be connected in English minds with the outbursts of envy, hatred, malice, and all uncharitableness which characterise what is called in this country "new criticism." The author, Mr. W. J. Henderson, simply speaks right out. He goes for his mark without beating about the bush, gives reasons for his conclusions, and lays down his pen without fear of actions for libel. All this because he has that supreme critical requisite—a judicial mind. I like to see a man balancing *pros* and *cons*, not running amok at first sight. Here is a sample of the Hendersonian method:

"Your genuine Wagner devotee treats the Italian opera with pity and contempt as a thing too slight to merit serious condemnation;

but a true Donizettian always swears when he hears Wagner. . . . There is good in Donizetti, despite all learned treatises *De Contemnenda Lucia*, and, as for Wagner, he will have his little tune now and then, even if he has to steal it from Schubert. Personally, I thrive well under both treatments, but I am an eclectic and prefer to take my Wagner in homœopathic doses—a little every month—and my Donizetti in allopathic—the whole of 'Lucia' once every four years." With this introduction of Mr. Henderson as a reasonable eclectic, I proceed to pick out some plums from his article.

"A good many estimable persons, who are fond of music, mince pie, and other rich foods, are under the delusion that the essence of German opera is the language in which the libretti are written." This may help to explain why some English choral societies perform German works in a language which not one in a hundred auditors understands, and not one in twenty of the singers can properly pronounce.

Here are two neat definitions: "To sing and to sing beautifully and for one's own glory, at no matter what sacrifice of the composer's dramatic purpose, is the aim of the Italian." "The purpose of the German operatic artist is to give the fullest and most convincing expression of the dramatic context of the work in hand." Neither is perfect. "Good singing is an essential part of the performance of opera and there is no substitute for it. Neither is there any substitute for the true dramatic treatment of the lyric drama, as practised by the Germans." Again: "You will probably say that opera is, at best, only a hybrid art-form, and ought not to be taken so much in earnest. I am not disposed to quarrel with you, dear friend, as to the impurity of the breed, being myself a believer that the loftiest music is that which is absolute." Unquestionably it is, but seldom in these days does a man of light and leading venture to say so. A good estimate of Alvary follows: "He breaks every known rule of vocal art every time he opens his mouth, and, owing to his vicious style of vocalising the vowel sounds, he has constructed a dialect of German wholly his own. He is certainly welcome to it; no one will wish to steal it from him. And yet in 'Siegfried' the man is simply fascinating. His acting is so free, so buoyant, so full of the large fresh breath of youth's spring-tide, and so eloquent that it chains the mind and wins the heart." The foregoing are mere sips at the Hendersonian cup, but they are appetising. There is a breezy freshness about them that feels healthy, and it is found in conjunction with an obvious determination to be impartial. Mr. Henderson could not so have written in a New York "daily." "Critics," he says, "do not own the papers; they are only employees." Being that only, it seems that they have to take orders from their masters.

If there be a composer of madrigals among my readers, here are some words for him, taken from Thomas Stanley's translation of the "Anacreontea":

As lately I a garland bound,
'Mongst roses I there Cupid found;
I took him, put him in my cup,
And drunk with wine, I drank him up.
Hence then it is that my poor breast
Could never since find any rest.

For a composition to be sung by jovial souls what can be better than this?—

When my sense in wine I steep,
All my cares are lull'd asleep;
Rich in thought, I then despise
Crœsus, and his royalties;
Whilst with ivy twines I wreath me
And sing all the world beneath me.
Others run to martial fights,
I to Bacchus his delights;
Fill the cup then, boy, for I
Drunk than dead had rather lie.

Thomas Stanley "flourished" in the seventeenth century, during the Puritan era.

X.

BACH'S MUSIC IN ENGLAND.

(Concluded from page 726.)

The name of Sebastian Bach first appeared in the programmes of the Philharmonic Society at the Concert of June 24, 1844, when his Overture and Suite in D was first performed in England. The historian of the Society, Mr. George Hogarth, does not record the fact. The introduction of this Bach piece was doubtless due to Mendelssohn, who conducted this and four other Philharmonic Concerts during the season of 1844. The leading critic of the day, Mr. J. W. Davison, welcomed the novelty in the following words:

The overture and *suite* of Bach must be regarded rather as a curiosity than as a specimen of musical beauty. The first and longest part is an elaborate and fugued movement in the style of some of the overtures of Handel, but more obscure and less effective. The *Air* which succeeds is exquisitely lovely. The *Bourrée* (so-called), a kind of minuet and trio, is vigorous and quaint. The *Gigue*, which concludes the *suite*, is very *bag-wiggish*, but not proportionately interesting. The audience were evidently pleased with this composition, to judge from their repeated plaudits. To us, from the sameness of style, and the monotony of key—every movement being in D—it was on the whole (apart from historical interest) somewhat tedious.

I have already mentioned that Bach's small E minor Organ Fugue was first printed and published in England. The same honour can also be claimed for most of his Chorale-preludes for the organ, which first appeared in print in an English publication. Messrs. Coventry and Hollier, who had already published Bach's great Organ Fugues as "Studies," arranged with Mendelssohn that he should edit the Chorale-preludes from Bach's original MSS. in his possession, for which they remunerated him at the rate of ten shillings each number. The work was published in 1845 with the following title:

John Sebastian Bach's | Organ | Compositions on Corales (Psalm Tunes), | Edited from the original manuscripts | by | Felix Mendelssohn Bartholdy. | London: published by Coventry & Hollier, 71, Dean Street, Soho. | Breithopf (*sic*) and Hârtel, Leipzig.

The Preface, written in English and signed in *fac-simile* by Mendelssohn, is not, I think, generally known, and may therefore be quoted:

The following continuation of John Sebastian Bach's Studies for the organ . . . contains all those organ compositions of his on Corales (or Psalm Tunes) which I have been able to collect, and which not only bear his name, but most evidently the marks of his genius.

Of the 44 short Preludes, I am fortunate enough to possess his manuscript, with the exception of but a few pages; the pieces are numbered in his own handwriting (even twice in a different way), and there can be no doubt that he intended them to form a Collection of their own; they differ entirely, in length, as well as in style, from the 16 Grand Preludes. Of these last I have not seen Bach's manuscript, and do not even know whether it still exists and where; but I possess an old copy, written either during his lifetime or at least very shortly after. As he used to copy his own manuscripts several times, and made different alterations in every copy, but still more so as other copyists used to misunderstand his meaning, and thus transmitted many wrong passages, bars, and chords in these complicated works, it is almost always a difficult task to get at Bach's original reading in its correctness.

Accordingly, I directed my attention principally to this point, and tried to make this Edition deviate as little from Bach's original writing as I possibly could. I even thought it interesting to the Public, to see by his original inscriptions how he gave, now and then, a direction as to stops, movement, or style of playing, but much more frequently left all these particulars to the taste and fancy of the performer.

It may also be interesting to compare the Corale-Melodies of this Collection with those of the Choral-Buch (Collection of Corales), of which there exist several correct editions.



Frankfort, 17 February, 1845.

Mendelssohn's remarks on organ registration, as prefixed to the "Fifteen grand Preludes" (in continuation of the above), may be of interest to organists:

With regard to the selection of stops, it might not be superfluous to remark in general that for the present compositions, the superscription "Full Organ" does not always mean *all* the real stops of an organ; furthermore, that whenever the superscription says, "for two rows of Keys and Pedal," only soft stops ought to be used.

In the Prelude No. 6, on the Corale "Oh, Lamb of God," it appears necessary to change the stops at the beginning of each new verse, so that the third verse is played with the greatest number of stops (perhaps towards the end with the full organ). In No. 2 also, "Come, Holy Ghost," I would recommend here and there to change the stops after the termination of the different periods of the *Cantus firmus*, or gradually to increase the power of the organ to the end. In No. 3, "On the rivers of Babylon," most probably only an 8 feet Pedal is meant, without any 16 feet stops.

Mendelssohn edited fifty-nine of the Chorale-preludes for Coventry and Hollier. In one of his letters to the publishers he says, "Perhaps nine out of these fifty-nine are known: all the rest are not." In a subsequent letter (also written in English) he gives his opinion upon the connection of Bach's name only with fugues. He says:

Frankfort, December 17, 1844.

Pray alter the inscription which is to be found at the bottom of every page, *Fugues, &c.* Why is Bach's name always connected with Fugues? He has had more to do with Psalm tunes than with Fugues; and you call the beginning of your collection "Bach's Studies," which I like much better. Pray alter this, and call it either "Studies," "Organ-pieces," or "Chorales," or as you like, but *not* Fugues. Let me know before it is issued the title which the work is to have in English; perhaps you will send me a copy of it with the next proofs.

The Bach Society (of London) was founded October 27, 1849, at a meeting convened by and held at the house of Sterndale Bennett, 15, Russell Place, Fitzroy Square. Bennett was elected president. Mr. William Dorrell was treasurer, and Dr. Charles Steggall, from first to last, honorary secretary. Both gentlemen are happily still amongst us. The "primary objects" of the Society were thus set forth:

I. The collection of the musical works of John Sebastian Bach, including as far as practicable all the various Editions extant; also copies of all available authentic Manuscripts, and all Biographical works relating to him and his family, with a view of forming a Library of reference for the use of Members.

II. The furtherance and promotion of a general acquaintance with the numerous Vocal and Instrumental works of this great and comparatively unknown Master, chiefly by performances—the frequency and extent of which must be governed by the means at the Society's disposal.

The first rehearsal was held on March 21, 1850, and the first performance took place on the following July 29 (July 28 being a Sunday), in commemoration of the centenary of Bach's death. It was for the Bach Society that an English version of Bach's Six Motets (of which "I wrestle and pray" is *not* by Sebastian Bach) was prepared, and published by subscription, in 1850-51, by Ewer and Co. These Motets are now in the catalogue of Messrs. Novello and Co. The words were translated by William Bartholomew, and the music was edited by Dr. Steggall. "Bennett," records Dr. Steggall, "was unwilling that I should write a piano accompaniment, and desired me merely to condense the score. I took him at his word, and compressed the eight parts into two staves, to the consternation of the engraver and no small risk to my own eyesight." A folio edition of the "St. Matthew" Passion, translated by Miss Helen F. H. Johnston, and edited by Sterndale Bennett, was published by subscription in 1862.

The greatest achievement of the Bach Society was the first performance in England of Bach's "St Matthew" Passion, which took place at the Hanover Square Rooms, April 6, 1854. Sterndale Bennett conducted, and Mr. (now Dr.) E. J. Hopkins presided at the organ. Between the parts, Bennett went up to Dr. Hopkins to thank him for his help in supporting the voices. "You have been quite a prop to us," said Bennett. "I'd rather be a prop than a stick," was the ready reply of the genial Temple organist. Amongst those who occupied

humble places in the chorus on that occasion was a young tenor named Cummings, who afterwards sang the solo tenor music with true artistic excellence, and also a ruddy chorister boy from St. Paul's, John Stainer by name.

Sir John Stainer has very kindly sent me his recollections of the event in the following autobiographical note:

I was born in 1840, so I was only nine years old when the Bach Society was founded. I was one among the very first of those who regularly attended rehearsals, to which I was escorted by an elder sister. The rehearsals were held at the Store Street Rooms, and sometimes at the Royal Academy of Music in Tenterden Street. But I have a most vivid recollection of a series of rehearsals held in Gray and Davison's organ factory. At these Dr. Steggall accompanied us splendidly on the organ. I admired his playing very much, and I remember being for the first time introduced to him at one of those early rehearsals. Also I remember that he laughed heartily when I asked him whether he had *pedalled* all the running bass part of the chorus, "Have lightnings and thunders." The Misses Johnston attended regularly (there were, I think, two sisters), and the *Passions Musik* was in *process* of translation by them, fresh sheets of lithographed music being produced at each rehearsal.

It was at one of these rehearsals at the organ-builders' that Hogarth [then the musical critic of the *Daily News*] said: "Mr. Bennett, couldn't we have a little expression in the Chorales?" adding words to the effect that they were too beautiful to be sung at one dead level of sound. Bennett replied, "Oh! yes, by all means; there are none in the original, but I see no objection to some being introduced." They were accordingly introduced, but always included in a parenthesis—(p), (f), &c., and I think were so printed in the first English folio edition. That was the veritable origin of the expression marks to the Chorales.

I have luckily preserved my card of thanks for taking part in the first performance. It is very tasteful, the inscription being in a gothic border. I enclose a copy of the wording at your request.

The "card of thanks," a copy of which was given to each performer, was couched in the following terms:

The Bach Society.
Instituted 1849.

The Committee beg gratefully to acknowledge the services of

Master John Stainer

on the occasion of the 1st Performance in England, under the direction of W. Sterndale Bennett, of the

Grosse Passions Musik

by

John Sebastian Bach.

Hanover Rooms, April 6th, 1854.

It may not be generally known that some of the actual vocal parts (all in manuscript) which Mendelssohn used for the revival of the "St. Matthew" Passion in 1829, at Berlin, were sent over to Bennett, probably for his guidance in preparing the work for the first London performance. These parts, which are now in the possession of Messrs. Novello and Co., bear interesting traces of Mendelssohn's careful preparation of the work, as shown by the expression and other marks inserted in pencil by his own hand.

The "St. Matthew" Passion was repeated by the Bach Society, November 28, 1854; a third performance, on March 23, 1858, was honoured by the presence of the Prince Consort. Other concerts included eleven movements of the B minor Mass, at King's College, July 24, 1860, and the "Christmas Oratorio," for the first time in England, June 13, 1861. The Bach Society, which had done useful work, was dissolved on March 21, 1870.

Its dying embers had scarcely had time to cool before the Bach fire was rekindled in such a manner that it has never ceased to burn brightly, nor is there any likelihood of its effulgent glow being dulled by the damping influences of indifference or neglect. The opportunity came with the Oratorio Concerts, instituted by Messrs. Novello in 1869. With the opportunity came the man, in the person of Mr. (afterwards Sir) Joseph Barnby, to whom choral singing in England owes so much. Those who remember the early rehearsals of the Oratorio Choir, held in a dingy little hall off Oxford Street, when "young Docker," as we called him, played the accompaniments on an upright piano, will recall Barnby's thoroughness and zeal in drilling the chorus for those concerts. A memorably fine performance of the "St. Matthew" Passion was given at the Oratorio Concert (not the Sacred Harmonic Society), Exeter Hall, April 6, 1870, under Barnby's direction. The principal vocalists were Madame Rudersdorff, Madame Sainton-Dolby, Mr. W. H. Cummings, and Mr. Lewis Thomas; and Mr. F. A. W. Docker presided at the organ. An octavo edition of the music was issued for this performance, which marked a new era in the history of the work. Sir George Macfarren contributed a series of critical articles on the "St. Matthew" Passion to this journal from January to April, 1870.

On Maunday Thursday, April 6, 1871, exactly a year after the Exeter Hall performance, the "Passion" Music found its true home—that of the church—within the venerable walls of Westminster Abbey, where Bach's great contemporary, Handel, sleeps the sleep of death. It is needless to say that the surroundings were in perfect keeping with the sublimity of the music. This memorable service (the musical portion of which was conducted by Barnby) commenced with "The Order of Evening Prayer" down to "The Lord's Name be praised." After the chorus "Have lightnings and thunders," a sermon was preached by Dean Stanley. With the advent of Sir John Stainer as organist of St. Paul's, in 1872, it was in the natural order of things that the example of Westminster Abbey should be followed by the Metropolitan Cathedral. Accordingly the first performance of the "St. Matthew" Passion in St. Paul's was given on Tuesday in Holy Week, April 8, 1873, under Sir John Stainer's direction. Thus was initiated the most profoundly solemn service that is held in the Cathedral throughout the year.

Bach's B minor Mass had hitherto fared somewhat badly in England. The "Farewell Symphony" performance of a portion of it at the Ancient Concerts has already been referred to; and also of the eleven movements given by the Bach Society. John Hullah performed the "Credo," March 19, 1851, and Henry Leslie gave the "Sanctus" twice in 1868. But the complete work had never been presented to an English audience. In the year 1875 a special choir was formed for the production of the Mass in its entirety. Under the able direction of Mr. Otto Goldschmidt, rehearsals were held during the winter months at the house of Sir Charles and Lady Freake, which, mainly through the good offices of Mr. Arthur Duke Coleridge, was generously placed by them at the disposal of the choir. Supplementary rehearsals for the ladies of the choir were held concurrently, at her own house, by Madame Jenny Lind-Goldschmidt, who, in the spirit of a great and true artist, led the sopranos of the chorus at the full rehearsals and at the performances. The first performance of Bach's B minor Mass in England was at St. James's Hall, April 26, 1876, under Mr. Otto Goldschmidt's direction. This interesting occasion had far-reaching results for the propagation of Bach's music in England. To quote from the official word-book of March 21, 1885:

> The object for which the special Choir was formed having thus been accomplished, the desirability of keeping together such a trained body of singers as a permanent association became obvious, and thus a Society was formed, having for its object the study and production (*not* of Bach's music exclusively, *but*) of choral works of excellence of *various* schools; and, in commemoration of the circumstances of its origin, was named The Bach Choir, the post of Musical Director being offered to and accepted by Mr. Otto Goldschmidt.

The Bach Choir worthily commemorated the Bi-centenary of John Sebastian Bach's birth by a Festival performance of the B minor Mass at the Royal Albert Hall, March 21, 1885, being the 200th anniversary of the composer's birthday. Mr. Otto Goldschmidt conducted, and Sir John Stainer presided at the organ. The band and chorus numbered 600 performers, and the Mass had never before been presented on such a large scale. Mr. Goldschmidt spared no pains in making the performance worthy of the occasion, even to the extent of getting some of the obsolete instruments in the score remanufactured, "including the oboi d'amore and the peculiar high-pitched trumpet, for which a player was fetched from Berlin."

The excellent work of the Bach Choir (now under the efficient conductorship of Professor Villiers Stanford) is too well known to need comment; suffice it to say that having given upwards of fifty concerts, it continues to flourish with undiminished vigour and prosperity. How it would have rejoiced the hearts of Wesley and Mendelssohn if they could have known of an annual Bach Festival in London!

Mention must be made of a magnificent rendering of the great B minor Mass at the Leeds Festival of 1886, under the direction of Sir Arthur Sullivan. It has been said that "Sullivan nearly killed himself over that performance," so completely did he throw himself, body and soul, into the preparation and presentation of Bach's colossal work. The rendering of the "Osanna" has been described as literally overwhelming.

By way of conclusion to these fragmentary notes on "Bach's Music in England," I may refer to the English version of Spitta's great biographical work—his "Johann Sebastian Bach," translated by Mrs. Clara Bell and Mr. J. A. Fuller Maitland, which Messrs. Novello issued between 1883-85. F. G. E.

IS BEETHOVEN PLAYED OUT?

By George Verdant Bouncingham.

I own to having a considerable kindness for Beethoven. Indeed, were it not for the absurd attempts made in certain quarters to claim absolute finality for his achievements in every department of modern music, I imght have allowed this discrowned King of Sound a short reprieve. But, as that other old dodderer Shakespeare remarks: "If 'twere done, 'twere well 'twere done quickly." It is iniquitous for those who revel in supreme enlightenment to refrain from emancipating their less gifted brethren from a state of ghastly fetish-worship. And it is distinctly unkind to Beethoven himself to flatter him into the persuasion that his immortality is secured, when, as a matter of fact, it is undermined on every side by the corrosives of the new criticism. Again, it must be remembered that I have recently carried through, with a really reckless expenditure of coruscating invective, a long, arduous, but entirely triumphant campaign against the ineffable impostor Mendelssohn. The jerry-built prestige of that sickly charlatan lies blasted into infinitesimal smithereens beneath the vitriolic onset of my indomitable stylograph. I have imported into the domain of English musical criticism the most aggravated features of the *Judenhetze*. I have violated all the decencies of professional etiquette, and when any of my colleagues have dared to express views that differ from mine, I have promptly pilloried them by name, and published elaborate details as to washing bills. I have done all this and more. I have libelled pedants, pulverised professors, thundered at the gates of Kensington Gore, and sapped the foundations of Tenterden Street. And still, in the immortal phrase of the classic comedian, I am not happy. I want another punching-block, a new Aunt Sally. Something, in short, that I can kick, cuff, pummel, bash, and knock-out to my heart's content. Now there is art in the choice of an Aunt Sally as in that of other things, and

speaking from a pretty exhaustive and exhausting acquaintance, I am bound to admit that there are some serious drawbacks connected with the process of "going for" an antagonist who is still in the land of the living. The creature, for example, may run shrieking to the Law Courts, or shoot you at sight, or behave in some similarly unpropitious and ungentlemanly way. But with a dead opponent you are simply on velvet. And thus, having already wiped the floor with the unspeakable Mendelssohn, I have decided to repeat that salutary and instructive process with the remains of the Bonn gentleman. Some fatuous owl may remark, "Why, I've heard you crack up Beethoven like anything." My good fool, of course you have. But permit me to observe that there is no finality about my critical attitude. It is everlastingly expanding and developing. There was a time when I adored Toy Symphonies; now I confess to finding the scoring of the "Walkürenritt" decidedly thin. Besides, as I have said above, I must have an Aunt Sally, and I won't be happy till I get it.

I think I shall have no difficulty in convincing all but the most bestial of bank clerks that my views on Beethoven are in no wise the result of temper or petty personal bias. I have given the man every chance. Years ago, when I used to play the violoncello worse than the vilest passenger in the Philharmonic orchestra, I was everlastingly scraping away at his posthumous quartets. But I frankly own that I could make nothing of them. As a boy I almost persuaded myself into believing that I admired the pomatumy clap-trap of the "Moonlight" Sonata, or the sickly goody-goodiness of the *Allegretto* of the Seventh Symphony. Now and again the puissant magnetism of Mottl has almost redeemed me to the half-baked ineptitudes of the C minor. But shorn of the adventitious glamour conferred upon them by a great conductor or a great artist like D'Albert or myself, Beethoven's scores simply will not stand the test of performance. What can be more insufferably coarse than his *tuttis;* more tedious than his never-ending perorations; more fatuous than his habit of repeating some footling little phrase sixty billion times over and over again; more outrageous than his disgraceful infatuation for the drum? I frankly confess that I do not at all like agreeing with any other contemporary critic, but when Mr. Henry Finck says that Beethoven did not understand the genius of the pianoforte, I am obliged to say ditto to that gentleman. Still, grant that Beethoven's musical thoughts were cheap and nasty, that his instrumentation was thin, that as a conductor he was not fit to black Mottl's boots, and that as a writer for the voice he is beneath the contempt of such an artist as the incomparable Bispham—grant all this, and yet the man might be allowed some title to consideration if it were not for the damning and loathsome stain that besmirches his connection with this country. *Beethoven took money from the Philharmonic Society!* In those seven words a whole Iliad of guilt is summed up. But this is not the worst. He not only took hundreds of pounds from that atrocious institution—that *Cloaca Maxima* of iniquity—but he actually wrote and spoke of it in terms of gratitude and even enthusiasm! Now the man who would behave in such a way is *anathema*. He has sinned against decency and the light, and may expect no quarter from me. There are many black pages in the annals of music, but this is the blackest of them all. Needless to say, the Philharmonic Society has made all possible capital out of this deplorable incident, and the bust of Beethoven is always in evidence at their concerts, as though the unhappy composer were condemned to do perpetual public penance for his crass and inconceivable turpitude.

That Beethoven was the parasitic pensioner and fulsome eulogist of the Philharmonic Society immeasurably outweighs, in my opinion, any slim or niggling services he may have rendered the evolution of art. It brands him at once as an excerebrose scallywag, an eviscerated elasmobranch, worthy of being hurled neck and crop along with Mendelssohn into the limbo of discredited desuetude. When you come to think of it, however, it is no more than might have been expected of a man who beslavered the Viennese aristocracy with dedications instinct with sickening snobbery, and actually fell in love with a countess! There is another very painful trait in Beethoven which has never yet met with the reprobation it so thoroughly deserves. I refer to his ridiculous and contemptible deference to the dictates of conventional morality, as illustrated by his choice of an opera book. It is said that he rejected heaps of librettos on the ground of their immorality! What a melancholy confession of weakness on the part of a would-be great man. He wanted, forsooth, a theme which should glorify and exalt a love that was at once pure and devoted, thus deliberately shutting his eyes to the great and noble truth that it is only by perpetually trampling on the decalogue that the artist can ever justify his existence. Whenever I am condemned for my sins to witness a performance of "Fidelio," I thank my stars that the young Italians have at least rendered such "books" impossible in the future, and have proved to demonstration the incalculably superior æsthetic attractiveness of squalor and suicide as compared with the bogus Biblical shoddy affected by Mendelssohn and Beethoven. The story of *Leonora*, had it been treated by De Maupassant or Zola, or even Gyp, might have been endurable—even amusing. But in the form adopted by Beethoven it reeks of the proprieties of Peckham; it is as ditch-watery as a small tea-party at Denmark Hill.

Last, and most significant of all, Beethoven

was no controversialist. So far as I have been able to make out, he never formulated his views in a literary form, or analysed and vindicated his own system, or abused his contemporaries in the public prints. I know that some drivelling dolts probably applaud this attitude as indicative of a dignified artistic reserve. For my own part, I can see nothing in it but the most contemptible and culpable cowardice. The artist who has not at his fingers' ends the entire vocabulary of Billingsgate and Bargeedom, and who is not capable of turning on the hose of his invective at a moment's notice full blast on the devoted head of anyone who ventures to differ from him in the smallest particular, is simply not worth a twopenny tinker's curse. Beethoven would never have been a good musical critic. He had neither the brutality, nor the egotism, nor the entire absence of humour which are indispensable to the adequate discharge of the duties of such an office. There are scores of other weighty reasons for answering the question at the head of this article in the affirmative, but the foregoing may suffice. Beethoven could not compose. Beethoven was the *protégé* of the Philharmonic Society. Beethoven respected the Ten Commandments. Beethoven was no journalist. In the face of these appalling crimes and my cool and dispassionate exposure of them, I do not think that anyone will want to exhume the Bonn gentleman again.

The recent issue of Mrs. Cowden Clarke's pleasant book, "My long life," recalls the fact of the close friendship which existed between Charles Lamb and the Novello family. "The gods have made me most unmusical," wrote the author of the "Essays of Elia." Yet notwithstanding this natural defect, which he shared with many other literary men, Lamb would thoroughly enjoy the many opportunities he had for "the feast of reason and the flow of soul" under Vincent Novello's hospitable roof. He characteristically makes fun of Novello's "collecting" hobby in the following letter, which, strangely enough, does not find a place in Canon Ainger's "Letters of Charles Lamb" (2 vols., Macmillan, 1888). Novello's endorsement on the letter may precede Lamb's droll epistle. Novello says: "A very characteristic note from Dear Charles Lamb, who always pretended to Rate all kinds of memorials and Relics, and assumed a look of fright and horror whenever he reproached me with being a *Papish*, instead of a Quaker, which sect he pretended to dote upon." The letter itself, which is undated, reads: "Dear N.,—Pray write immediately to say 'The book has come safe.' I am anxious, not so much for the autographs, as for that bit of the hair brush. I inclose a cinder which belonged to *Shield*, when he was poor, and lit his own fires. Any memorial of a great Musical Genius, I know, is acceptable; and Shield has his merits, though Clementi, in my opinion, is far above him in the *Sostenuto*. Mr. Westwood [Lamb's landlord] desires his compliments, and begs to present you with a nail that came out of Jomelli's coffin, who is buried at Naples." Lamb, in his "Chapter on Ears," tells us that one musical term was as obscure to him as another; therefore the subtlety of his genial humour irresistibly peeps out in his "opinion" of Clementi's excellence in the *Sostenuto!* The "bit of the hair brush" and the "cinder" as memorials of a great (? grate) musical genius, are in Lamb's merriest vein. But they must give place to the "nail that came out of Jomelli's coffin." There we have Charles at his best. Few could beat that.

From all parts of the country come in increasing numbers accounts of church services in which employment has been made of orchestral instruments. The foundation of the Church Orchestral Society, by the Honourable Richard Strutt, and the hearty support given it by Sir John Stainer, has furthered in great measure this desirable movement, and its progress has been assisted in no small degree by the individual efforts of organists, whose endeavours deserve cordial commendation. No doubt many other causes, less apparent but no less powerful, are working in the same direction; but whatever they are, there is more reason for satisfaction in the movement than is commonly perceived. Although the chief characteristic of the church-goer is the appreciation of a service, every detail of which has been prepared and carefully studied, the absolute necessity of rehearsal of the musical portion is realised by few, and, when admitted, often regarded as an unfortunate necessity. While, however, the singing of the choir would appear to be regarded by many as a spontaneous act, and the playing of the organist as a matter of course, the sound of other instruments suggests to most people painstaking practice and a certain amount of artistic ability. Thus when, by the employment of an orchestra, the impressiveness of a service is obviously increased, the powerful aid that art can render in stimulating religious associations is manifested in a manner which is calculated to appeal with the utmost directness and force to the majority of worshippers. Now it is just this acknowledgment of the power of art when rightly employed which is needed to secure and preserve the habitual use of high-class music in our churches, and to raise and maintain a high executive standard. Apart, therefore, from the material aid to the objects of worship that the employment of orchestral instruments can render, their presence in churches is to be encouraged as conducive to more generous appreciation and support of the office of music, and as a practice which is calculated to exert a beneficial influence on the art and its professors.

In the autumn of last year there left England, in order to pass the remaining years of his life in his peaceful home at Jugenheim, amid flowers, fruit, and trees, and where the pure air is not poisoned by smoke, our distinguished pianist and teacher of the pianoforte, Professor Ernst Pauer. We advisedly say "our" distinguished pianist, because forty-five years of residence in this country, and of unbroken hard work in our English schools of music, the Royal Academy, Royal College, Guildhall School, and the tentative National Training School entitle Mr. Pauer to the citizenship of our land as well as the gratitude of all those who know how important and widespread his influence has been. His vast array of pupils, old and young, would have liked to send him away with some substantial token of their regard and respect; but he generously begged them, if his memory was dear to them, to perpetuate it by founding an Exhibition at the Royal College of Music, in which Institution he showed the greatest interest from the first day of its existence. The fund, though not yet closed, has already reached a goodly sum, and many a young aspirant in future time will have

reason to recall gratefully the unselfishness of him whose name the Exhibition will bear. On the 21st inst. Mr. Pauer will keep his seventieth birthday, and he may be assured that many, very many, in this country will heartily wish him that health, happiness, and repose which he so well deserves.

Dr. William Pole, whose career has been doubly distinguished by his musical gifts and his scientific skill, has sent the following interesting letter to Mr. F. G. Edwards, in reference to his articles on "Bach's Music in England." Dr. Pole writes:

I have read with much pleasure the account you have given in The Musical Times of the early introduction of Bach's organ music in England, and perhaps you may be interested to know a little personal reminiscence I have of Jacob's duet arrangement of the "St. Ann's Fugue." For some years after 1830 I was receiving instruction in organ playing and music generally, in Birmingham, from Thomas Munden, one of the most eminent professors there. He had been, I believe, brought up in Westminster Abbey, under Greatorex, and had a high estimate of counterpoint. I recollect that the first lesson on the organ he gave me was from Greatorex's "Parochial Psalmody," a book of tunes harmonised with interesting counterpoint (in four staves, with the proper clefs), and he told me that I must not look at the organ arrangement below, which was for the less educated public, but must learn to play from the vocal score. He told me about Sebastian Bach, whose organ music was but little known, and one day he brought me a copy of Jacob's duet arrangement of the "St. Ann's" and played it with me. It was quite a new revelation, and I was much struck with the remark about its difficulty for a single player. I told Mr. Munden I should like to try and learn it, but there was no single copy to be had. "Oh!" said he, "write it out in five lines, and play from that." I did so (I have this score still by me), and after due practice I succeeded in playing it, as well as the old G organ pedals would allow me.

In 1835 I came to live in London, and accidentally made the acquaintance of Henry John Gauntlett, to whom the "St. Ann's Fugue" was a sufficient introduction. He engaged me to be his deputy, and made me join in the "Recitals" which he frequently gave on his newly designed organ, at Christ Church, Newgate Street. And he introduced me personally to the three most celebrated organists of that day—Thomas Attwood, Samuel Wesley (Senior), and Vincent Novello, from all of whom I obtained testimonials that were very gratifying. And for all this I considered myself indebted to Benjamin Jacob's arrangement of the "St. Ann's Fugue"!

The history of Samuel Sebastian Wesley's fine anthem "The Wilderness," like that of its gifted composer, has yet to be written. A foot-note on the first page of the folio edition of "The Wilderness" states that it was "composed for the re-opening of a Cathedral organ, 1831." If the date be correct, this would be the year before Wesley went to Hereford. As we have failed to trace the location of that particular Cathedral through the ordinary channels of information, we should be very glad if any of the cathedral organists, or others amongst our readers, could enlighten us. It would be interesting for any cathedral official to be able to say that Wesley's "Wilderness" was composed for the re-opening of "our organ."

The committee of the Bayreuth Festspiele have now definitely decided to repeat the performances of "Der Ring des Nibelungen" next year, in alternation with those of "Parsifal," the former to be given three times and the latter eight.

THE SINGER AND THE CYCLE.

Oh, do not fancy that this means
The Singer, maker of machines—
Mere subtle advertising.
I am the singer, one who sings,
A victim of those dreadful things—
The craze is quite surprising.

Now to my doleful tale give heed,
I always scrupulously read
This publication's pages.
So far you ought to do the same,
And, monthly, learn the praise or blame
Of critics and of sages.

I noticed in the August part
That singers fearlessly may start
A bicycle, and ride it;
The voice is safe, so doctors say.
Imagine, then, one summer day
My "bike," and me beside it.

A country garden was the scene,
A pleasant spot, retired, serene,
A sturdy friend impelled me;
I learnt the getting on and off,
No grinning boys were there to scoff,
No pretty girls beheld me.

Next day I ventured on a road,
A level one, and further showed
It was a simple matter.
Alas! I since discovered that
I, like the level road, was flat,
And after, even flatter.

For, growing bold, another day
I rode my bicycle away,
A blissful ignoramus.
I fear I showed a little "side,"
You may have noticed that such pride
May cause a fall to shame us.

It did. I hastened down a hill,
I feel the keen sensation still,
"The poetry of motion."
It soon was over, so was I;
A pig was there, a pond close by,
What happened I've no notion.

They pulled me from the muddy pond,
My bike, of which I was so fond,
Was smashed to bits they tell me;
My clothes were ruined by the dirt,
The pig alone was quite unhurt,
But worse than this befell me.

I hurt my leg, my arm, my head,
Bronchitis kept me weeks in bed,
To silence yet restricts me;
That pond's effects I still endure,
Because the doctors cannot cure
The hoarseness which afflicts me.

[Our poetical contributor, notwithstanding his commendably zealous perusal of our pages, apparently overlooked the remarks of Madame Mathilde Marchesi, the celebrated vocal teacher, on the practice of cycling with regard to the singing voice (October issue, p. 682). She says: "It is the crowning folly on the part of certain teachers to specially recommend the practice to their pupils. It may assist in developing the lungs of the more robust persons, but as regards the vocal organs, and the more delicate constitutions, I maintain that the rapid passage through the air may be a positive source of danger. I therefore prohibit this sport amongst all my singing birds."—Ed., *M.T.*]

FACTS, RUMOURS, AND REMARKS.

Mr. W. F. Apthorp has been writing about that deplorable phenomenon in music—fashion. More power to him, albeit he can even now hit hard. I make one extract, which may amuse or shame the reader, according to circumstances:

After Joseffy has played the Waldstein Sonata, Rosenthal has played the Waldstein Sonata, well nigh all the big bugs have played the Waldstein Sonata—what next? Why, here comes Tom, Dick, and Harry, and one and all play the Waldstein Sonata at their come-out recitals. Now, do these small fry of the pianoforte play the Waldstein Sonata simply because they have just been fired by vaulting ambition? Hm! Is it not rather on the principle on which, after seeing a tall, slim, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the short, chunky, and no longer young woman cannot rest until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not sheer fashion had something to do with it? Come, lay your hand upon your hearts, and say it is not so.

This does not represent the worst. Present fashion implies past fashions, to which many good works belong. But nobody may display them. As soon would a woman go into the streets wearing last season's hat.

"Hark! hark, I hear the strains of chanticleer!" The musical critic of the *Ulmer Tageblatt* was recently fined thirty marks and costs in the Law Courts for ungallantly comparing the vocal efforts of a local *prima donna* to the "crowing of a cock." It certainly does seem one of the "things one would rather have expressed differently."

The following advertisement is a curiosity in its way, and because the advertiser deserves to succeed I give it unmutilated:

Wanted, Work, as Handy Man; used to gardening, horses, &c., good milker, where elementary instruction in Singing or Organ will be given in lieu of wages. Willing to go anywhere or do anything to advance education. Address, "Musical," *North Wilts Herald* Office, Swindon.

The Bishop of Coventry, preaching at the opening of an organ in Leamington, said: "It (music) speaks of another world. If this world were all, and everything were pure machinery, as some would have us believe, why should there be any music, why should there be any such thing as growing refinement in music, why should we be learning more and more the beauty of music?" Somehow, I do not follow the Bishop's argument. It seems to me that if our little life extends not beyond this world, the reason is great why it should be blessed with all of beauty that can console us for so short a span. To imagine the contrary is, I should say, beyond the capacity of non-theological minds. Music is with us, and it is better, perhaps, not to go behind the gift.

Mr. Cliffe's new Violin Concerto is to be played at one of the Philharmonic Concerts next season, and Mr. Sarasate will be the violinist at another Concert. The directors have invited the Sclavonic composer, Glazounow, to visit England. He has accepted, and will introduce his Fourth Symphony. In the course of the season Mr. Ben Davies will sing a scena expressly written for him by Mr. F. H. Cowen.

The composer just-named is putting the finishing touches to his Idyllic Symphony, and, industrious as ever, has other works in mind. I am glad to hear that the Manchester and Liverpool concerts, conducted by Mr. Cowen in succession to Sir Charles Hallé, are prospering greatly.

Dr. Turpin's inaugural address to the students of Trinity College, London, delivered on October 6, is not yet too ancient for notice, fast as we travel in these days. I am glad to find the learned Warden among musical optimists in believing that the true progress of musical art is not materially hindered by unreasoning impulses on the one hand or reactionary forces on the other. That has always been my faith, and a very comfortable one it is. I quote a sentence which is true as gospel: "Although the balance between the advancing and retrograde impulses has not been at all times nicely adjusted, and critics have been prone to fear, in Mr. Ruskin's words: 'It was not the Parnassian but the Tarpeian rock which the new enthusiasts were ascending,' the instincts and earnestness of genius, not uninfluenced by a healthy external public opinion, almost invariably set matters right, and turn all such movements into lasting good."

Although belief in the foregoing hopeful statement promotes cheerfulness and confidence, it does not excuse any of us from opposing what we consider to be false and injurious. Providence may take upon itself the task of shaping musical ends, but it is our business to rough hew them, and to do it with all energy, according to the light that is in us. Our views may not accord with the majority, but never mind. A genuine advance in human faith and practice is always the resultant of many forces.

It appears in the *Kolnische Zeitung* that English musical critics are welded together by a strong *esprit de corps*. I rub my eyes, but the words are there still.

I was charged the other day, by a foolish or malicious Bristol person, with comparing the festival choirs of Bristol and Sheffield, not having heard the Westerners. Of course he was wrong, and very likely he knew it. I wonder how it is with Dr. Krebs of the *Vossiche Zeitung*. He is accused in much the same way, in connection with the recent revivals of "Le Nozze di Figaro," at Berlin and Munich. His fellow-journalists are down upon him, in testimony, I suppose, of *esprit de corps*.

I read somewhere, a few days ago, that the Symphonies of Brahms are dull and dry, and that we are all heartily tired of the "Pastoral." It is not for me to mock at these statements; there is room in the world for all opinions. What I am anxious to know is how many and what works will be left to us when such compositions as those named are put under ban.

I find it stated in an American paper, dated October 1 last, that "to an Englishman or a Canadian their own Arabella Goddard is the highest standard of pianoforte playing." Strangely enough the article in which these words appear is not signed by Rip Van Winkle.

A "misguided young English girl" gave a Recital in Berlin recently, broke down, and did not finish her task. So we are told by a correspondent with a German name. Should we have been told anything of the kind had the girl not been English? 'Tis a funny world.

Considering the appearance of Sheffield among festival cities, it may be useful to publish for future reference some notes on the musical antecedents of the place which have reached me from an authoritative source:

In 1755 (that is, four years before Handel died), Snetzler built an organ in St. Paul's Church, Sheffield.

In 1762, Assembly Rooms and a Theatre were added to the then primitive attractions of the town.

In 1769, Musical Society was established and performances of Handel's oratorios (in particular) became somewhat frequent; but it was not until 1786 that any attempt was made to perform oratorio music on a large scale. But in that year what may be considered the *first* Sheffield Musical Festival took place. This is briefly mentioned in Sir George Grove's Dictionary. It was a three days affair, and in this respect eclipses even the Festival of this year, which is one of two days only.

In 1794, an organ was erected by Donaldson in St. James's Church, and, as was the custom of the time, festive character was given to it by the performance of an oratorio in the church and an evening concert at the theatre.

In 1805, however, there took place a most important three days' "Grand Musical Festival," in connection with the opening after a rebuild of the old parish church. A London orchestra was engaged, under the leadership of Mr. Cramer (brother of J. B. Cramer), and the principals included the then celebrated Miss Parke, and Messrs. Harrison and Bartleman. Mr. Goss (father of the late Sir John Goss) sang several alto solos. Mr. Robert Lindley was principal violoncello. The chorus was "particularly numerous and selected from the West Riding of Yorkshire, Derbyshire, Lancashire," &c.

Two features of interest in regard to this Festival are—(1) that although the expenses amounted to £833 9s. 11d., there was a balance of £306 7s. 2d. to hand over to the local Infirmary, and (2) that Handel's "Messiah" was, for the first time in Sheffield, performed with (as the programmes stated) the enrichment of "Mozart's much admired accompaniments of instruments as performed at Vienna with unbounded applause." On all three days after the oratorio in church there was a secular concert in the theatre, and, to give a finish to the affair, of course a ball!

On April 13, 1816, what Sheffielders look upon as a great musical event took place, for William Sterndale Bennett was born—no one knows now for a certainty *where*—but it is conjectured, and is most probable, that he was born in what is now known as Howard Street; but his father, Robert Bennett, organist of the parish church, moved about a good deal during his residence in the town. Young Sterndale, though born at Sheffield, really had no connection with the town musically, for at three years of age his father died, and he was removed to the care of his grandfather at Cambridge.

In 1823 another "Musical Festival" was held in the parish church and theatre on a somewhat smaller scale; but the artists engaged included Mrs. Salmon, Mr. Sapio, and Mr. Robert Lindley, with Mr. Mori as leader. The receipts at this Festival—£220—were given to the local charity schools.

Some of the late Henry Abbey's artists took no notice of his death, it appears, and were duly punished by finding themselves described as "a set of thin-blooded harpies, artists though they be, without any sense of gratitude or decency." The punishment fits the crime.

A man likes to see his own favourite parable taken up and carried on. Wherefore I hail the following remarks by a writer (Hanslick?) in the *Neue Freie Presse*:—

In our age of huge choruses and giant orchestras it is supposed that a manager can attract music-lovers by promising them something prodigious. More than seven hundred musicians! More than a thousand singers! This "more than" serves as a powerful magnet at every festival; it is the mighty trumpet of *réclame*, to which the ears of our century are growing accustomed. If we trace the course of this century we can easily see that by a certain kind of law, with an increment that can be put down in figures, it becomes more noisy and more noise-demanding. One decade surpasses another, the clangour of the universe increases from year to year, and, if necessary, it could be shown that every month is a bit louder than its predecessor. In music, which already is to many ears the worst of all noises, this tendency to the enormous is especially violent, and often expressed in the most grotesque exaggerations. . . . But what is the use of talking? Just open your window and listen to the street. Much of this street noise has found its way into the modern orchestra. In the exuberance of its Klang colour, in its hundred-voiced confusion, it can scarcely be called an orchestra, it is a thunder-storm. If we could recall to life a music-lover of the last century and let loose the *fortissimo* of a modern symphony he would take to his heels.

Joseph Bennett.

NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

(By our Special Correspondent.)

The managers of this triennial feast for the Potteries proceed with caution. Their natural ambition is, of course, to swell the Festival to the dimensions of those at Leeds, Birmingham, and elsewhere, making four days of music. To that end, however, an advance by slow degrees is safest and best. This fact the committee recognise, and will act upon, until a forward step can be taken with assurance as nearly absolute as possible. At the first Festival, if I remember rightly, four Concerts were given, occupying two days. But it was found that the busy folk of the Potteries could not—or would not, which amounted to the same thing—support the morning performances in adequate numbers. Subsequently one of these was taken out, leaving one morning and two evenings. Such was the arrangement on the occasion of which I have now to speak, and it was duly and successfully carried out; the dates being October 29 and 30; the place, Victoria Hall, Hanley.

It must be said for the North Staffordshire men that they have thoroughly well equipped their Festival, and that the whole affair runs smoothly to the end in view. This means that not only have they a capital chorus, strong in numbers, knowledge, and enthusiasm, an adequate orchestra, which, though gathered from various quarters, settles down immediately into a homogeneous and efficient body, and, in the person of Dr. Swinnerton Heap, a conductor of uncommon ability; but also that the complicated machinery, which alone can run such an enterprise, is all in its place and in good working order. The public see little of this, but it must be there or they would see nothing at all.

The fewer the performances the more difficult it is to draw up a programme, because the works justly claiming attention do not diminish in proportion. On the whole, however, the committee solved their problem very well by selecting prominent representatives of classical choral and orchestral works in the "Hymn of Praise" and Beethoven's Ninth Symphony; by conceding to the claims of novelty an important new work in Mr. Elgar's "Scenes from the Saga of King Olaf," and by choosing from among choral compositions of recent date Dvorák's "Spectre's Bride." Other selections included "The Mount of Olives" and Barnby's Psalm "The Lord is King." Great and varied interest must be recognised in such a programme as this, and with it enlightened judgment in the choosing.

At the first Concert, the "Hymn of Praise," "The Lord is King," and the "Mount of Olives" were associated. Truly a sufficient feast even for the most hungry, and to it, as far as I could make out, the public brought the best of appetites. They sat out the programme, at any rate, with exemplary zest, and only erred by the excess of enthusiasm which prompts an audience to put applause in the wrong place. Music and hand-clapping, excellent in sequence, are not tolerable when simultaneous. May I say that the performers romped through the "Lobgesang"? No! the term is not wholly appropriate, but it serves to express the confidence with which the work was done, and the

complete success that attended it. Barnby's music, less well-known, was not marked in performance by equal assurance; nevertheless the straightforward, thoroughly English choral music came out with great effect, especially the opening number. As regards the soloists of the evening, only words of praise are called for, and to words of praise Madame Medora Henson, Mr. Ben Davies, and Mr. Ffrangcon-Davies are well accustomed. The contralto, Miss Marie Hooton, is not so well known, or so advanced in her art; but she has a beautiful voice, and, with study and experience, other requisites should come. The tenor, in "I called through the darkness," and the baritone, in Barnby's "Confounded be all they," were most excellent.

The morning of the second day brought with it the novelty, Mr. Elgar himself taking charge of the performance, and a large audience assembling to watch the result. Musical readers have learned, before now, that "King Olaf" had more than the success of esteem which so often is all that rewards new works at our festivals. On all hands the public recognised a composition out of, because above, the common order, and as such they proclaimed it, without, as far as I am aware, a dissentient voice. I must recognise and speak of it, too, in the same light, wherefore it is my intention (authority approving) to give Mr. Elgar's work a special article, with illustrative extracts, in the next number of this journal. That measure of attention and prominence "King Olaf" richly deserves. At the present moment, I shall refer to it only in general terms, indicating, first of all, that the structural plan shows more than ordinary use of representative themes, which, indeed, form the groundwork of the whole. The composer does not use them in the manner of Wagner, competition with whom is, so far, wisely avoided. Wagner, as everybody knows, varied and combined his *Leitmotive* in the most elaborate and ingenious way, whereas Mr. Elgar employs them in a fashion the most simple and direct. The advantage of this is that, after one hearing, a guide through the work is not needed, especially as the themes have, for the most part, sufficient individual character to render them easy of identification. The resources shown by the composer in their treatment are very striking. There is no effect of patchiness or suggestion of mechanical routine. Subjects appear, vanish, and re-appear without indication of effort, and with an impression of naturalness and ease. This is the supreme test of capacity to employ the method here exemplified, and, generally speaking, Mr. Elgar comes out of it exceedingly well. That the method is the best possible I strongly doubt, but that question does not affect the point of Mr. Elgar's power to handle it. Another conspicuous feature in this work is its dramatic force and picturesqueness. The scenes are most varied in character, no two having much in common; but Mr. Elgar easily rises to their demands, without weakness on the one hand or exaggeration on the other. I must confess to unpreparedness for such a display, although not unacquainted with the best of Mr. Elgar's earlier music. It distinctly marks the composer for work in connection with the lyric stage, where, with some modification of his method in favour of pure vocal melody, he would be likely to achieve success. As it is, we here pass from scene to scene with undiminished interest, arising from full consciousness of the fact that the significance of dramatic action and utterance is reflected, as far as that may be, in the attendant music.

Such are the most prominent and satisfactory features in "King Olaf"; the details I shall deal with as already promised. For the rest, it may suffice to say now that Mr. Elgar, who drew out the plan of the libretto, has strung the scenes together in ingenious fashion, which really establishes a sufficient, though arbitrary, connection. The declamatory music is often powerful; the choral numbers are, for the most part, striking, and one rises from a performance of the work with a sense of satisfaction not too often felt. Credit must be given to all concerned in "creating" the novelty—to Madame Henson, Mr. Lloyd, and Mr. Ffrangcon-Davies for thoroughly efficient service as soloists; to the chorus, which left but little to desire; and to the orchestra, which triumphed over many difficulties with little time for preparation. The reception of "King Olaf" was genuinely enthusiastic, the composer being applauded again and again as he returned to the platform. In the second part of this programme were the "Meistersinger" and "Genoveva" Overtures, Max Bruch's first Violin Concerto (solo by Mr. Willy Hess), and German's "Gipsy" Suite.

The final Concert gave its executants plenty of hard work, including, as it did, the "Spectre's Bride" and the Choral Symphony. These things are not for discussion now, it being more to the present purpose to congratulate Dr. Heap and his assistants upon a crowning example of well-applied effort, and to say, on the strength of it, that the North Staffordshire Festival is entitled to executive distinction in no mean degree. Miss Ella Russell and Mr. Andrew Black took part in both the works, and at the close it was felt that the gathering of 1896 might be stored in the memory among things which it is possible to recall with unalloyed pleasure.

ROYAL CHORAL SOCIETY.

Professor Bridge made his *début* as conductor of the Royal Choral Society on October 29, when the work chosen was Haydn's "Creation." Although this oratorio presented no difficulties to so fine a body of choristers, signs were not wanting that the Professor had already gained the esteem and confidence of the singers, and no fault could be found with the rendering of the familiar choruses, which were given with the greatest possible effectiveness. The soloists were Madame Albani, Mr. Iver McKay, and Mr. Andrew Black, whose singing gave manifest satisfaction to a remarkably large audience. The orchestra were more audible than usual in the choral numbers, with the result of improvement in the balance of tone; and Mr. H. L. Balfour, now officially appointed organist of the Society, managed his huge instrument with skill and excellent judgment. A touching incident in the evening was the sympathetic singing of the late Sir J. Barnby's anthem, "As we have borne the image of the earthy," *in memoriam* of the deceased musician, whose bust, executed in bronze by Mr. Herbert Hampton, was placed on this occasion at the back of the conductor's seat.

It was a happy thought of Professor Bridge to celebrate the tenth year of the production, at the Leeds Festival, of Sir Arthur Sullivan's beautiful setting of Longfellow's poem "The Golden Legend," by asking the composer to conduct the performance of his work, on the 19th ult., at the Albert Hall. Few cantatas have taken so deep and lasting a hold on the public as this. Much of its widespread popularity may be attributed to the sympathetic nature of the story, but there can be no doubt that the interest arising from this is intensified in a forcible manner by the music, which is instinct with the essence of human feeling, and, moreover, combines dramatic significance with graceful melody in a most picturesque manner. The performance was worthy of the occasion. Sir Arthur took some of the numbers at a slightly slower *tempo* than usually adopted, but the lovely Evening Hymn, which had, as usual, to be repeated, was taken slightly quicker; the result in the former case being a gain in impressiveness, and in the latter an increase of earnestness of expression. It is hardly necessary to say that the highly-trained choristers followed the composer's beat with watchful care and implicit obedience, and once more showed themselves to be unsurpassable in clearness and beauty of phrasing and perception of the dramatic requirements of the music. Miss Margaret Macintyre sang, as *Elsie*, with great charm of voice and expression, and Miss Sarah Berry gave a highly sympathetic interpretation of the part of *Ursula*. Mr. Ben Davies sang with his accustomed fervour as the *Prince*, and Mr. Henschel declaimed the remarks of *Lucifer* with appropriate force and sense of grim humour. The small part of the *Forester* was also admirably sustained by Mr. Charles Ackerman, and the orchestra and management of the organ by Mr. Balfour were all that could be desired.

THE LAMOUREUX CONCERTS.

The most important musical event of the past month has been the series of performances at the Queen's Hall, given by M. Charles Lamoureux and his Parisian orchestra, on alternate evenings and afternoons, from the 16th to the

21st ult. As interpreters of French music, this body of instrumentalists has proved itself unsurpassable, and as exponents of music of other countries, the readings have only been deficient in those compositions in which grandeur and virility of expression are demanded in more than ordinary degree. The almost phenomenal unanimity of attack, perfect balance of tone, and accuracy of intonation have excited the greatest admiration, no less than the delicacy with which soft passages were played and the attention bestowed on small details. The symphonies selected from those of Beethoven were the "Pastoral," the "Eroica," and the Seventh in A, the most successful performance being that of the second-named. Accentuation of detail and finish could go no farther than in the rendering of this work, and the applause was so prolonged after the *Scherzo* that the players rose *en masse* and bowed their acknowledgments. It was a triumph of talent and infinite painstaking, though it cannot be said that the mighty spirit of the music spoke in its most masterful tones. The performance of Schumann's Symphony in C, at the second Concert, was of varying merit. The first *Allegro* was taken too fast, and a certain stiffness of phrasing detracted from the beauty of the *Adagio*, but the *Scherzo* was exquisitely played. At the first Concert was introduced to England the symphonic prelude to the second part of César Franck's sacred cantata "Rédemption," composed in 1872 and produced the following year at the Odéon, Paris. The prelude has for its programme the progress of Christianity since the Advent of the Redeemer. Only a musical giant could handle such an extensive subject with any hope of satisfactory results, and César Franck, with all his earnestness and resource, is not a giant of musical tones. Moreover, Mr. E. F. Jacques, the writer of the analytical programme books, had been given an earlier and different version to analyse than the one played, which made it more difficult to assess the value of the work at a first hearing; and thus it is possible that more intimate acquaintance may give rise to greater admiration. This composer's Symphony in D, of which the first performance in England was given at the fourth Concert, is undoubtedly a fine work. It was originally produced at the "Concerts du Conservatoire," Paris, in February, 1889, and is remarkable for loftiness of purpose and dignified expression. The first movement is in six sections, alternately in slow and quick *tempo*, and between the sombre theme of the former and the fiery character of the principal subject of the latter a struggle for mastery is depicted in a striking manner. A brief prelude for strings (*pizzicato*) and harps precedes the slow movement, in which is a section in dance rhythm, which fulfils the purpose of a *Scherzo*. The last number is well-conceived and vigorous in expression, and the work in its entirety is one of the best examples of modern French music. A Ballade Symphonique by M. Camille Chevillard, one of the most promising young French composers, and a son-in-law of M. Lamoureux, proved pleasing and imaginative, somewhat rhapsodical in style, and very tastefully scored. M. Chevillard also deserves to be commended for declining to be fettered by a programme and for having the courage to let his music speak for itself. The meanings of the two other novelties—"La Forêt enchantée," by M. Vincent d'Indy, and "Rhapsodie Cambodgienne," by M. Bourgault-Ducoudray—are both elaborately explained, a proceeding which is certainly necessary for the due appreciation of the music. The former, played at the second Concert, is founded upon Uhland's ballad "Harald," and the latter, first heard in this country at the fifth Concert, has for its poetic basis a native celebration of the subsidence of an annual inundation. The chief merit of these works is their orchestration. The first performance in England was given at the second Concert of an Overture called "Frithiof," by Mr. Théodore Dubois, who in May last succeeded the late Ambroise Thomas as head of the Paris Conservatoire. This composition is practically a symphonic poem, and has for its programme Tegner's "Frithiof's Saga," the greatest of this Swedish poet's works. Considerable knowledge of orchestral effect is shown in this piece, which is, moreover, well designed, the climax being worked up to with remarkable power and *verve*. Other noteworthy performances were those of Rimski-Korsakoff's brilliant "Caprice Espagnol" (Op. 34), Borodine's picturesque sketch "On the steppes of Central Asia," the Overture to Lalo's "Roi d'Ys," and Nos. 5 and 6 of Brahms's Hungarian Dances, orchestrated by Mr. Albert Parlow, the rapid changes of sentiment and *tempo* being given with a perfection of *ensemble* little short of marvellous. Mr. Newman has arranged for a third series of these Concerts next spring, probably in May.

RICHTER CONCERTS.

A great disappointment awaited those who were attracted to the second Concert, on October 26, by the "first performance" of a new symphonic poem, "The Golden Spinning Wheel," by Antonin Dvorák; for a piece of such length (it lasted twenty-six minutes by the clock!), containing so few striking ideas and so little of interest in the workmanship, has not been heard at a high-class orchestral concert for many a day. Those who had read beforehand the extraordinary folk-tale serving as a "poetic" basis to the piece had difficulty in believing that even the genius of a Dvorák could furnish the music descriptive or suggestive of the gruesome details with which it abounds. But that the hand which penned "The Spectre's Bride" should have lost so much of its cunning as to produce an absolutely dull and irritating work was, indeed, a bitter experience. True, the charm of Dvorák's exquisite orchestration, his easy flow of tune, his ever-welcome rhythmical swing cast their spell over the listener during the first few minutes. But these things alone do not make great or even passably enjoyable music, and as page after page of the score was played without offering a single stirring moment, delight changed to indifference and indifference to irritation, and the audience all but "declined" the work. May the result serve as a warning to a great composer against over-production! The programme was one of contrasts as well as surprises, for, opening with Wagner's superb "Faust" Overture, it contained, in the order named, Tschaïkowsky's "Pathetic" Symphony (the first movement of which has much in common with the Bayreuth master's overture) and Richard Strauss's "Till Eulenspiegel," so that the most emotional of all Symphonies was placed in juxtaposition with the merriest, drollest of all orchestral pieces. For surely there is nothing like this "Till" in all music! Some superfine critics have objected to this masterpiece of a young composer of genius on the grounds that it is "tomfoolery." But we suppose they do not object to, but possibly enjoy Shakespeare's "tomfoolery" (as we have it in "A Midsummer Night's Dream," for instance), or Mark Twain's extravagant humour. Then why should not *our* art be enriched by a huge joke? Pessimism is rampant in music just now (as witness the Overture and Symphony played at this very Concert), and "a little nonsense now and then," &c. And when the composer presents his "nonsense" with such marvellous, almost uncanny command of all the resources of his art, and moreover gives us so much that is genuinely beautiful, we have reason to rejoice that there lives a young master who has the genius to conceive and the power to execute such an absolutely original and exhilarating a piece of music. As for the Symphony, and more particularly its stupendous first movement, we have nothing to add to what we said after one of the earliest performances in London (*vide* page 26 of our issue of January, 1895). It is overwhelming! The "Ritt der Walküren" concluded the programme, all the numbers of which were splendidly played.

The scheme on the last Concert, on the 2nd ult., comprised a Wagner selection: "Die Meistersinger" Overture, the Preludes to "Parsifal" and "Tristan"—the latter followed by the "Liebestod"—and the "Preislied" (sung by Mr. Edward Lloyd), which made up the first part; and Beethoven's Choral Symphony. Save that, as the high pitch was used, the choral portions sounded more "unreasonable" than usual, the performance of the gigantic work was a remarkably fine one—that of the instrumental movements in particular being interpreted in the most sympathetic way. The hall was crowded.

HENSCHEL CONCERTS.

We have had Richter, Lamoureux, and Colonne Concerts; then why not "Henschel" Concerts? Why not, indeed! The change in designation from "London Symphony

Concerts" will be welcomed by music-lovers, for they do not love long titles, but curtail them as readily as they drop the "Mr." and "Miss" or "Madame" when speaking of their favourite artists. What they will not like is the deterioration in the performances, as shown at the opening Concert of the new season, at St. James's Hall, on the 12th ult. For with all our admiration for Mr. Henschel, his rare gifts and indomitable pluck, we are bound to state that such perfunctory playing as that of Brahms's First Symphony on the occasion under notice will no longer do. To signalise but one point, we may refer to the superb introduction to the last movement, where the famous "Magdalen chimes" passage for the horn was almost shorn of all its glowing beauty and pathos. The Concert opened with Wagner's "Meistersinger" Overture. Mr. Henschel's reading of this ever fresh and ever delightful masterpiece offers no point of engrossing interest. It is straightforward and does not succeed in presenting more than an accurate rendering of the printed score. We should greatly regret if these Concerts were to lose the position which Mr. Henschel has gained for them by many years' artistic endeavour and hard fighting against chilling indifference on the part of the public; and we therefore hope that a great improvement will be shown at the remaining Concerts. A novelty in the shape of a symphonic poem, "Richard III.," by F. Smetana, produced no impression. It is a noisy, almost blatant piece, ugly enough in places to be fairly descriptive of its subject. The composer naturally sought to obtain relief from the groping string figures and discordant passages for the brass, which we suppose represent the delectable "Hero" and his misdeeds; but the weak, sentimental theme he chose for that purpose might have been invented by the veriest tyro. A pianist new to England, Miss Adele aus der Ohe, created a highly favourable impression in Liszt's E flat Concerto. Technique and expression are happily mated in her playing; the former is brilliant enough to satisfy the most exacting demand, and her touch, phrasing, and feeling were highly artistic. She was enthusiastically received. Mrs. Henschel and Mr. Frangcon-Davies sang the beautiful duet from the last act of Goetz's "Taming of the Shrew" with much expression.

QUEEN'S HALL CHORAL SOCIETY.

Whilst duly regardful of modern compositions of established reputation, this association does not ignore the claims of the old. That this policy is acceptable to the subscribers was proved on the 5th ult., when the "Creation" was received with marked approval. Of late years it has been the fashion in some quarters to speak disparagingly of the flowing melodies and unpretentious (although often imitative) orchestration characterising this work; but however loud the accusation of antiquity, it is certain that Haydn's genial oratorio continues to charm a large number of people, and that, for the most part, it falls as pleasantly upon the ear as ever. The Queen's Hall Choral Society, which has made so much progress in public favour since Mr. Randegger was appointed conductor, may be congratulated upon having started another season successfully. From the beginning of their task until its close the choralists maintained the efficiency noted on preceding occasions. Their tone is full and rich, the respective divisions are evenly balanced, and, although enthusiastic, they are thoroughly under control. Altogether it is a choral body to be proud of, and from which great things may be expected. The more striking choruses—such as "The heavens are telling" and "Achieved is the glorious work"—have seldom been heard to greater advantage. Miss Evangeline Florence and Mr. Hirwen Jones tastefully sang the soprano and tenor solos respectively; and quite as ably as usual Mr. Watkin Mills brought a fine voice, experience, and thorough fitness for his work to bear upon the descriptive bass airs and recitatives. A capital band did well under Mr. Randegger's steady beat, and Mr. Henry J. Wood rendered valuable service at the organ.

CRYSTAL PALACE CONCERTS.

The Concert of October 24 offered as its chief personal attraction the presence of Mr. Eugene d'Albert, who had not been heard at Sydenham since 1882. For his principal solo he chose his own Concerto in E (No. 2, Op. 12), but not even his masterly playing succeeded in rendering it more than moderately interesting. Mr. d'Albert, however, was greeted with the utmost cordiality, and later on yielded to an imperative demand for an encore after his fine rendering of an Impromptu by Schubert and Liszt's Tarantella "Napoli." The band played the "Leonora" Overture (No. 3) very finely, and gave a spirited performance of Mendelssohn's "Scotch" Symphony. The vocalist was Miss Bertha Rossow, a new-comer from Australia, who essayed the jewel song from "Faust" and familiar *Lieder* by Rubinstein and Grieg with moderately successful results. Her voice, though of fairly agreeable quality, is of slender calibre, and there is a lack of ease and spontaneity in its production, though this may well have been due to nervousness.

The programme of the Concert of October 31 was mainly devoted to Sullivan's "Golden Legend," the only other number being an orchestral version by Herr Mottl of Schubert's Duet Fantasia in F minor. The most that can be said of Herr Mottl's transcription is that he has avoided all sensational display. For the rest this is an excellent example of "things better left undone." Sullivan's familiar cantata was performed in very meritorious fashion under Mr. Manns's direction, the soloists being Miss Ada Patterson, Mr. Henry Piercy, Madame Marian McKenzie, and Mr. Douglas Powell, the part of the *Forester* being taken by Mr. Gee. Apart from occasional hesitation, the chorus sang very creditably.

At the Concert of the 7th ult. Mdlle. Chaminade appeared in the triple capacity of composer, soloist, and accompanist. Her Concertstück, already heard at one of the Philharmonic Concerts last season, is a trivial composition, for all its pretentious sonority; but the orchestral suite "Callirrhöe" has a good deal of melodic charm, and is daintily orchestrated throughout. Several of Mdlle. Chaminade's songs were sung in incomparable style by Mdlle Landi, who was also heard to great advantage in a noble aria from Gluck's "Paride ed Elena." Mr. Manns secured very fine performances of the Overtures to "Don Giovanni" and "Oberon," and of Beethoven's Symphony in B flat (No. 4).

It was certainly unlucky that M. Vincent d'Indy's symphonic poem "La Forêt enchantée" should have been set down for performance at the Concert of the 14th ult., thus forestalling its production by M. Lamoureux by only two days. For even if this coincidence was purely due to chance, a conductor never gets the credit for innocence. As for the music itself, which dates from the year 1878, it cannot be said to afford incontestable evidence of M. d'Indy's capacity to emerge from the phase of clever discipleship. It is, however, ingeniously written and, of course, picturesquely scored. M. Nachèz introduced to the Crystal Palace audience Mr. Cliffe's new and carefully constructed Violin Concerto, and both the work and its interpreter met with a very favourable reception. We are not inclined to think, however, that this elaborate and thoughtful work is calculated to enhance the reputation earned for its composer by his two Symphonies—notably the first. The band was heard to great advantage in Schubert's immortal "Unfinished" Symphony and Goldmark's "Sakuntala" Overture, while Mr. Andrew Black gave a vigorous and incisive rendering of *Wotan's* "Abschied" and Mr. Henschel's ballad "Jung Dieterich."

On the 22nd ult. Berlioz's "Faust" was given in the presence of an audience of very fair dimensions, considering the rival attractions of the Lamoureux and Patti Concerts. The chief feature of the performance was the fine playing of the orchestra, the Hungarian March being encored, while the solos were efficiently given by Madame Clara Samuell, Mr. Lloyd Chandos, and Mr. Watkin Mills. The choir hardly rose above a level of efficiency, but Mr. Manns conducted with all his wonted fire and intelligence.

MONDAY AND SATURDAY POPULAR CONCERTS.

Contrary to his usual custom, Mr. Arthur Chappell issued a prospectus of the thirty-ninth season of these valuable performances, announcing several novelties that should prove interesting. Of these we shall have to speak

in future notices, for the opening performances were of the old familiar type. The series commenced on Lord Mayor's night, the 9th ult.; but, at any rate, the stalls in St. James's Hall were well occupied. Madame Soldat, a former pupil of Mr. Joachim, and whose style reflects at a respectful distance that of her illustrious preceptor, was the leader in Beethoven's Quartet in E flat (Op. 74) and in Schumann's late and not altogether satisfactory Pianoforte Trio in C minor (Op. 110). Mr. Leonard Borwick, the pianist at this Concert, played with the utmost conscientiousness Chopin's characteristic, though not in all respects satisfactory Sonata in B minor. Madame Blanche Marchesi, whose vocal method is far superior to her voice, gained effect in airs by Handel, Spontini, Benjamin Godard, and Schumann.

At the first of the Saturday Concerts this season, on the 14th ult., Mr. Eugene d'Albert was heard at his best in his rendering of Beethoven's Sonata in F minor (Op. 57), which was remarkable for energy, technical finish, and artistic appreciation of the work. There was a crowded audience, and the encore, peremptorily demanded, was the second movement of the Bonn master's earlier Sonata in E flat (Op. 31, No. 3). The concerted works were Mozart's delightful Quartet in D minor, erroneously known as No. 2, and Brahms's splendid Pianoforte Quintet in F minor (Op. 34). Madame Blanche Marchesi was again the vocalist, and gained great admiration by her very fine rendering of songs by Handel, Schubert, Brahms, and Paladilhe.

Concerning the programme of Monday, the 16th ult., there is little to be said. Madame Soldat was, for the third time, the leading violinist, and the concerted works were Cherubini's symmetrical, if somewhat cold Quartet in D minor (No. 3), and Arensky's clever and effective Pianoforte Trio in the same key. The lovers of Schumann's music, and happily now their name is legion, were delighted with Mr. Leonard Borwick's performance of the Sonata in G minor (Op. 22) by that composer, of whose works he is scarcely rivalled as an exponent. Mr. Watkin Mills, in unfamiliar airs by Battishill and Massenet, may be congratulated on the selection of the vocal numbers and their interpretation.

The last Concert that can be noticed this month is that of the following Saturday, the 21st ult., which commenced with Brahms's masterpiece, the Clarinet Quintet in B minor (Op. 115), the executants being Mr. Clinton in the clarinet part and Madame Soldat, Messrs Ries, Gibson, and Ludwig in those for strings. Beethoven's Pianoforte Sonata in E flat (Op. 31, No. 3) was played with delightful purity of touch and intelligence by Miss Clotilde Kleeberg, and the remaining instrumental piece was Mendelssohn's early but still admired Pianoforte Quartet in B minor (Op. 3, No. 3). Mr. Kennerley Rumford, in spite of hoarseness, rendered four songs by high-class composers entirely to the satisfaction of the audience.

QUEEN'S HALL PROMENADE CONCERTS.

The artistic interest and merit of the Saturday evening Promenade Concerts at the Queen's Hall have been fully sustained as the weeks have gone by. The programmes are models of comprehensive attractiveness. The selections embrace all schools and contain something to please all tastes. Much interest is imparted to them by novelties to English audiences. On October 24 was introduced Lalo's Orchestral Suite from "Namouna," a ballet produced at the Paris Opéra House in 1882. The Suite consists of a Prelude, Serenade, Théme varié, "Parades de Foire," and "Fête Foraine," and the music is worthy of the composer of "Le Roi d'Ys." At the same Concert, Cowen's "Four old English Dances" were played and most enthusiastically received. The following week Grieg's second "Peer Gynt" Suite and Beethoven's "Ritter Ballet" music attracted many musicians. The latter was composed for Count Waldstein in 1791, and was "a kind of masked ball in antique style." It consists of eight numbers, a March, German, Hunting, Love, Battle, and Drinking songs, Waltz, and *Coda*. The score has no parts for flutes, oboes, or bassoons, and the title of each number is justified in an obvious manner by the style of the music. On the 7th ult. were performed a Sinfonietta in E (Op. 55), by Ferdinand Thieriot, and Nos. 17 to 21 of Brahms's Hungarian Dances, orchestrated by Dvorák. The Sinfonietta, a pleasing and graceful work, was written in 1876, and shows the influence of Mendelssohn. The orchestral version of the famous dances is written with masterly command of instrumentation, and intensifies the characteristics of the measures in a striking manner. At the Concerts on the 14th and 21st ult. were given respectively the first performances of Dvorák's symphonic poems "Der Wassermann" ("The Water-Sprite") and "Die Mittagshexe" ("The Noon Witch"), these being the two latter of three like works, the first of which, "Das Goldene Spinnrad" ("The Golden Spinning Wheel"), was produced at the Richter Concert, on October 26 last. "The Water-Sprite," in common with its companions, is programme-music of a very pronounced kind, and must be judged accordingly. The legend which it illustrates, although gruesome, has much that lends itself to musical expression, and such portions have been dealt with by Dvorák in a most picturesque and ingenious manner. The theme of the elfish sprite lacks the suggestiveness of malignity which is expected, but it possesses the necessary distinctiveness, and its exuberant gleefulness is decidedly fascinating. Some passages in the development approach perilously near the grotesque, an unavoidable consequence when composers set themselves to illustrate scenes beyond the limits of their art. The "Noon Witch" has a repulsive story, the choice of which shows regrettable want of appreciation of fit material for musical treatment. Dvorák is a master of orchestration, but when he seeks to depict the strangulations of a baby he abuses his abilities and degrades his art.

SUNDAY CONCERTS.

The Orchestral Concerts conducted by Mr. Randegger on Sunday afternoons, at the Queen's Hall, have been distinguished by most meritorious programmes and performances. Amongst the works given have been Beethoven's Fifth Symphony and "Egmont" Overture, Mendelssohn's "Scotch" Symphony, the Overture and Introduction to the third Act of Wagner's "Die Meistersinger," Schubert's "Unfinished" Symphony, Mozart's Overture to "Le Nozze di Figaro," Edward German's "Gipsy" Suite, and the first performance in London of the sacred dance from Signor Mancinelli's new opera "Hero and Leander," produced at the recent Norwich Festival. The clever young violinist, Mr. Percy Frostick, was the soloist in the first movement of Beethoven's Concerto, on the 1st ult.; Señor Arbos was heard in Max Bruch's Violin Concerto in G minor, on the 8th ult.; and Herr Ludwig Lebell, a talented violoncellist, made a successful *début* in London on the 15th ult., in pieces by Popper and Davidoff. M. Hollman has also appeared, and the vocalists have been Madame Belle Cole, Madame Fanny Moody, Mr. Herbert Grover, Mr. Watkin Mills, and Signor Foli.

The newly-established Chamber Concerts in the Queen's (Small) Hall on Sunday evenings have been well attended. Since the initial performance many chamber works by old and modern masters have been given with commendable attention to finish, and other instrumentalists who have appeared have been Miss Dora Bright, Miss Ethel Sharp, Miss Katie Goodson, Señor Manuel Gomez, and Mr. E. Tomlinson. The attractiveness of the evenings have been further increased by the engagement of Mesdames Emily Squire, Helen Trust, Marie Duma, Belle Cole, and Lucille Hill, whose pianoforte accompaniments were sympathetically played by Mr. Henry J. Wood.

The Sunday League Choir and Orchestra, under the conductorship of Mr. Churchill Sibley, have filled the Queen's Hall on each Sunday evening, and have given performances of "The Golden Legend," "Elijah," "The Messiah," "Judas Maccabæus," and, on the 22nd ult., Barnby's "Rebekah" and Mackenzie's "Dream of Jubal." The performance of the last-named was of special interest, as the work had not previously been given in Queen's Hall, and indeed, had not been heard in the West of London for six years. The vocal solos were rendered by Madame Medora Henson, Miss Pettican, Mr. Hirwen Jones, and Mr. Douglas Powell, and the recitation portion was dramatically delivered by Mr. Charles Fry, whose efforts were most warmly applauded.

ROYAL ARTILLERY BAND CONCERT.

It speaks volumes for the efficiency this force has acquired under the watchful conductorship of Cavaliere L. Zavertal that, at the Concert at Queen's Hall, on the 20th ult., one of the most satisfactory performances was that of Beethoven's Eighth Symphony. All the brightness and piquancy of this notable example of the master's lighter mood were as clearly yet delicately brought out as could have been wished by the most exacting listener. The lovely *Allegretto scherzando*, as great a favourite—if not absolutely the greatest—as any of its kind extant, was in particular given with a crispness and refinement that very few worshippers of Beethoven's genius have heard surpassed. A special word of mention is also due for the rendering of the sparkling concluding *Allegro*. Regarded in its entirety, such a performance would have done credit to any instrumental association basing its claim to public favour on the execution of symphonies. In a wholly different direction conspicuous success was also gained in the Prelude to "Lohengrin." Not the slightest shade of expression was ignored by the conductor, and his wishes were so ably carried out by the band that the audience asked for a repetition, but in vain. Cowen's tasteful and characteristic Stately Dance and Rustic Dance, from his "English Dances in the Olden Style," the *Minuetto* from the first of Bizet's "L'Arlésienne" Suites, the air familiarly termed Handel's "Largo," Saint-Saëns's stirring "Marche Militaire Française," and the Prelude to Goldmark's opera "The Cricket on the Hearth" were included in the excellent Concert conducted by Cavaliere Zavertal throughout with decision and consummate tact.

SARASATE CONCERTS.

Mr. Sarasate does not give Concerts in London every autumn, but he honoured the metropolis with a visit this season, and he was well rewarded, for the attendances at St. James's Hall on Monday afternoons, the 2nd and 9th ult., were very large. Since the marriage of Miss Berthe Marx, the Spanish violinist has associated himself with Dr. Otto Neitzel, a competent, though by no means a phenomenal pianist. The two artists were heard together in Schubert's familiar Rondo Brillant in B minor and in Raff's somewhat unsatisfactorily constructed, though melodious Duet Sonata in E minor (Op. 73). Mr. Sarasate's solos were four of the Slavonic Dances by Dvorák and his own "Airs Ecossais," with, of course, the usual complement of encores. The solos set down for Dr. Neitzel were Chopin's Ballades in A flat (No. 3) and F minor (No. 4).

The scheme of the second Concert included Brahms's beautiful Sonata in G (Op. 78) and Goldmark's Suite (No. 2), both for pianoforte and violin. The latter work is not equal to the more familiar Suite in E, but it decidedly improves on acquaintance. Of the minor solos given by both executants it is unnecessary to speak, and of the third Concert, on the 30th ult., notice must of course be reserved until next month.

MESSRS. WALENN'S CHAMBER CONCERTS.

Distinction was given, on the 17th ult., to the second of Messrs. Walenn's excellent Chamber Concerts by the first performance in London of a Pianoforte Trio in G minor (Op. 15) by F. Smetana. This is a work of both power and charm. It is in three movements, all of which are based upon expressive themes, and are developed with Bohemian nationality of idiom and genuine Slavonic alternations of fiery impetuosity and languorous sentiment. It is surprising that so attractive a work should not have been brought to the Metropolis before; but now that its merits have been publicly tested, perhaps Mr. Chappell will, in the course of a season or two, introduce it at his "popular" Concerts. The spirit of the work was well caught by the executants, who were Miss Maude Rihll, Mr. Gerald Walenn, and Mr. Herbert Walenn, although some passages were roughly played. The programme also contained an admirable selection of less important instrumental pieces, which were pleasantly diversified by songs, tastefully rendered by Mr. Arthur Walenn.

CHAMBER CONCERTS AND RECITALS.

The greatest of living violinists, Mr. Joachim, takes many pupils, and one of them is Mr. Henry Such, who gave the first of three Recitals at St. James's Hall, on October 24, just too late for notice last month. His manner forcibly reminded listeners of his esteemed preceptor, particularly in Bach's Chaconne, which was his principal solo. Bach was again represented at the second Recital, on the 13th ult., Mr. Such being associated with Miss Fanny Davies in one of Bach's pianoforte and violin sonatas, of which a masterly performance was given.

The Song and Pianoforte Recital given by Mr. Plunket Greene and Mr. Leonard Borwick at St. James's Hall, on October 30, was very interesting, especially, perhaps, to lovers of antiquarian music. We had four old German sacred songs by Johann Schulz, C. D. Schubart, a traditional air of the fourteenth century, "Joseph, lieber Joseph meine," and another, "Ein fröhlich Gesang." Some of the old Irish airs, edited by Professor Villiers Stanford, and pieces by Schubert, Schumann, and Grieg were also sung by Mr. Plunket Greene. Mr. Leonard Borwick's pianoforte solos included minor pieces by Nawratil, Brahms, and Tschaïkowsky, and Chopin's Fantasia in F minor. It is almost needless to say that all that was done was well done by both artists, and that there was a very large audience.

The Concerts of British chamber music, worthy of more support than they receive, undertaken by Mr. Ernest Fowles, may still be numbered among existing musical enterprises, and the first of the present series, given in the Queen's (Small) Hall, on the 4th ult., was artistically very successful. The programme included Sir Alexander Mackenzie's Pianoforte Quartet in E flat and Professor Villiers Stanford's Pianoforte and Violin Sonata in D. The artists were Mr. Gompertz, Miss Agnes Zimmermann, Miss Cecilia Gates, Mr. Paul Ludwig, and Mr. Arthur Oswald.

Among the innumerable Chamber Concerts that were given last month may be mentioned that of Mr. Frederik Frederiksen at the Queen's (Small) Hall, on Friday, the 20th ult., the event unfortunately clashing with a Lamoureux performance in the large hall on the same evening. But record should be made of a meritorious Suite in G minor for pianoforte and violoncello by the Scandinavian composer, Johan Halvorsen, in which he was assisted by Miss Lucie Hillier at the pianoforte. The able violoncellist also played solos by Mr. Sauret and Mr. Saint-Saëns, and Mr. William Nicholl and Miss Clara Williams rendered vocal pieces with acceptance. This was Mr. Frederiksen's fifth annual Concert in London.

The Pianoforte Recitals given by Miss Johanna Heymann, at St. James's Hall, on October 29 and the 10th and 20th ult., were well attended, as much was rumoured in advance concerning the merits of this young lady as an executant. Whether expectations were fully realised it would be difficult to say, but at any rate Miss Heymann has much flexibility, and plays with expression, though at times her touch sounded rather hard. To speak in detail concerning her three programmes is wholly unnecessary, but it should be recorded that besides playing generally admired works by Beethoven, Bach, Schubert, Chopin, Schumann, and Grieg, Miss Heymann introduced several new, or, at any rate, unfamiliar pieces. Among the most interesting were "Aus dem Julklapp," by J. Rontgen; "Elfenspiel" and "Fantasiestück," by Carl Heymann; a charming Valse Arabesque," by J. H. Lack; and "Aus den Zwiegesprächen," by Amanda Rontgen. Miss Heymann undoubtedly created a favourable impression, and probably she feels sufficient encouragement to renew her visit at some future time.

The sixth series of Mr. Richard Gompertz's String Quartet Concerts began on the 11th ult., at the Queen's (Small) Hall. The occasion was rendered interesting by the first performance of a new String Quartet in D minor by Professor Villiers Stanford (Op. 64). That the work is worthy of the distinguished composer may be said without hesitation—that is, as regards musicianship, earnestness, expression, and occasional suggestions of Irish character. Beyond that it would be unsafe to go until the Quartet has been heard a second time. The executants were Messrs.

Gompertz, Haydn Inwards, Emil Kreuz, and Charles Ould. Beethoven's late Quartet in E flat (Op. 127) was likewise well performed, and Mrs. Henschel contributed songs by Messrs. Henschel, Sgambati, and Davidoff.

PIANOFORTE RECITALS.

Miss Katie Goodson, who gave her first Recital in London, at St. James's Hall, on the 3rd ult., is one of the most promising young pianists who have been heard in London for some time past. Miss Goodson is a pupil of Leschetizky, under whose tuition she has acquired a brilliant technique combined with a powerful and sympathetic touch. The most important work on her programme was Mendelssohn's "Variations Sérieuses," and these were played with remarkable exuberance and *verve*. A new work by Edouard Schütt, consisting of a Prelude, Nocturnette, and Sérénade d'Arlequin (Op. 48), was performed on this occasion for the first time in London. These pieces, however, proved of little musical interest, although full justice was done to them by their interpreter. Other pieces by Chopin, Leschetizky, Moszkowski, and Paderewski were rendered with a command of expression and facility of execution that more than once elicited enthusiastic applause from the audience, and necessitated her playing an extra piece at the close of her programme.

Mr. Eugene d'Albert's programme at the Hampstead Conservatoire, on the 3rd ult., included widely differing schools of composition. Beethoven was represented by the "Waldstein" Sonata and Schumann by the Fantasie in C, each played with the intellectual force and perception of effect always characterising Mr. d'Albert's reading of these masters. Another performance remarkable for finish and accurate reproduction of underlying poetic sentiment was that of Chopin's Ballade in A flat, and from the same composer the accomplished artist selected the two extra pieces he was called upon to play. The examples of Liszt were less fortuitously chosen, though they served to show Mr. d'Albert's exceptional brilliancy and power.

Mr. d'Albert was not heard at his best at his Recital on the 7th ult., at St. James's Hall. The interpretation of Beethoven's Sonata in E flat (Op. 31, No. 3) was masterly in point of execution, but as a reading it did not attain the high standard expected from so celebrated an artist. The rendering of Mendelssohn's "Variations Sérieuses" (Op. 54), although of great brilliancy, was lacking in the finish and grace which the music requires. The most successful performance of the afternoon was that of a Suite in D minor, written, we are informed, by the pianist when he was a pupil at the National Training School—now the Royal College of Music. This work consists of an Allemande, Courante, Sarabande, Gavotte, Musette, and Gigue, which, as indicated by their titles, are written in the style of the old masters. The work is decidedly clever and pleasing, especially the Gavotte, and the Gigue afforded opportunity for the legitimate display of the composer's great executive powers. Chopin's Scherzo in B minor (Op. 20) was also finely played, and other pieces by Rubinstein and Tausig were rendered in a virtuoso-like manner.

MR. CHARLES JACOBY'S RECITALS.

Mr. Charles Jacoby, a former violin pupil of the Royal College of Music, gave two Recitals at the Queen's (Small) Hall, on October 27 and the 5th ult., before large and highly appreciative audiences. His programme ranged from Bach, Beethoven, and Schubert to Wieniawski, Sarasate, and Stanford; and both by his selections from these composers and his interpretation of their various works, he proved himself a genuine artist who takes his art very seriously and as an executant of no mean power. He deserves the thanks of music-lovers, and especially of those having the future of English music at heart, for the production of a new Violin and Pianoforte Sonata in D minor by Mr. H. Walford Davies, another erstwhile pupil of the Royal College, and one of the most earnest and talented of our young composers. The new work is not merely the best which Mr. Davies has so far brought to a hearing, but a notable achievement which deserves recognition wherever *res severa verum gaudium* is still the motto of musicians. There is nobility, pathos, and elevation in the opening *Allegro;* the grand first subject sweeps along with rare breadth and dignity, and the composer has succeeded in maintaining almost throughout the whole work the high level thus reached at the very outset. Mr. Davies's workmanship has always been of a high order, and the new Sonata excels in that respect. But what we prize much more is the great advance he has made as a melodist. This, more than anything else, should justify our looking upon him as one who will ere long "arrive" and produce enduring work. At present he is still under the influence of Brahms, though, in spite of his youth, he has not fallen into the error of emulating that master's over-elaboration and consequent occasional diffuseness as sometimes displayed in his early works. The movements are, in fact, concise and easy to follow, if we except the *Andantino*, which is so original in design and so sombre, not to say pessimistic in expression, that it is difficult to grasp at a first hearing. In the *Allegretto semplice* he has dared to be unaffectedly tuneful, and a delightful piece of music is the result. The *Finale* is a vigorous, melodious, and exultant movement, which worthily crowns a work in which noble endeavour is shown in every bar and the "lion's claw" of something very like genius in its finest moments. It was beautifully played by Mr. Jacoby and the composer.

MUSICAL GUILD.

Beethoven's String Quartet in F (Op. 59) opened the new season of this Society's Chamber Concerts, at Kensington Town Hall, on October 27. Messrs. Arthur Bent, Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig were the interpreters, and secured what was on the whole a good performance. A new Suite in A major for violin and pianoforte, by Mr. T. T. Noble, was played by Mr. Bent and the composer, but failed to create any deep impression. The best movement is a Romance, in which an engaging theme is effectively treated. But the opening *Prelude* and succeeding *Adagio* are neither remarkable for thematic material nor workmanship, and the final *Moto perpetuo* borders on the commonplace. Mr. Noble will have to try again, and exercise, above all, the virtue of self-criticism. A refined and finished performance of Brahms's beautiful Pianoforte Quartet in A (Op. 26) was given by Miss Ethel Sharpe, Miss Isabella Donkersley, Messrs. Hobday and Paul Ludwig; and Miss Helen Buckley's resonant and well-trained soprano voice was heard to great advantage in Massenet's Air "Pleurez mes yeux," from "Le Cid," and some songs.

At the second Concert Miss Winifred Holiday and Miss Maggie Moore played Robert Kahn's Violin and Pianoforte Sonata in G minor (Op. 5), a very "respectable" but very uninteresting work, which creates no violent desire to hear another note by this composer. Three of Brahms's choruses for female voices with accompaniments for harp and two horns (Op. 17) were sung by the Ladies' Choir of the Royal College of Music, but the *tempi* were taken so very slowly, and there was such an air of languor and listlessness about the whole performance, that the beautiful pieces came dangerously near sounding as dreary as Herr Kahn's Sonata. That excellent fiddler, Miss Jessie Grimson, played the Romance from Joachim's Hungarian Concerto and two Slavonic Dances by Dvorák, which last-named delightful pieces, splendidly played, were the only bright spots in an exceptionally dull Concert. Haydn's Pianoforte Trio in C (Op. 3) completed the programme and was played by Miss Moore, Miss Holiday, and Mr. Werge.

ROYAL COLLEGE OF MUSIC.

A programme containing the names of Rossini, Lalo, Verdi, Tschaïkowsky, and Wagner could hardly be excelled for variety and catholicity of taste. Such a programme was that of the Orchestral Concert given by the students on the 3rd ult., which opened with the Overture to "William Tell," followed by Lalo's "Symphonie Espagnole" for violin and orchestra (Op. 21), Ford's scene "Am I awake

or do I dream?" from Act II. of Verdi's "Falstaff," Tschaïkowsky's "Pathetic" Symphony, and Wagner's "Meistersinger" Prelude. A tremendous task for a body of students! Yet the performances were not merely creditable to the young players; some of them, at any rate, could be thoroughly enjoyed even by the severely critical. The overture, in which the solo passages for the wood-wind and violoncello were capitally played, went with immense spirit, and in Lalo's piece Miss Marie Motto once more proved herself a violinist of great ability and still greater promise. Mr. Emlyn Davies's resonant voice and dramatic style were well suited in the extraordinarily ingenious and vigorous scene from Verdi's comic masterpiece. The performance of the Symphony was not equal to those given at Alexandra House and the Imperial Institute a year or so ago. Professor Stanford hurried the *tempi* of the first three movements, so that at times his orchestra could hardly follow and a want of clearness and refinement was the result. From an emotional point of view, also, the playing of the first and last movements left much to be desired, and in this respect the contrast with the earlier performances, under the same conductor, was very marked. The glorious "Meistersinger" Prelude, perhaps the only piece of music which can be played even after Tschaïkowsky's heart-rending Swan's song without losing a particle of its bracing effectiveness, was splendidly given, and Professor Stanford's reading presented points of much interest.

At the Chamber Concert, on the 11th ult., Mr. William Hurlstone played three very clever pianoforte pieces of his composition—a Romance, a Capriccio, and a Scherzo. They are as little remarkable for melody as pupils' efforts generally are, but they show hardly any traces of immaturity in other respects, being well laid out, effectively written for the instrument, and full of sound musicianship. The concerted pieces were Tschaïkowsky's String Quartet in D (Op. 11), played by Miss Otie Chew, Samuel Grimson, Edward Behr, and Robert Grimson; and Brahms's Pianoforte Quartet in A (Op. 26), in which Miss Rosina Cerasoli and Miss Marie Motto took the pianoforte and violin parts respectively. Enjoyable performances, which told of careful rehearsing, were given of both works. Miss Henrietta Smith and Mr. James McInnes sang a duet from Donizetti's "Don Pasquale," and Miss Florence Buckley two airs from Pergolesi's "Stabat Mater."

Preliminary Examinations for twelve Free Open Scholarships at the Royal College of Music will be held on February 3, in various local centres throughout the United Kingdom. The Scholarships will be allotted as follows:—Composition two, Singing four, Pianoforte one, Organ one, Violin one, Viola or Double Bass one, Violoncello one, Oboe or Bassoon one. The Scholarships are open to all classes of Her Majesty's subjects within the stated ages. They are each of the approximate value of £40 a year, and entitle the holders to systematic free education in music, and are, as a rule, tenable for three years. In some special cases maintenance grants are added.

ROYAL ACADEMY OF MUSIC.

A programme of unusual excellence was offered at the Chamber Concert of the Royal Academy of Music, on the 16th ult., at St. James's Hall, and the performances were generally above the average in merit. Perhaps the most interesting piece was Bemberg's "La Ballade du Désespéré" for voice and declamation, beautifully rendered by Miss Gertrude Bevan and Miss Ellen M. Bowick, with the accompaniments well played by the Misses Edith Byford, May H. Mukle, and Mabel E. Colyer. Other numbers in the programme worthy of mention, as being contributions by promising students, were an Andante and Rondo for violin and pianoforte by Mr. William H. Reed; two very pleasing songs, "Summer" and "A May Madrigal," by Miss Elsie E. Horne; three dances, arranged for pianoforte and strings by Mr. Joseph C. Holbrook; and two choral pieces, "Winged love's a rover" and "Sorrow can laugh and Fury sing," by Mr. H. Claiborne Dixon. Sir Alexander Mackenzie may be heartily congratulated on the success of this Concert.

During the last month an interesting and instructive series of Lectures have been given at the Royal Academy of Music, by Mr. F. Corder, on Wagner's music-dramas, a considerable portion of which have been sung by the students of the Institution.

GUILDHALL SCHOOL OF MUSIC.

The continued progress of this Institution, both in the number and the efficiency of its members, was manifested at the Guildhall, on October 31, at the annual presentation of medals, prizes, and certificates by the Lady Mayoress. Mr. W. H. Cummings, the new Principal of the School, in the course of an address said there were now no less than 3,700 students on the roll, and one of the difficulties with which the council had to cope was the increasing demand upon the establishment. The action of the Corporation had created the largest musical academy in the world, so that the English people could no longer be reproached with failure to appreciate music. As Principal, his desire was to follow in the footsteps of the late Sir Joseph Barnby, whose devotion to the Institution had been so marked.

The Misses Emily C. Dixon and Beatrice Shaw (Associates) respectively took gold and silver medals as pianists. The Lord Mayor's Prize (for soprano vocalists) went to Miss Mable Englehardt; the Sheriff's Prize (given by Mr. Sheriff Cooper), for contralto vocalists, was divided between Miss Maude Clough and Mrs. Hyem; the Jenkinson Prize (for pianoforte students) was taken by Miss Rachel Ricardo; the Chairman's Prize (for organ students) by Mr. Walter A. Richards; the Hill Prize (for the most deserving violin student) by Miss Bertha Murray; and the Libotton Memorial Prize (for violoncello students) by Hans Dressel. After the numerous other awards, the late Lord Mayor (Sir Walter H. Wilkin), referring to the prosperity of the School, said the wishes of the Corporation when founding it in 1880 had been fully realised. During the preparatory Concert by students Mr. Tom Powley (a prize-taker) gave a spirited rendering of Mendelssohn's air "I'm a roamer." The choir sang with much delicacy Barnby's beautiful part-song "Sweet and low" (the audience standing in respect for the memory of the composer), and also introduced a brisk national part-song, entitled "Victoria," by Mr. Cummings.

GRESHAM LECTURES.

The fine hall of the City of London School not being available, Professor Bridge had to return temporarily to the limited accommodation at Gresham College for his series of Music Lectures, delivered from the 10th to the 13th ult. On the first-named day the Professor took for his subject the estimable old master, Matthew Lock, who, the Professor said, was trained under Edward Gibbons, brother of the famous Orlando Gibbons. He wrote the first book we know of giving rules for figured bass, which was published in 1673, and his music showed him to be well abreast with the art of his time. He composed some of the earliest English dramatic music, notably to Shadwell's "Psyche," which was published in 1675, but was written two years previously. From examination of this music the Professor thought Lock quite capable of having written the "Macbeth" music, which some antiquaries were inclined to attribute to Purcell.

The illustrations at this Lecture included the "Invocation" from "Psyche" and several other numbers by Matthew Lock, which were excellently rendered by Miss Monk and Messrs. Oakley, Fell, and C. Ackerman.

At the second Lecture the Professor for the first time discoursed upon the origin and development of the oratorio. This form of art he traced to the old Mysteries and Moralities which were popular in Europe in the thirteenth and fourteenth centuries, and especially in England. A good example of these plays, which were sometimes given in churches, was one entitled "Noah's Flood," played in the fourteenth century at Chester. In this occurred a song for *Noah's Wife*, who, when all was prepared, delayed entering the Ark to have a parting glass

with a friend, and who lingered so long that *Noah* grew alarmed, and sent his sons to seek her. They had to bring her by main force, and as soon as she arrived on board she gave *Noah* a sound box on the ear. In a Coventry Mystery occurred a "Shepherd's Song" and a "Lullaby" to the Infant Saviour, the first being in madrigal style. Abuses gradually crept into these mystery plays, which caused them to lose favour with ecclesiastics; but some saw good in them, and chief of these was St. Philip Neri. He preceded and followed his sermons by musical settings in dramatic form of sacred incidents—*drama sacra per musica*. These performances, taking place in the oratory of his church, gave us the word oratorio. Much impetus was given to the development of this form by Palestrina's immediate predecessor as master of the Papal Choir, Animuccia, a musician whose fame had been eclipsed by the renown of his successor. It was remarkable that the year 1600 saw the first public performances of true opera and oratorio, the former being by Peri and the latter, called a Morality and entitled "l'Anima e Corpo," being composed by Cavalière. This work showed great advance, and the stage directions were precise and elaborate. Another step was taken by Mazzochi, the musician who invented the signs for *crescendo* and *diminuendo;* but to Carissimi belonged the glory of establishing the grand form of oratorio.

Much interest was attached to the musical illustrations at this Lecture, which were sung by the same company that assisted on the previous evening, and included the "Shepherd's Song" and "Lullaby," referred to in the discourse, and excerpts from the music of Animuccia, Cavalière, Mazzochi, and Carissimi.

The two concluding Lectures were devoted to Schubert, the centenary of whose birth will occur next January. Schubert's songs having already been considered, attention on this occasion was confined to his music written for the stage. His achievements in this branch of musical art could not be regarded as much more than experiments, but as Schubert's experiments they could not be otherwise than interesting, and they moreover contain many a gem and lovely musical thought. They extended from the time when he was seventeen until his death, and were most varied in style. Little discrimination was shown in the choice of libretti, and much delightful music was wasted on puerile words. His essays in opera were many, and in spite of continued disappointment he remained undaunted till the end. The list of his early operas comprised eighteen, none of which were published, and some of which had been lost. In 1817 he came under the influence of Rossini, and from that period were dated his overtures in Italian style. In 1822 he produced "Alfonso and Estrella," which was revived with success in 1881, at Carlsruhe. The best known of his dramatic music was that to the drama entitled "Rosamunde, Princess of Cyprus." The libretto had been lost, which, however, was probably not a matter for regret.

The final evening was principally occupied by the Recital of a complete Singspiel, entitled "Die Zwillingsbrüder" ("The Twins"), written in 1819 and produced the following year, when it ran for six nights. The overture showed the influence of Rossini, but several of the vocal solos were genuinely Schubertian. Amongst the best of the latter were a soprano song, "I know I am a child no more," a lyric in praise of country life, and a vigorous sailors' ditty. Much dramatic instinct was shown in a quartet, and the inevitable duets for the lovers were expressive.

The executants of the first of the Schubert Lectures were Miss Agnes Nicholls, Miss Laura Pearson, Mr. Avalon Collard, and Mr. Daniel Price, this company, with the exception of Miss Pearson, taking part with Mr. C. Ackerman and the choristers of Westminster Abbey in the recitation of the opera, which was given under the direction of Mr. J. E. Borland, who had provided an admirable English translation of the libretto.

MUSICAL ASSOCIATION.

THE monthly meetings of the Musical Association were resumed, at the Royal College of Organists, on the 10th ult., when Dr. McNaught was voted to the chair, and Dr. F. J. Sawyer read a paper with the provocative title of "Why do we teach harmony so badly?" Dr. Sawyer, however, preceded his discourse by a declaration that he had no intention of casting a slight on teachers of harmony, but had adopted the somewhat startling title in order to call lively attention to a new method of instruction which avoided what he considered to be serious defects in popular text-books. Although Dr. Sawyer thus neatly allayed any possible feeling of hostility, it became evident, as he developed his subject, that there was considerable justification for the charges preferred against modern text-books. Dr. Sawyer said that instead of furthering that which was the essence of music—viz., the development of a true artistic temperament by giving the student power to manipulate the means placed in his hands—the text-books simply made the rudiments of his art more or less—and indeed more than less—a mechanical and uninteresting drudgery of no more art value than an addition sum. The subject of harmony should be approached not as dull mathematics, but as living music. The object of harmony was to give the student power to manipulate chords, to obtain a practical skill that either when creating music on paper or when extemporising at his instrument he might so use these chords that they should produce a true art work agreeable to the ear. Until the student could do this he had not attained the object of his study. It was the entire ignoring of the creative side of harmony that had tended to degrade and render distasteful this beautiful aspect of the art. In our text-books of the last fifty years—viz., Goss, Richter, Stainer, Macfarren, and Prout—there was practically but one way of teaching the student how to manipulate chords—viz., by giving him a figured bass—that was to say, he never had to exercise his judgment as to the chord he was to employ. Just as the infant opened its mouth and swallowed the spoonful of pap held to its lips, so the musical student complacently swallowed the fraction of musical truth, and in a more or less infantile way put above the figured bass the chord that its harmony-mother had given it. Professor Prout's work excited the highest esteem, but of all books by which the student could be taught to use chords, this was the very worst, for he was not allowed to use one single chord himself: they were all selected for him. In Mr. Banister's comprehensive book more attempt was made to explain chord progression, although all the exercises in use, while the student was learning his chords, were figured basses. This method of teaching harmony by figured basses was bad, inasmuch as the student never had to consider that most important particular—the progression of his bass. What would be thought of a system of carpentering that only showed the use of tools and never let the pupil handle or use those tools himself? Again, how gruesomely ugly most exercises in harmony were! All exercises should be little examples of art, and all framed to lead to true artistic development. They should be real music. Dr. Sawyer concluded his paper by a brief description of the method which the student really required, and said that from the moment that the tonic and dominant triads had been explained the pupil should be taught to use those chords himself. For this purpose a threefold form of exercise was recommended—viz., (1) bass and treble given, (2) bass only given, (3) melody given. A fourth form, declared to be the most important of all, was to "give him nothing, but tell him, after explaining the construction of short phrases, to write a passage on the tonic and dominant harmonies." The next chord to be taken would be the subdominant, and after the primary triads would follow the secondary triads on the supertonic, mediant, and submediant, and diminished triad on the leading note. When any special chord was introduced the pupil should be told to "introduce and follow this chord in various ways." Let the melodies chosen be selected from old standard songs, or from the slow movement of lesser known classic compositions. "In short, in everything give the student an artistic and musical aim in his work." To the average pianoforte pupil there were two things—*études* and music; and to the harmony pupil there were also two things—harmony and music. We taught harmony badly because we had taken a low view of its aims, and because we had not given it a thought that our present plan might be improved upon. It was the neglect of the creative side of student work that

had been so greatly overlooked, and which must be cultivated that the pupil might learn that harmony was art, and that chord making must result in music.

The discussion which followed was one of the longest that has taken place at the meetings of the Association, and amongst those taking part were Drs. McNaught, Maclean, Greenish, and Campbell, and Messrs. Barri, Southgate, and Banister. The last-named spoke at some length, but the substance of what was said may be gathered from Dr. Sawyer's reply, which may be epitomised as follows: That the contention that there were text-books which gave some attention to chord progression and the harmonisation of melodies did not alter the fact that these important particulars were slighted in the popular books by Goss, Richter, Stainer, Macfarren, and Prout. That the admission made by most of the speakers that they did not follow the text-books but interpolated exercises, and in teaching practically adopted the method advocated in the paper, proved that the text-books were deficient. That the fact that most faults occurred in examination papers in the harmonisation of given melodies, also showed that the teaching was not good. That if our average teachers were unsatisfactory it was because our text-books were faulty. That the pupil who could use chords freely would be perfectly able to analyse harmonic progressions.

CHELTENHAM MUSICAL FESTIVAL.

(From our own Correspondent.)

The fourth triennial Musical Festival at Cheltenham took place on the 3rd, 4th, and 5th ult., in the Assembly Rooms of the bright and attractive town. Owing to the recent epidemic at Gloucester, and its effect upon adjacent places, the question of celebrating the Festival this year was in suspense until the summer had considerably advanced, and when conditions enabled the promoters to make up their minds the time remaining was comparatively short; hence, a good deal of work had to be hurried somewhat, with the result that, although there was little fault to find with the general arrangements, there were unmistakable evidences in the musical performance of imperfect preparation. The Festival scheme included three Concerts—one for each of the three days of the Festival—and the works brought forward were Sullivan's "Golden Legend," Mendelssohn's "Elijah," and the first part of Haydn's "Creation," together with a few minor novelties. The performers numbered 300, the chorus consisting of the Cheltenham Festival Society with contingents from societies in union with the County of Gloucester Musical Festival Association, and the band of members of the County of Gloucester Musical Festival Association, with amateur members of the Cheltenham Festival Society. Mr. J. A. Matthews was the conductor. The Festival opened on the 3rd ult. with a performance of the "Golden Legend," which was preceded by half-a-dozen miscellaneous pieces, the most interesting of which was a pleasing orchestral composition entitled "Sevillana" (Scène Espagnole), by Mr. E. Elgar, who conducted its performance. The principals in the cantata were Miss Maggie Davies, Madame Belle Cole, Mr. Lloyd Chandos, Mr. David Hughes, and Mr. T. Woodward, who discharged their duties satisfactorily. Not only was the choir imperfectly balanced, but the singing was uneven. While the Evening Hymn and a few other portions of the work were fairly well rendered, the more difficult choruses went with less pleasing results.

Mendelssohn's "Elijah," on the second day, was also given with a degree of efficiency scarcely up to festival average. The opening chorus and "Thanks be to God" were rendered in a manner deserving of praise; but there was some tripping in the more intricate and impetuous numbers and there was very little marking of light and shade. Mr. Santley sustained the part of the *Prophet* with surprising vigour, and the other principal vocalists were Miss Esther Palliser, Madame Marie Hooton, Miss Susah Harrhy, and Mr. James Gawthrop.

In the first part of the "Creation," which made up half the programme on the third day, the solos were allotted to Madame Zippora Monteith, Mr. Hamlyn Crimp, and Mr. Henry Sunman. Again the choruses were unevenly rendered. The body of voices sang with tolerable spir and correctness the easier numbers, but stumbled a difficulties. The band too was frequently at fault. A the new works were comprised in the second part of th programme. "Morning," a pastoral for soprano sol (Madame Monteith) and chorus, composed by Dr. F. Iliffe fo the Festival and conducted by him, proved a well writte work which made a very favourable impression. "Cherr Ripe" and "Waken, lords and ladies gay," two part songs from the pen of Mr. A. Herbert Brewer (wh directed their performance), are skilful and effective com positions—particularly the former—and were received wit hearty approval. These pieces were sung, perhaps, bette than anything else during the Festival, the unity of voice and tone-shading calling for warm commendation. Th other new piece was a pleasing Serenata for strings an harps, by Mr. H. J. Taylor, which was conducted by th composer and received with cordiality. It cannot be sai that the Festival was equal in point of musical efficiency to former meetings. Circumstances may, in a measure account for some of the shortcomings; but it is hoped tha mistakes of omission and commission on the presen occasion may be avoided in future.

REVIEWS.

The Morning and Evening Service with the Communion Office in A. By C. Villiers Stanford. [Novello, Ewer and Co.]

It goes almost without saying that church music from the pen of Professor Stanford must command respect, and it may be said without delay that the present complete service is in every respect worthy of a musician who has attained a very lofty position in his art. Professor Stanford has, in the present instance, studied the capabilities of fairly well-trained church choirs, avoiding undue elaboration while at the same time imparting such a measure of freshness as would be looked for from so accomplished a musician. The work is fairly comprehensive, the portions of the Liturgy set being the Te Deum, Benedictus, Jubilate, Kyrie, the phrases before and after the Gospel, the Nicene Creed, Sursum Corda, Sanctus, Gloria in Excelsis, Magnificat, and the Nunc dimittis; but not the Benedictus qui venit nor the Agnus Dei, now so much used during the celebration. Four-part writing is for the most part adopted, but sometimes the composer employs a double choir. Many examples might be quoted in which the music is made to illustrate, or at any rate to suggest, the sense of the words—occasionally in a startling manner; and, speaking generally, this is one of the most noteworthy of the many services issued during the last few years.

Technical Studies for the Pianoforte. By James Price. [Weekes and Co.]

These exercises bear the impress of having been carefully thought out to meet the requirements of modern pianoforte playing, and they have the merit of accustoming the student to transposition of keys. It is to be regretted, however, that the old German fingering with the cross for the thumb has been adopted instead of the first five numerals now accepted as being the best method and generally used.

The Communion Service. Set to music in A. By George C. Martin. [Novello, Ewer and Co.]

The organist of St. Paul's Cathedral has here presented a very vigorous setting of the musical portions of the Eucharistic Office, including the Benedictus and the Agnus Dei. The organ accompaniment is bold, and to a great extent independent of the voice parts, in which imitation and *fugato* passages are sparingly introduced. Though nominally in A major, the relatives of this key are much employed, and Dr. Martin is lavish in his use of chromatic harmonies and progressions in which, of course, the skill of a cultured church musician may be perceived. Well rendered by choir and organist, the service should prove extremely effective.

Lullaby. For Voice, Flute, and Pianoforte. Words nd Music by Georgina M. Rockstro.
Valse Brillante. For Flute and Pianoforte. By W. usé.
Idylle. For Oboe and Pianoforte. By H. Wild.
[Rudall, Carte and Co.]

The spread of the taste for orchestral music has naturlly led to a demand for home pieces embracing other nstruments than the ubiquitous pianoforte. Messrs. udall, Carte seem to be making laudable endeavour to upply what is wanted, and the above tabulated music is a air example of its class. More attention to the flute than he voice has been given by the composer in the "Lullaby," ut the vocal part is grateful to sing and the effect as a hole is pleasing.

The Waltz is "brilliant" for the flute, but comparatively imple for the pianoforte, which latter particular will erchance save flautists some anxiety at sundry "At omes," where young ladies more willing than able olunteer as accompanists.

Mr. Wild's "Idylle" is graceful in character and well esigned for the oboe. Instrumentalists having a fair ommand over the respective instruments will find no ifficulty in these pieces.

The Second Book of Nursery Rhymes. Set to music by oseph S. Moorat. Illustrated by Paul Woodroffe.
[George Allen.]

This volume bears the impress of being a labour of love. hirty-two nursery rhymes, most of them well known, are et with a sympathy for the individual character of the imple stories and an earnestness of purpose to secure uitable musical expression that place the book amongst he productions of genuine art. Amongst the most successful re "Sing a Song of Sixpence," the imitative phrases in he bass echoing the words of the song in an engaging manner; "Old King Cole," in which clever suggestion is nade of "his fiddlers three"; and "Ye King of France," he pomposity of the march of the "twenty thousand men" being admirably expressed, and the putting up of heir swords illustrated with genuine humour. Mr. Woodroffe's drawings include seven full-page illustrations, remarkable for wealth of detail and touches of sly fun. Many of the margins round the songs also abound with elf-like figures and quaint conceits that well repay careful scrutiny. It should be added that while the melodies are within the abilities of little folks, the accompaniments demand the fingers of "mamma" or the governess.

Mass of Our Lady of Ransom. Op. 50. By John Storer.
[Novello, Ewer and Co.]

This is an unpretentious and melodious setting of the Mass for ordinary use in Roman Catholic churches, for which it may at once be said Mr. Storer's music is eminently fitted. It is written for the most part in four-part vocal harmony, which could be correctly read at sight by the majority of choirs. The Kyrie, appropriately devotional in character, is in C minor, and an excellent effect is obtained by the Gloria which follows being in the tonic major. The "Qui tollis" is set as a trio for soprano, tenor, and baritone, who are subsequently joined by the chorus. The passage in the Creed beginning "Crucifixus" is assigned to a baritone soloist, the opening of the Benedictus is given to a tenor voice, and the first twelve bars of the Agnus Dei are written for a soprano. An orchestral accompaniment is indicated in the organ part.

March in E flat. For Organ. By W. S. Hoyte.
[Novello, Ewer and Co.]

Few organists are better acquainted with the resources of their instrument or have wider experience of what is effective on the king of instruments than Mr. Hoyte. This knowledge has been put to excellent use in this March in E flat, which, while presenting few difficulties to the average player, is a bright and melodious composition well calculated to arouse and sustain the interest of an audience. It is in the ordinary form, but the trio possesses much freshness and individuality. The *Finale*, which is built upon a reiterated figure in the bass, concludes the piece in a brilliant manner.

Time and I. A Song of Spring. Composed by Florence Maris Turner. [Metzler and Co.]

These two songs may be recommended to the home circle. They are poetical in sentiment and melodious and graceful in style. The accompaniments are simple but effective, and display musicianlike ability combined with pleasing fancy.

Romance in A flat. Pianoforte Duet. By Claudius H. Couldery. [Weekes and Co.]

This is an arrangement, by the composer, for pianoforte duet, of the *Andante* from an Orchestral Suite in C minor, which was recently played at the Crystal Palace Saturday Concerts. It forms an easy and pleasing pianoforte piece, and makes most demand upon the executant of the second part.

MUSIC IN BELFAST.

(From our own Correspondent.)

The Philharmonic Society here opened its twenty-third season, on October 23, with a miscellaneous Concert, in which Miss Marguerite Macintyre, Mr. Maelor Thomas, Mr. David Bispham, and Mr. Mark Hambourg took part, and Mendelssohn's cantata "Hear my Prayer" was rendered by the full chorus and orchestra of the Society, Miss Marguerite Macintyre taking the solo.

On the 5th ult. Mr. Lawrence Walker inaugurated his series of classical Chamber Concerts under the most favourable circumstances.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

There is every prospect that Dr. Hans Richter and his London orchestra will make their visit to Birmingham an annual one. The excellent support given to Dr. Richter's Orchestral Concert, which took place in the Town Hall on October 28, is a sure sign that there is a growing love and appreciation of purely orchestral music in our midst.

Quite an unprecedented number of Chamber Concerts was given last month. On the 9th ult. Miss Marie Olson (pianist), Miss Ethel Barns (violinist), and Mr. Charles Phillips (baritone) gave a delightful Concert in the Masonic Hall. The following night the Gompertz String Quartet gave a Chamber Concert in the same hall. Mrs. Braithwaite was the pianist and Mrs. Montague Fordham the vocalist. A grand Masonic Concert was given on Wednesday of the same week in aid of the Warwickshire Masonic Benevolent and Pupils' Fund. The artists were brothers of the Masonic Brotherhood, and additional help was given by several ladies, wives and friends of Freemasons. Mr. H. Wymark Stratton followed the next night with a Chamber Concert, having for his *confrères* the Windsor String Quartet—Mr. T. M. Abbott, Herr Heinrich Sück (violins), Mr. T. R. Abbott (viola), and Mr. Joseph Owen (violoncello). The vocalist was Miss Annie Norledge, and the Concert-giver acted in the dual capacity of pianist and accompanist.

An exceptionally interesting and artistic Concert was given in the Masonic Hall, on the 16th ult., by Miss Maude Rihll, a pianist of high attainments, and a pupil of Leschetitzky, of Vienna. The *bénéficiaire* was assisted by Madame Marie Mallia and Mr. Arthur Walenn as vocalists, Mr. Gerald Walenn (violin), Mr. Herbert Walenn (violoncello), and Miss Edith Rihll (accompanist).

Sir Joseph Barnby's patriotic song, "Victoria—our Queen," arranged for equal voices and published in Novello's School Songs (No. 273), has been chosen to take the place of the National Anthem at the Annual Prize Distribution in connection with the Five Ways and Camp Hill Schools of King Edward VI. Grammar Schools. We learn that it has been heartily welcomed by the scholars, and is likely to be popular.

MUSIC IN BRISTOL.

(From our own Correspondent.)

The performances by the Bristol Amateur Operatic Society of Sullivan's "The Sorcerer" and "The Mikado," at the Prince's Theatre during the week commencing on

the 2nd ult., in aid of the local medical charities, have been the most noteworthy events of the month. The members of the Society are talented and highly trained amateurs, and the representations they gave of the popular operas were exceptionally good all round. Mr. A. Bruce Bedells, the musical director and stage manager, must have felt well rewarded for his exertions by the results secured.

The Bristol contingent of the Crystal Palace Temperance Choir, who won the second prize at the Autumnal Provincial Festival of the National Temperance Choral Union, held at Birmingham, gave a Concert on the 2nd ult., when they sang excellently Mendelssohn's "Judge me, O God," Handel's "Sing unto God," Sterndale Bennett's "Come, live with me," and other compositions, under the direction of Mr. F. Stone.

The Popular Chamber Concerts at Clifton entered upon the twelfth season on the 14th ult., the executants, among whom changes have taken place, being Herr Otto Milani, Herr Otto Heinrich (violins), Mr. Ernest Lane (viola), Mr. Edward Pavey (violoncello), and Mr. Herbert Parsons (pianoforte).

A Concert given on the 16th ult., by the choir of the Baptist Church, Totterdown, is deserving of notice because of the wonderful spirit and artistic excellence with which they sang several part-songs and glees under the direction of Mr. H. J. Pollard. The skilled body of vocalists should form the nucleus of a choral society for the populous and rapidly growing district of Bristol.

The Mid-Somerset Ladies' Orchestral Society gave a Concert, at Midsomer Norton, on October 27, and played compositions by Schubert, Beethoven, Rossini, Haydn, and the three Dances from German's music to "Henry VIII.," which are becoming increasingly popular. The Society is making encouraging progress.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The first Orchestral Concert of the Dublin Musical Society took place, on the 18th ult., in the Royal University, Earlsfort Terrace. The programme was judiciously made up, containing numbers calculated to please lovers of all classes of music. The chief feature in the programme, Beethoven's C minor Symphony, with which the second part opened, was, on the whole, admirably interpreted, although at times lacking the delicacy of performance and intimate understanding which only come to a band after long practice together. It is safe to prophesy that these desiderata will come in their time. The first Subscription Concert of the Society is announced for the 3rd inst., when Tinel's "St. Francis" will be performed; and prospective arrangements are Sullivan's "Golden Legend" for February, Beethoven's "Engedi" with the third act of "Tannhäuser" for April, and presumably "The Messiah," as usual, at Christmas; also two more of the welcome Orchestral Concerts.

The Royal Dublin Society's new Lecture Theatre has not been completed in time for the opening of the Recitals of Classical Music, which consequently took place in the old Library on the afternoon of the 9th ult. It consisted of pianoforte music only, and the executant, Signor Esposito, displayed his usual faultless technique and admirable taste.

A scheme of Symphony Concerts has been announced in the Dublin Press by Herr Theodore Werner, who proposes to form an orchestra of about seventy members, and to give during the forthcoming season a series of first-class grand orchestral concerts. For each concert one or other of the following distinguished conductors is to be secured: Mr. George Henschel, Mr. August Manns, Signor Randegger, Dr. Hans Richter, Sir Alexander Mackenzie, Sir Arthur Sullivan, and Professor C. V. Stanford.

MUSIC IN EAST ANGLIA.

(From our own Correspondent.)

The customary Annual Concert on behalf of the Norwich District Railway Guards' Friendly Society, given in St. Andrew's Hall, on October 29, proved of more than usual interest, for although the vocal selections were chiefly old favourites, they were remarkably well interpreted by the artists engaged: Miss Esther Palliser, Miss Ada Crossley, Mr. Harry Stubbs, and Mr. Watkin Mills. Violin solos were contributed by Miss Ethel Barns, and Signor Bisaccia, in addition to playing most of the accompaniments, was heard in two pianoforte solos.

The new season of the Saturday evening Popular Organ Recitals, under the direction of Dr. Edward Bunnett, Corporation organist, was opened on the 7th ult., under rather depressing circumstances, drenching showers and cold winds causing a thin attendance. In addition to a capital programme of organ selections, which it need hardly be said were cleverly played, Miss Maggie Purvis (soprano) and Mr. Sawford Dye, a very rising local tenor, contributed several songs.

The Downham Market Orchestral Society (whose resuscitation was announced in last month's Musical Times) came before the public on October 29, conducted by Mr. C. H. Lewis. The band numbered twenty-five instrumentalists, and, considering the short time they have had for rehearsals, gave a very fair account of the work they undertook. The vocal part of the programme was sustained by Miss K. Comber, Miss A. Dewberry, Mr. A. J. Davies, and Mr. F. A. Tipple.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

Mr. d'Albert's second appearance in Edinburgh, at the first of Messrs. Paterson's series of Orchestral Concerts, confirmed the impressions he made at his Pianoforte Recital last month. In the "Emperor" Concerto his broad, simple and noble conception of the solo part showed more than anything at his Recital what a great player he is. He was recalled three times.

At the same Concert the Scottish Orchestra made its first appearance for the season. The careful *nuances* in the "Meistersinger" Overture gave abundant evidence of diligent and careful rehearsal and of Mr. Kes's command of his forces. Haydn's "Oxford" Symphony was well if rather boisterously played. Some of the delicate scoring in the slow movement and the Menuet was delightfully reproduced, but the last movement was given too noisily.

On the 7th ult. Lady Hallé paid her first visit to Edinburgh since Sir Charles Hallé's death. An excellent house was somewhat undemonstrative. The most successful numbers in a somewhat severe programme were Sonatas by Handel and Beethoven, Schubert's Fantasia, and two Hungarian Dances (Brahms-Joachim), which latter drew an enthusiastic encore. Lady Hallé was assisted by Miss Olga Néruda.

Señor Sarasate has not for several years made such a deep impression on his Edinburgh audience as at his Recital on the 14th ult. The Music Hall was very full, and the enthusiastic applause and double recall which greeted the first number (Bach's First Sonata) showed how well the great violinist held his audience. Professor Neitzel accompanied Señor Sarasate with conspicuous success.

A very delightful Concert was given by Miss Katherine Alston, in the Freemasons' Hall, on the 11th ult. The Concert-giver sang a very representative selection of songs by composers from Schumann to Arensky, and in each showed her artistic taste, genuine appreciation, and cultivated style. The Arensky songs had a peculiar interest to the audience and were highly appreciated. Miss Alston had the advantage of Mr. Plunket Greene's assistance, who sang, in the expressive manner which has gained him such deserved popularity, songs by Schubert, Clay, &c., and ballads from old France, Scotland, Ireland, and England. Miss Pierrepont made a well-nigh perfect accompanist, although her solos, selected from modern composers, did not achieve such distinct success as those by Scarlatti, Bach, and Daquin.

Pianoforte and Vocal Recitals have also been given in the Freemasons' Hall by Mr. Della Torre, Miss Gibb, and Mr. A. B. Bach.

The Royal Carl Rosa Opera Company gave the "Meistersinger" on the 19th ult.; Mr. Hedmondt as *Walther* and Mr. Homer Lund as *Beckmesser* divided the honours

The Musical Times, December 1, 1896.

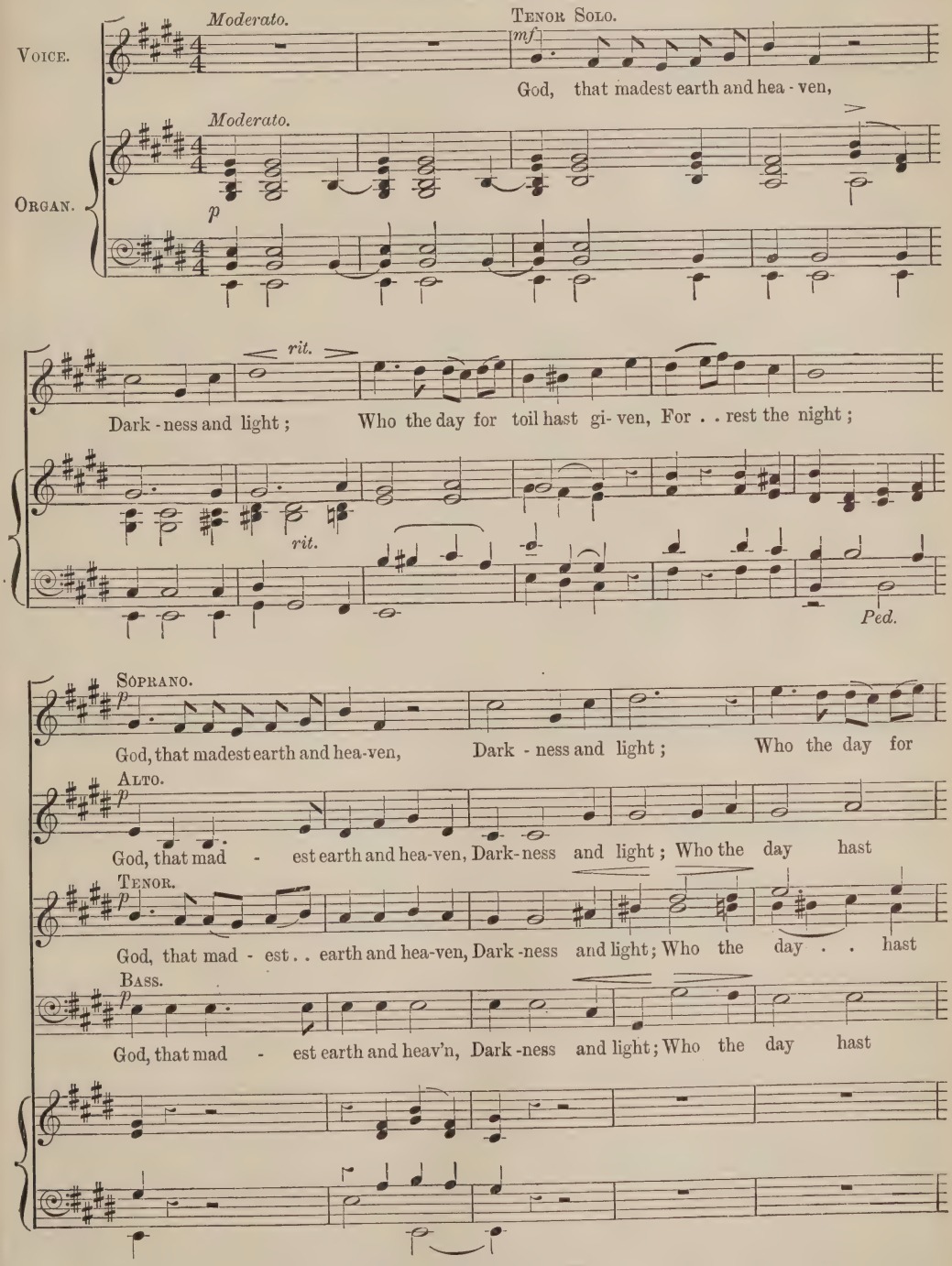
God, that madest Earth and Heaven.

ANTHEM FOR TENOR (OR SOPRANO) SOLO AND CHORUS.

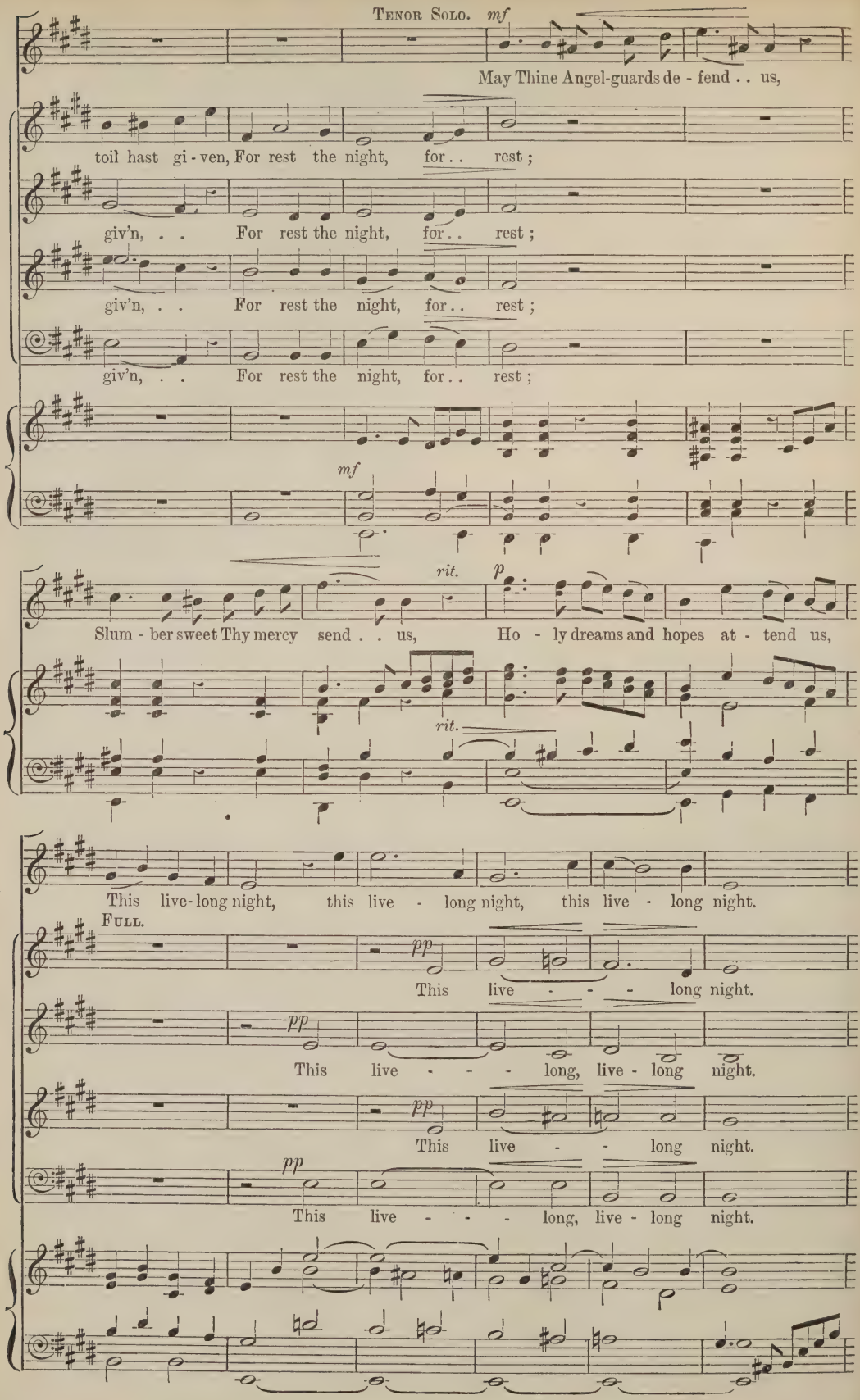
Hymns A. and M., No. 26.

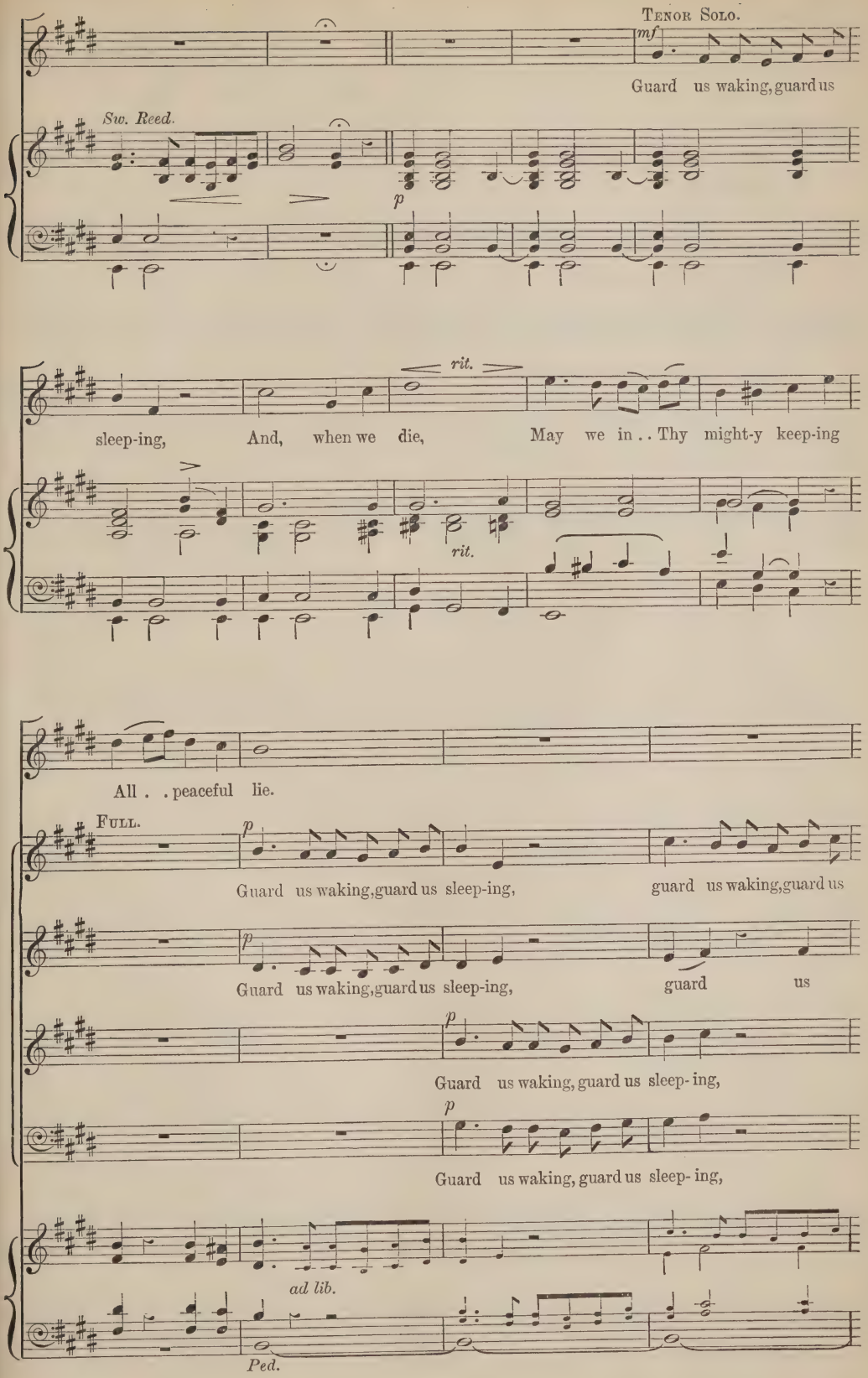
Composed by CHARLES L. NAYLOR, M.A., Mus. Bac., Cantab.;
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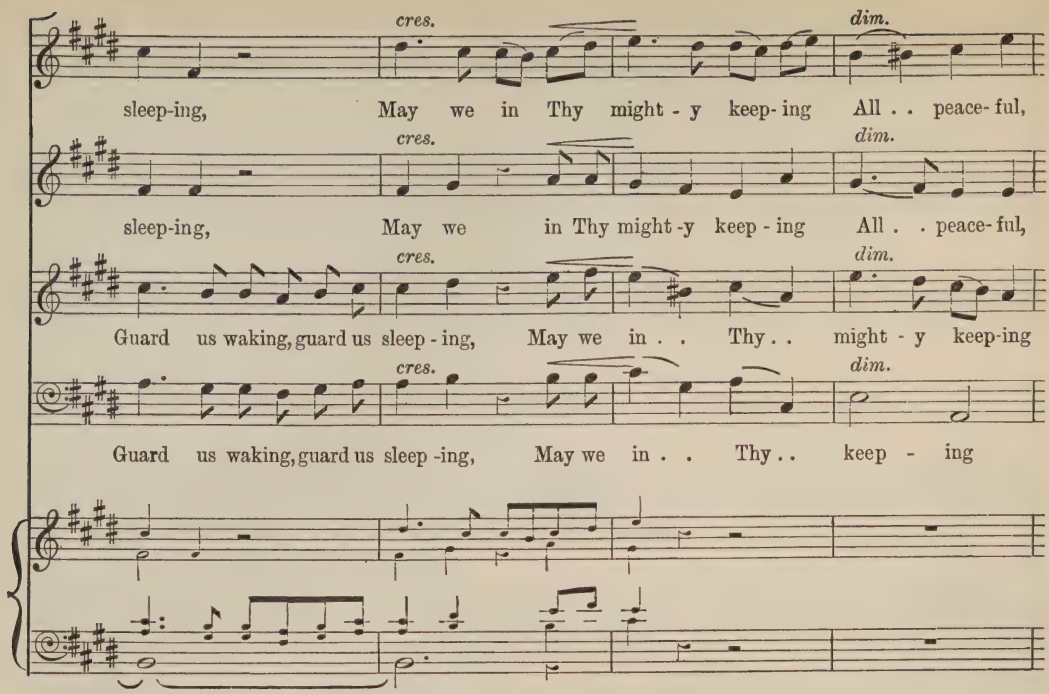
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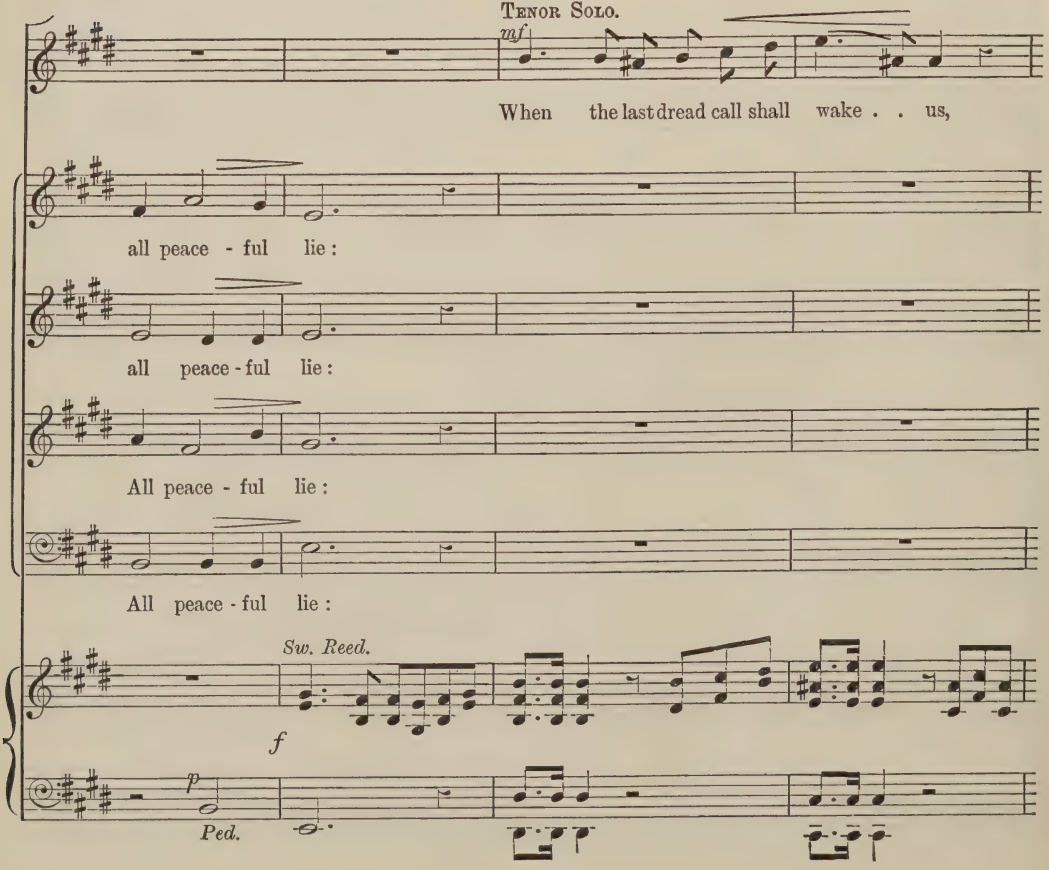


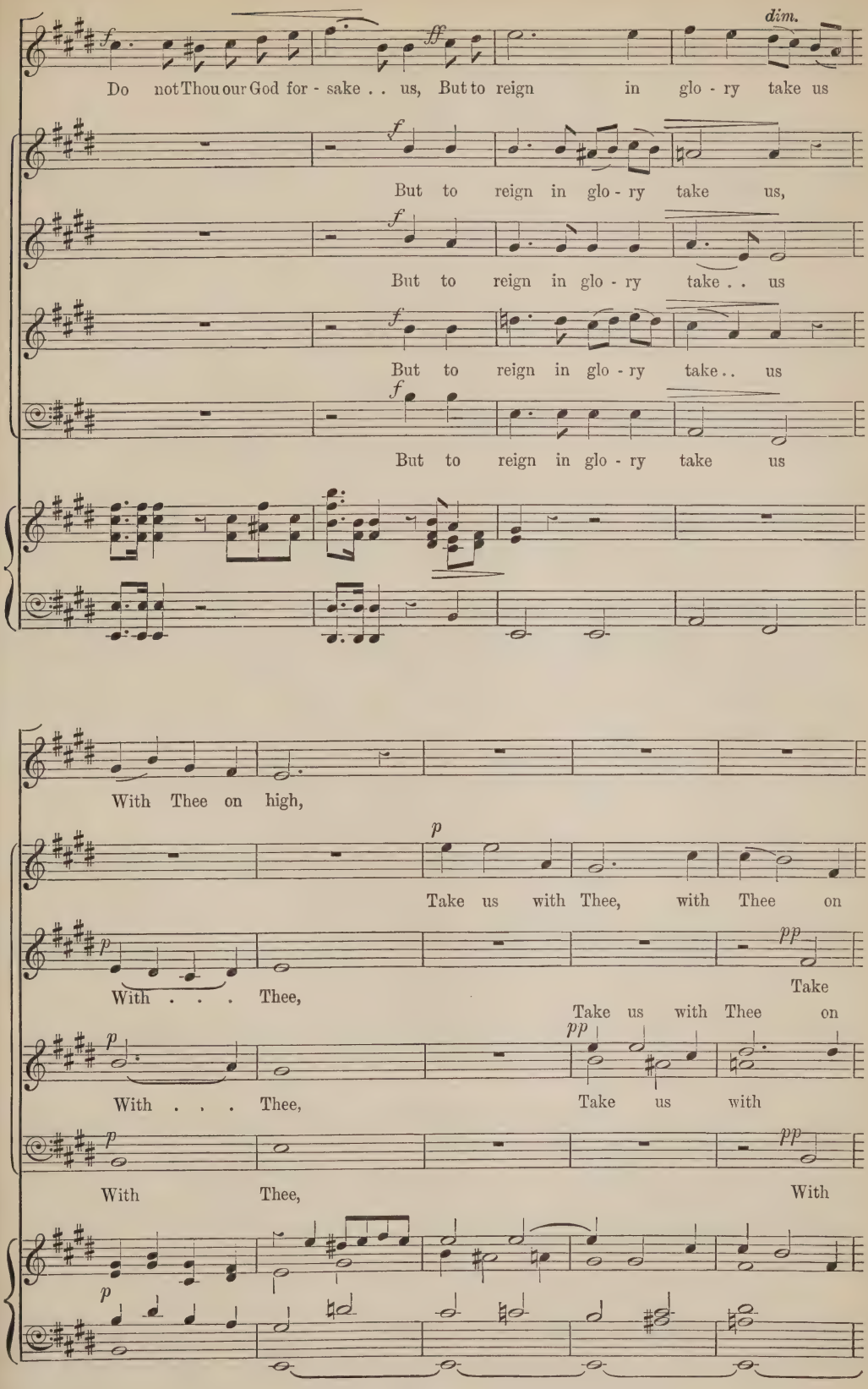
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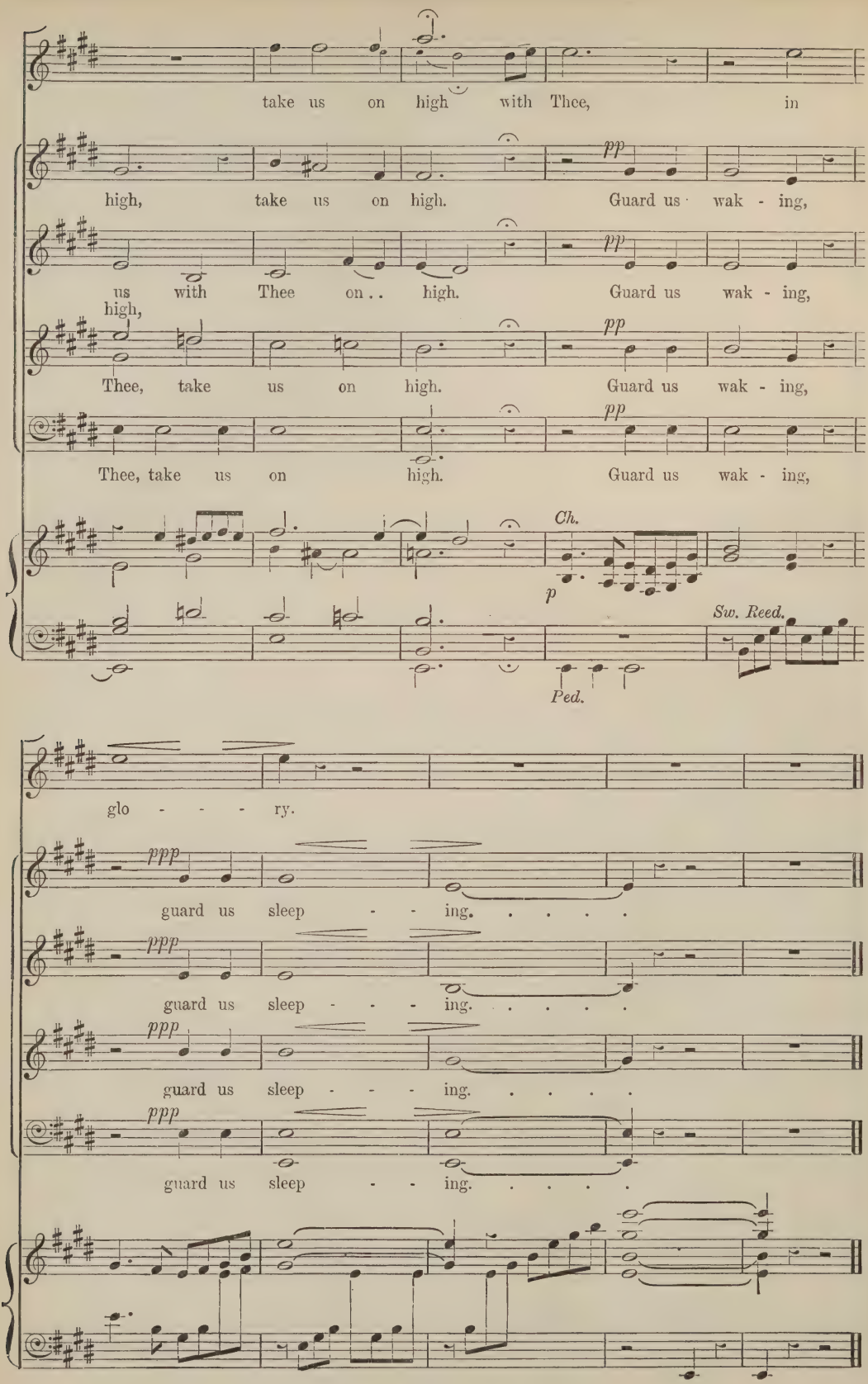

Tenor Solo. mf
May Thine Angel-guards de - fend . . us,
toil hast gi - ven, For rest the night, for . . rest ;
giv'n, . . For rest the night, for . . rest ;
giv'n, . . For rest the night, for . . rest ;
mf
rit. p
Slum - ber sweet Thy mercy send . . us, Ho - ly dreams and hopes at - tend us,
rit.
This live-long night, this live - long night, this live - long night.
Full.
pp
This live - - - long night.
pp
This live - - - long, live - long night.
pp
This live - - - long night.
pp
This live - - - long, live - long night.


Tenor Solo.
mf
Guard us waking, guard us
Sw. Reed.
p
rit.
sleep-ing, And, when we die, May we in . . Thy might-y keep-ing
rit.
All . . peaceful lie.
Full.
p
Guard us waking, guard us sleep-ing, guard us waking, guard us
p
Guard us waking, guard us sleep-ing, guard us
p
Guard us waking, guard us sleep-ing,
p
Guard us waking, guard us sleep-ing,
ad lib.
Ped.


cres.
dim.
sleep-ing, May we in Thy might - y keep- ing All . . peace- ful,
sleep-ing, May we in Thy might -y keep - ing All . . peace-ful,
Guard us waking, guard us sleep - ing, May we in . . Thy . . might - y keep-ing
Guard us waking, guard us sleep -ing, May we in . . Thy . . keep - ing


Tenor Solo.
mf
When the last dread call shall wake . . us,
all peace - ful lie :
all peace - ful lie :
All peace - ful lie :
All peace - ful lie :
Sw. Reed.
f
p
Ped.


dim.
Do not Thou our God for - sake . . us, But to reign in glo - ry take us
But to reign in glo - ry take us,
But to reign in glo - ry take . . us
But to reign in glo - ry take . . us
But to reign in glo - ry take us
With Thee on high,
Take us with Thee, with Thee on
With . . . Thee,
Take
Take us with Thee on
With . . . Thee,
Take us with
With Thee,
With



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For Candidates in Practical Subjects will take place at the various Centres on February 24, 1897.

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Last Day for receiving Applications for registration from Schools and Teachers of Music—FEBRUARY 27, 1897.

Copies of either Syllabus will be sent post-free on application to the Central Office, 32, Maddox Street, London, W.

NOTE.—The attention of Schools and Teachers of Music is specially directed to important alterations now being printed in the Revised Edition of *Syllabus B*, respecting the regulations for presenting pupils.

SAMUEL AITKEN, *Hon. Secretary.*

with Herr Eckhold the painstaking conductor. The "Walküre" was promised a first hearing in Edinburgh on the 25th ult.

The first of Professor Niecks's University Concerts was given on the 18th ult., when an interesting programme from the vocal works of early Italian masters was presented by Miss Gordon Pillans, Miss Gaukroger, Mr. Norman Davidson, and Mr. A. B. Buch. Instrumental examples were contributed by Mrs. Buch (pianoforte) and Professor Niecks (violin).

MUSIC IN GLASGOW.

(From our own Correspondent.)

The series of Choral and Orchestral Union Concerts was successfully inaugurated on the evening of the 10th ult. St. Andrew's Hall presented, indeed, a brilliant appearance, and if the subscriptions have not as yet reached the desirable level, an encouraging measure of support has been accorded the directors. The programme now under notice was certainly alluring, and many folks were doubtless drawn to our leading concert-room by reason of the re-appearance of Mr. Eugene d'Albert in his native city. The orchestra was in admirable form for a "first night"—so good, indeed, that, notwithstanding the many changes in the *personnel*, there is no difficulty in predicting great things from Mr. Kes and his coadjutors during the season. Miss Kirkby Lunn, fresh from her triumphs with the Royal Carl Rosa Opera Company, very soon made friends with her audience. At the "popular" Concert on Saturday evening, the 14th ult., the attendance was also very encouraging. Madame Marian McKenzie, who was in excellent voice, sang with her wonted artistic taste, and the programme included Meyerbeer's "Schiller" March, Beethoven's Symphony (No. 1), a selection from Rubinstein's "Feramors" ballet music, and the ever-popular Overture to "Zampa."

Regrettably enough, the attendance at the first Choral Concert of the series was depressing in the extreme. This was all the more surprising, because Bach's "St. Matthew" Passion Music was revived after slumbering for over twenty years. The soloists comprised Miss Marie Fillunger, Madame Marian McKenzie, Mr. W. A. Peterkin, Mr. Watkin Mills, and Mr. Robert Kaufmann. The Scottish orchestra supplied the necessary band accompaniments, Mr. Luther Hall was at the pianoforte, and Mr. Thomas Berry had charge of the organ.

The Royal Carl Rosa Opera Company concluded a successful season at the Theatre Royal on the 14th ult. The "Valkyrie," beautifully mounted and performed with all-round artistic effect, attracted a large audience. "Don Giovanni" was also twice played to packed audiences, and the "Bohemian Girl" and "Maritana" once more showed that the ballad opera is still an important factor to reckon with in this district.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Again it is the instrumental side of art that must be dealt with in regard to matters of chief interest in this city and district. Among the things that have attracted large crowds of musical amateurs during the past month have been a remarkably fine performance on the organ in St. George's Hall by Mr. Auguste Weigand; an interesting Pianoforte Recital in the small concert-room by Mr. Stavenhagen; an "old world" evening at the Winter Entertainment series by the Dolmetsch party; an extremely pleasant "Sunday afternoon with Schubert" at the Picton Hall by Messrs. Courvoisier, Welsing, and Austin; and a couple of *Matinées* at Dreaper's Rooms.

In regard to more extensive things, a Richter Concert claims first attention, and a finer rendering of Tschaïkowsky's "Pathétique" Symphony than that accorded it would be difficult to imagine.

Of chief magnitude as a leading local organisation must next be dealt with the first Smoking Concert of the Orchestral Society, as conductor of which Mr. Steudner Welsing did excellent service in the place of Mr. Rodewald, who was absent in America. Mr. Theodore Lawson's playing of the "Dramatic" Concerto of Spohr stood well to the front.

The Società Armonica, despite the serious illness of its new conductor, Mr. Akeroyd, and an unpleasant accident which had laid aside his deputy, Mr. Welsing, gave a capital inaugural Concert in its rehabilitated condition on the 2nd ult., under Mr. John Ross, who is now-a-days too seldom seen in the conductor's seat. The programme was one of the best that comes to memory, although it was the 109th undertaken by the Society, and it included selections from Cesar Cui's orchestral suite "In Modo Popolari" and a number of other worthy contributions.

The choral events of the past few weeks have been the performances of a highly acceptable cantata, "The Childhood of Samuel," by Dr. C. T. Reynolds, under the *bâton* of the composer, at Birkenhead; Haydn's "Creation," under Mr. William Lockier, at Aintree; Handel's "Israel in Egypt," under Mr. Hudson, at Southport; and Sullivan's "Golden Legend," under Mr. F. H. Cowen, by the Liverpool Philharmonic Society. The last-named organisation also announced a Concert for the 24th ult.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

It was inevitable that during the past twelve months some degree of anxiety should be felt lest the continued prosperity might be endangered of the great Orchestral Concerts which unquestionably stand in the forefront of all our musical doings. During the last forty years the progress of the art has, throughout England (and certainly not less in Manchester than elsewhere), fully kept pace with the advance of general knowledge and of all that tends to render life pleasant and happy. In that progress the Hallé Concerts have played an important part, and by it their continuance has been rendered possible. An interest in music and the capability to enter into a fuller enjoyment of it have been spread abroad until the institutions which sufficed half-a-century ago have become utterly out of date and insufficient to meet the requirements of the thousands who flock to our larger halls, not merely to meet their friends or to have a pleasant chat, but intent upon the study both of the classics and of the greater works of the later masters. Every season shows the rapid increase of a critical knowledge, of a deeper insight into music, and of a higher appreciation of its meaning and value; and, while it is necessary that smaller suburban societies, wherein enthusiastic amateurs meet for the diligent and persevering study of instrumental and choral works, should maintain their healthy vitality, it is doubly important that at this juncture every lover of music should be zealous for the maintenance of those Thursday evening gatherings, now in their thirty-ninth session, which alone are able to meet the expense of performances of the highest pretension. To establish the Manchester Orchestra upon a permanent basis is a matter of the greatest moment, not only in this one city, but to the whole of the North of England and to our neighbours all around. Nothing should be suffered which could in any way divert into other and minor channels energies which should be devoted to secure the continuance here of that staff of instrumentalists which, if dispersed, could only with great difficulty and delay be again united, and without which many of our smaller undertakings would unavoidably succumb. The rendering of the "Oberon" Overture, of Haydn's Symphony in G (letter V), of the Wagner music, and of other works has never been equalled in the Free Trade Hall; and, each week, Mr. Cowen gives further evidence of the wisdom displayed by the management in entrusting the direction to him. The soloists were Señor Sarasate, at the first meeting, and Mr. Eugene d'Albert at the third; the vocalists being Madame Kate Lee and Mrs. Helen Trust. For "The Redemption" (the 5th ult.) the principals included Miss Ella Russell, Miss Greta Williams, Messrs. Bantock Pierpoint, Douglas Powell, and Ben Davies. Mr. Edward Lloyd gave some variety to the Wagner programme of the 19th ult., of which the instrumental portion seemed, like the Richter provincial selections, to be confined to a narrow stereotyped *répertoire*.

During the recess the choir of the Hallé Concerts has been re-modelled by the able director, Mr. R. H. Wilson, with evident gain of purity of tone, especially among the sopranos and tenors.

The performance of the "Creation" by Mr. Lane's Philharmonic Society, with an efficient band and the assistance of Miss Macintyre, Mr. Ben Davies, and Mr. Andrew Black, demands notice of the greatly increased efficiency of the choir and the general completeness.

The Saturday Night Popular Concerts are meeting an evident demand. Of course the band is, and must ever be, the main attraction to real lovers of music; and Mr. Cowen, without stooping to any unworthy triviality in his selections, judiciously arranges the programmes in line with the holiday feeling, and the desire for relaxation which attach to the evening that closes a week's labour and business anxiety.

The first (or Patti) Concert of Mr. Harrison, in association with Messrs. Hime and Addison, of this city, was a great success.

Peculiarly gratifying is it to see the improved prospects of chamber music among us. Mr. Carl Fuchs has already given two most excellent programmes at the *Schiller Anstalt;* having, at the first, the assistance of Mr. Willy Hess, and at the second that of Madame Marie Soldat. Mr. Max Mayer, who, besides aiding Mr. Fuchs on the 18th ult., has given the first of his own series at the Concert Hall, with Madame Soldat and Mr. Paersch. Messrs. Leonard Borwick and Plunket Greene attracted a fairly large and very warm-hearted audience to the immense Free Trade Hall; and Mr. Brodsky has undertaken to give, during the winter, five performances by his delightful quartet party.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(From our own Correspondent.)

Of the Concerts that have taken place in this locality during the past month, the most important were the two performances of Mendelssohn's "Elijah," respectively by the Sunderland Philharmonic Society and the Newcastle and Gateshead Choral Union. The performance of the Sunderland Philharmonic Society took place in the Victoria Hall, Sunderland, on the 3rd ult., the principal artists being Madame Alice Esty, Miss Ada Crossley, Mr. Tom Child, and Mr. Ffrangcon-Davies. It is scarcely an exaggeration to say that this was, artistically, the best Concert given by the Sunderland Society for several years. Mr. N. Kilburn conducted with customary discretion, and is to be congratulated upon the successful result of his labour.

The second performance alluded to—that of the Newcastle and Gateshead Choral Union—took place in the Town Hall, Newcastle-on-Tyne, on the 17th ult. The principal vocalists were Miss Mabel Berrey, Madame L. Dews, Mr. Norman McLeod Jones, and Mr. Andrew Black, all of whom were successful in their respective parts. Great care had evidently been taken in preparing the work. An excellent orchestra of about fifty performers was engaged for the occasion, and contributed materially to the successful rendering of the oratorio. Mr. James M. Preston conducted with skill and discretion.

At the first Concert of the Newcastle Chamber Music Society, on October 29, Beethoven's String Quartet in C (Op. 59) and Dvorák's Quartet (Op. 96), also for strings, were admirably played by Señor Arbos, Mr. Inwards, Mr. Hobday, and Mr. Ludwig. The vocalist was Mr. David Bispham, whose singing was greatly admired.

During the week's engagement of the Royal Carl Rosa Opera Company, at the Tyne Theatre, Newcastle, commencing on October 26, the following operas were given: "Tannhäuser" (twice), "Carmen," "Bohemian Girl," "Valkyrie," "Mignon," and "Faust."

In consequence of the success of the performance of "Elijah" by the Newcastle and Gateshead Choral Union, on the 17th ult., the work was repeated in the Town Hall, Newcastle, on the 25th ult., in popular form, the soloists on this occasion being Miss Annie Nelson, Miss Helen Rae, Mr. Tom Child, and Mr. Dan Price. Mr. Preston again conducted and Mr. Thomas Wilkinson presided at the organ.

On the 21st ult. an interesting Pianoforte and Violin Recital was given in the New Assembly Rooms, Newcastle, by Messrs. Sigmund and Alfred Oppenheim, assisted by Miss S. Martin as vocalist.

MUSIC IN NOTTINGHAM.

(From our own Correspondent.)

The large audience which well-nigh filled the Albert Hall on the occasion of Miss Cantelo's Recital, on October 22, was a well-earned tribute of the esteem which her pianoforte playing has gained and testifies to the increasing appreciation of classical music which is apparent in Nottingham. Mr. Willy Hess was Miss Cantelo's colleague in the interpretation of the programme, the first piece of which was Beethoven's "Kreutzer" Sonata, most exquisitely rendered. Miss Cantelo's solos were Schumann's "Carneval," Mendelssohn's "Variations Sérieuses," Rubinstein's "Concert Etude," and an Andante by Grieg, in which she displayed thorough musicianship and breadth of expression. After Vieuxtemps's Ballade and Polonaise Mr. Hess was twice recalled.

On October 28 the Sacred Harmonic Society opened its season with a Concert-Recital of Gounod's "Romeo and Juliet." The orchestral work was entrusted to the Hallé orchestra, under the *bâton* of Mr. F. H. Cowen; and Gounod's charming orchestration, so full of appropriate tone colour, was effectively given. The choruses had evidently received careful rehearsal at the hands of Dr. William Lemare (the new conductor of the Society), with the result that the articulation, phrasing, and expression, so extremely essential in dramatic music, left nothing to be desired. The illness of Madame Fanny Moody, almost at the last moment, threatened disaster; but her place was excellently filled by Miss Esther Palliser, as *Juliet*. Mr. E. C. Hedmondt gave as good a rendering of *Romeo's* part as could be expected on a concert platform, and at times rose to a high level of dramatic expression. Mr. Charles Manners's remarkably clear articulation was of great value in the part of *Friar Laurence*. The other principal *rôles* were entrusted to Miss Gertrude Izard, Miss Isa Balfour, Messrs. Arthur Walenn, Dever, Albert, Collings, and Walter Ford.

The Richter Concert on October 29 attracted an enormous audience.

Mr. Carl Armbruster's Lecture on Classical Song was worthy of a better audience. The illustrations were sung by Miss Pauline Cramer.

The first of the Nottingham Chamber Concerts given this season by Messrs. Ellenberger and Thorpe took place on the 11th ult. As usual the programme was free from hackneyed pieces.

On the 19th ult. Miss Margaret Clark gave a Concert in the Albert Hall. Miss Clark has recently returned from a course of three years' study in Berlin, under Dr. Joachim, and the local interest in her *début* as a soloist caused large advanced bookings of seats. Miss Clark has developed a fine tone and broad style under Dr. Joachim, and is a most valuable acquisition to classical concerts. Her rendering of the two movements of the Max Bruch Concerto showed power and intellectuality worthy of an older player, and Spohr's Barcarolle was interpreted with great taste.

MUSIC IN SHEFFIELD AND DISTRICT.

(From our own Correspondent.)

Mr. Eugene d'Albert visited Sheffield on the 16th ult. and gave a successful Recital in the Albert Hall. His programme included Beethoven's "Appassionata" Sonata—his best effort—his own arrangement of Bach's Prelude and Fugue in D, a group of Chopin pieces, Liszt's difficult "Don Giovanni" Fantasia, and other works. Though coolly received at first, Mr. d'Albert's playing ultimately aroused the enthusiasm of the audience, and he was several times recalled.

Miss Lilian Hovey gave an Elocutionary Recital, in the Montgomery Hall, on the 13th ult. The programme was agreeably varied and served to display the Reciter's versatile talents. Tennyson's "Defence of Lucknow" was marked

by dramatic grip and faultless inflection, "Maud Müller" had a sympathetic rendering, and in several lighter contributions Miss Hovey proved that in either direction her elocutionary skill can supply all demands upon it. In Poe's "The Raven" Miss Hovey was associated with Mr. J. A. Rodgers, who played Stanley Hawley's sympathetic musical accompaniment to the poem. Miss Mary Hovey (of Liverpool), a clever violinist, and Mr. Rodgers played solos.

On the 26th ult. the Sheffield Musical Union gave a Concert at which all the pieces were from the pen of Dr. Henry Coward, the Society's popular conductor. In thus honouring their chief the members performed a graceful act and recognised many years of arduous and self-denying work. The "Story of Bethany" occupied the first part of the programme, and the second part contained several specially composed part-songs, songs, &c. Dr. Coward conducted.

The Doncaster Musical Society performed Mendelssohn's "Hymn of Praise," in the Corn Exchange, on the 6th ult., Mr. H. C. Mackenzie conducted and Mr. C. Reasbeck led the orchestra. The work was admirably rendered, the singing of the chorus being particularly good. A miscellaneous programme concluded the Concert.

MUSIC IN THE SOUTHERN COUNTIES.

(From our own Correspondent.)

The Salisbury Philharmonic Society, under the conductorship of Mr. Alfred Foley, gave a successful Concert, at the County Hall, on the 16th ult. The choir was heard to advantage in Eaton Faning's "Song of the Vikings," Gade's "Spring's Message," and some well-chosen part-songs by Leslie, Pinsuti, and King. Cowen's "Four English Dances" formed the chief orchestral feature of the Concert, which was further contributed to by the Meister Glee Singers and Madame Kate Lee. Miss Nellie Harding led the orchestra, and Miss Hatch and Mr. Bracher shared the duties of accompanist. The Wylye Choral and Orchestral Society, which has been recently organised, made its second appearance on the 11th ult. The programme included Eaton Faning's part-song "The Miller's Wooing" and some well-sung glees. Amongst the orchestral numbers were the Shepherds' Dance from German's incidental music to "Henry VIII." and other pieces of a light character.

A performance of Mendelssohn's "Elijah" took place at Trowbridge, on the 23rd ult., conducted by Mr. H. Millington. The principal vocalists engaged were Miss Ethel Winn, Miss Minnie Hackett, Mr. S. Masters, and Mr. D. Harrison. The chorus and orchestra numbered about 120 performers, the latter being led by Mr. Duys and Mr. W. Millington.

On the 18th ult. a performance of Gaul's cantata "The Holy City" was given in St. John's Church, Boscombe, by the members of the choir, assisted by amateurs of the neighbourhood. Mr. Arthur T. George, organist of the church, directed the performance.

A programme, consisting of compositions by Gounod, was presented by the Southampton Philharmonic Society at its Concert on the 26th ult. The following solo vocalists were announced to appear: Miss Zippora Monteith, Mr. Frederick Williams, and Mr. Arthur Barlow. Mr. H. M. Pike conducted.

MUSIC IN YORKSHIRE

(From our own Correspondent.)

The most important musical event at Leeds during the past month has been the Concert given by the Leeds Choral Union, an association formed only a year ago. Though not a few ardent chorus-singers are members of both the Choral Union and the old-established Philharmonic Society, the two bodies are in the main distinct, so that Leeds can fairly boast of two efficient choirs, each numbering over three hundred voices. It can hardly boast with equal security of two audiences, and the Town Hall was barely filled on the 3rd ult., when the Choral Union opened its season with Berlioz's "Faust." The performance was good, if not brilliant, and a certain reticence in the chorus-singing in the more forcible and dramatic passages is no doubt attributable to want of experience in the newly formed chorus. On the other hand, such delicate music as the "Faust's Dream" chorus was charmingly sung. Mr. Benton, the conductor, had evidently taken great pains to teach his singers the meaning of *pianissimo*, which is not always grasped by the West Riding intellect. The soloists were more than satisfactory. Miss Mabel Berrey was evidently nervous on her first appearance in Leeds, which, as a Festival town, has a strange fascination for aspiring vocalists; but she sang very unaffectedly and with genuine expression. Mr. Ben Davies and Mr. Bispham need no comment, save that the latter seemed to miss, to some extent, the grim humour of *Mephistopheles*. Mr. C. Knowles was quite a satisfactory *Brander*.

The enterprising Messrs. Haddock began their Musical Evenings on October 27, and have since given four more.

The Bradford Permanent Orchestra is a society that has not only deserved success, it has achieved it. Its Concerts always command large audiences, and it speaks well for the love of good music in Bradford that the galleries of St. George's Hall were so crowded on October 24, when Professor Stanford came to conduct a programme made up entirely of his own works. The new Norwich work, "Phaudrig Crohoore," headed the programme, and proved a delightful example of the composer's resource in treating such a theme, though bare justice was done to it by the singers, whose occasional indecision seemed to indicate insufficient preparation. The "Revenge," the "Irish" Symphony, and songs given by Mr. Plunket Greene made up the rest of the programme. The chorus was that of the Festival Choral Society, whose apparent want of preparation may have been due to the fact that they were at the time fully occupied in rehearsing Dr. Parry's "King Saul," of which they gave a most creditable performance, with the assistance of the Permanent Orchestra, on the 6th ult. The cast of soloists was remarkable for its youth, but equally so for its excellence. Miss Agnes Nicholls, Miss Muriel Foster, Miss Morfydel Williams, Messrs. William Green and J. Sandbrook are all young artists, but they sang with exceptional enthusiasm and ability. Mr. William Thornton, a local bass, was also completely satisfying as *Samuel*, so that the solo portions of the work suffered nothing at the hands of its interpreters. Dr. Parry himself conducted, and was most cordially received.

The Subscription Concerts began their thirty-second season on October 30. That the Hallé band is not likely to lose prestige under Mr. Cowen's conductorship was indicated by an unusually finished performance of Beethoven's Pastoral Symphony, the only fault of which was a tendency to drag the *tempi*. Tschaïkowsky's "Romeo and Juliet" Overture was also finely played. Lady Hallé played the first Max Bruch Concerto with her usual refined charm, and Miss Macintyre was the vocalist.

At the Huddersfield Subscription Concert, on the 3rd ult., the illness of Miss Sofia Ravogli necessitated both her absence and that of her sister; Miss Landi and Miss de Sales were, however, obtained at the eleventh hour and proved satisfactory substitutes. Mr. Stavenhagen was the pianist, and, as usual, showed his complete sympathy with Liszt, while Mr. Dunn's extraordinary technique was shown in violin music by Tartini, Spohr, Bazzini, and Ernst. On the 17th another great representative of the Liszt School made his first appearance in the West Riding. But the performances of Mr. d'Albert, both here and in other Yorkshire towns, will be more conveniently chronicled together in our next letter.

The excellent Subscription Concerts at Halifax were resumed on October 28, when Messrs. Borwick and Plunket Greene gave one of their delightful Recitals of pianoforte and vocal music. On the 12th ult. the Halifax Choral Society, under Mr. W. H. Garland, gave its "jubilee" performance of "Elijah." Mr. Andrew Black was the *Elijah*, and, with Miss Palliser, Madame Dews, and Mr. Lloyd Chandos, formed a satisfactory quartet of soloists. The chorus sang well, if hardly so well as one has been led to expect at Halifax, and the band was unusually efficient for a "scratch" orchestra.

The Dewsbury Choral Society held its "Elijah" celebration on the 10th ult. The principals were Miss Maggie Davies, Madame Belle Cole, Mr. Lloyd Chandos, and Mr. David Hughes, who, if not brilliant interpreters of their respective parts, were at least thoroughly capable. The

chorus-singing showed the result of careful drilling, and Mr. G. H. Hirst's conducting was, as usual, marked by much intelligence and independent thought. The same quartet of vocalists, with Mr. John Dunn as violinist and Miss Marguerite Swale as pianist, gave, on behalf of the Morley Choral Society, a miscellaneous Concert on the 9th that was undistinguished in programme and not over-artistic in performance, a tendency to exaggeration spoiling the efforts of several of the artists. On the 10th ult. the Keighley Musical Union gave Sterndale Bennett's "May Queen" and Gade's "Crusaders." Miss Annie Nelson, Miss Lord, Mr. Shakespeare Robinson, and Mr. Stanley Cookson were the principal vocalists, and the performances, under Mr. Arthur Burnley's conductorship, seem to have given very general satisfaction. The Hull Harmonic Society, on the 10th ult., resuscitated Costa's "Eli," which still, it would appear, has some admirers. The principals were Madame Sadler Fogg, Miss Edna Thornton, Messrs. Harper Kearton, Wm. Thornton, and J. Hall. Mr. Walter Porter conducted.

MUSIC IN PARIS.

(From our own Correspondent.)

The revival of "Don Giovanni" at the Opéra has been an important artistic event. The work was first produced here, in 1811, at the Théâtre Italien, and was not brought out at the Opéra until 1834. As a matter of artistic propriety, "Don Giovanni" should have stood in no need of a revival, since the immortal work should never have been taken off the *répertoire*. Its present *reprise* is an imposing spectacle, but it certainly is not the classical version of the opera, while the interspersed ballets, albeit danced to Mozartean numbers, only serve to enhance the spectacular effect. The work is lavishly mounted in all respects. As regards prospective arrangements at this house, but little is as yet known. Rehearsals of M. Bruneau's "Messidor" are still in progress, and a new ballet, "L'Etoile," by M. Wormser, is also in preparation. There is also talk of M. Bourgault-Ducoudray's "Thamara" being shortly placed on the repertory again.

The new season of M. Lamoureux was inaugurated on October 18 with a popular festival Concert, which attracted an enormous crowd and was made the occasion of numerous and deserved ovations offered to the eminent conductor. Although the Concerts of the 1st and 8th ult. presented no novel feature, they included works of the very highest interest, such as the Symphony in D minor, by César Franck, and *Isolde's* Liebestod, sung by Madame Alba Chrétien, who possesses a very fine voice and excellent musicianlike qualities. During M. Lamoureux's absence in London, his place at these Concerts was occupied by the Czech Quartet Party, whose sterling qualities are sufficiently known, and to whom an enthusiastic audience paid the practical compliment of appearing in numbers fully equal to those usually recorded at the symphonic concerts.

M. Colonne, on his part, recommenced his performances on October 25 with a programme exclusively devoted to French composers, after which the popular conductor departed for Odessa, for the purpose of directing a Concert of French music in that town, with, it is said, considerable success. Thus the Concerts given on the 8th and 15th ult. presented some novel features, both as regards the programme and its conductor, the latter being M. Winogradsky, the famous Russian *chef d'orchestre*, and the former consisting entirely of works by Russian composers. M. Winogradsky is a very remarkable conductor, and the exuberance of his movements is astonishing, while the effects he obtains from the orchestra are truly superb. M. Marck Hambourg was the pianist, and was greatly appreciated in his rendering of the Fourth Concerto by Rubinstein. He is undoubtedly a very excellent artist.

Glinka's "Life for the Czar" has at length been given—viz., on October 19, at the Nouveau Théâtre. A work of such importance requires, however, at least an adequate preparation, and such not having been by any means accorded it in the present instance the critical voices as to its merits have been necessarily reserved, while rendering justice to the talent of the interpreters, especially MM. Engel and Devoyod.

The annual distribution of prizes and performance of the successful works took place on October 31 at the Institut. Of the latter, an "Ouverture de fête," by M. Busser, is ably written but wanting in individuality, while a cantata by M. Mouquet, who obtained the Prix de Rome for the current year, is a very conventional composition, with the exception of its rather remarkable prelude.

At the Conservatoire, the *poëme lyrique* "Aude et Roland" of MM. Hartmann and Adénis, set to music by M. Léon Honoré, which obtained the Rossini Prize, was produced on the 15th ult. It is an essentially melodious work, in accordance, indeed, with the conditions laid down in the competition, and apt to become rather monotonous. It was well rendered by M. Noté, Mdlle. Lafarge, and M. Gauthier, and in its latter portion was greatly applauded.

MUSIC IN AMERICA.

(From our own Correspondent.)

The activities of the new season are gradually getting under way in New York. The venture of the Mapleson Opera Company at the old Academy of Music has thus far proved an eminently successful one from a practical point of view, though it has not served to bring forward anything very extraordinary from the artistic side as yet. Perhaps the most marked feature of the performances which have been given is the excellence of the orchestra which, under Signor Bimboni, has made a high record for itself. The forces of the Metropolitan Company are gathering now, and the rival opera houses will soon be in full swing. At the close of the Abbey and Grau season at the Metropolitan there will be a short season of German opera by Mr. Damrosch's company.

During the season the usual number of concerts will be given by the Philharmonic Society and by the Symphony Society, while the new Symphony Orchestra, under the lead of Mr. Sam Franke, will play three times, and the Boston Band will make its usual number of visits. The Bostonians will play a Bruckner Symphony as one of their novelties.

Up to the present writing no new choral society has made its appearance in New York. The Oratorio Society, the Musical Art Society, and the New York Choral Society will, apparently therefore, have the field all to themselves.

In Church music the past summer has witnessed an unusual number of changes and activities in and about New York. Mr. Charles Heinroth, a pupil of Rheinberger, who only very recently returned from his studies, has been appointed to the organist's post at the Church of the Ascension.

The choirs are beginning to hold the harvestide choral festivals so common at this season of the year. The first one of these of more than ordinary importance will be given by the newly-formed choir guild of the diocese of Connecticut, in St. John's Church, Bridgeport. The home choir, and those of Trinity, New Haven; St. Andrew's, Meriden; and St. Andrew's, Stamford, will take part, and the service will include Stainer's setting in A of the evening Canticles, and anthems by Beethoven, Martin, and other composers.

The first public service held under the auspices of the American Guild of Organists will be held at St. Bartholomew's Church, New York, in a few weeks. Special soloists of note have been engaged, and the chorus will consist of the combined choirs of St. Bartholomew's, All Souls', and the South Reformed Church. All of these choirs are made up of men and women. It is proposed to do away with the services of a conductor, but several of the better-known members of the Guild will officiate at the organ by turns, and each organist will rehearse the choir on the work which he is himself to accompany. Mr. H. R. Shelley, Mr. R. Huntington Woodman, and Mr. Gerrit Smith will probably play different portions of the service. Bishop Potter is to make the address, and the chaplain of the Guild, the Rev. Charles C. Hall, of Brooklyn, will conduct the service. An examination of candidates for associate-ship in the Guild was held a few weeks ago, and two candidates out of three satisfied the examiners. The successful gentlemen were Messrs. A. B. Spencer, of Stamford, Conn., and Mr. Frank Chase, of Jacksonville, Florida.

A rather unique service was performed on the evening of All Saints' Day, at St. Peter's (Westchester), New York. The principal part of it consisted of a cantata, "The Vision of St. John," composed by Mr. C. Whitney Coombs, organist of the Church of the Holy Communion, New York. The work is scored for a solo tenor, a quartet or chorus of female voices in four parts, and the usual four-part chorus. The church contains two organs, and on this occasion the female voices were drawn from the choir of St. Bartholomew's, New York, and were placed in the West organ gallery, where Mr. Warren, of St. Bartholomew's, presided over the large organ. The solo tenor and the regular vested choir of the parish (boys and men) occupied the chancel stalls, and the antiphonal effects, dexterously managed across the intervening space, were striking. The whole service went with commendable freedom and dash, while the boys' voices showed a high degree of refinement and training.

We have on a previous occasion drawn attention to successful performances of British music in that very musical as well as very charming art centre, Düsseldorf, Rhenish Prussia, and it is with genuine satisfaction that we now chronicle an event, rare, if not unique, in the annals of British music. We refer to a Concert arranged and conducted by a German musician, the programme of which devoted a whole part to works by British composers. The garrison of Düsseldorf includes the Fusilier Regiment, No. 39, whose band is considered one of the most efficient in the German army. The bandmaster is Herr Königl. Musikdirigent W. Kohn, whose talent as a conductor and genuine artistic temperament are matched by an eclectic taste as regards foreign music none too frequently found amongst the musicians of the Fatherland. As is the case in some of our own crack regiments, the bandsmen of the 39th form, also, a thoroughly efficient string or symphony orchestra, and give a great many high-class concerts all the year round. It was at such an Orchestral Concert, on the 12th ult., that Herr Kohn presented to the Düsseldorfers a selection of British music, consisting of the Overture "Land of the mountain and the flood," Hamish MacCunn; Benedictus, Sir A. C. Mackenzie; and three Dances—(*a*) Morris Dance, (*b*) Shepherds' Dance, (*c*) Torch Dance—from the music to "Henry VIII.," Edward German. The *General Anzeiger*, the most influential as well as the most widely-circulated local paper, refers to the Concert in these terms: "The Overture by MacCunn, the Benedictus by Mackenzie, and the three Dances by Edward German served to demonstrate that the prejudice against English music generally existing amongst us is no doubt to be attributed to our unfamiliarity with the works of British composers rather than to their unpalatableness. A prejudice once created, and even more firmly established through thoughtless reiteration, is only removed with the greatest difficulty, and it is therefore worthy of every acknowledgment that the conductor of a German military band undertakes to make himself acquainted with the *terra incognita* of English music and open it to the German public. The very liberal applause proved that the English compositions under notice were quite to the taste of the audience, though it was no doubt partly called forth by the excellent performances of the well-trained orchestra." We hope Herr Kohn will persevere in his attempt to familiarise his countrymen with British orchestral music, and that some of his colleagues will follow his example. Meanwhile we hail the small beginning as a welcome sign.

The Principal of the Royal College of Music has made an appeal to the musical public on behalf of the People's Concert Society. For some years back one of its chief centres of work has been the Westminster Town Hall, where, during the winter months, Concerts of first-rate kind have been given on Sunday evenings. Though primarily intended for the "masses," these Concerts have been appreciated by numbers of people of the better class, who show their enjoyment of the music provided for them by punctual attendance and intelligent interest in the music. Here, unfortunately, their participation in the scheme ends. No charge is made for admission to its Sunday Concerts; and the amount of the collections made at Westminster is so ludicrously inadequate, as well as in such forcible contrast to the well-dressed appearance of many of the audience, that it has been found necessary, after many ineffectual appeals, to give up the Westminster Concerts altogether after Christmas next. It is probably thoughtlessness that brings about so lamentable a state of affairs. Anyhow, these things ought not so to be.

Mr. David Bispham's Concert, at St. James's Hall, on October 31, prior to his departure for America, possessed a very distinctive feature in the four "Serious Songs" (Op. 121) of Brahms, not previously given in London. Scripture has been drawn upon for the text of these pieces, three of which are taken from Ecclesiastes. In lofty thought and in earnestness of expression these songs are worthy a master whose purpose through life has been the augmentation of the dignity of his art. Naturally they are sad in tone, but the apostrophe to death in the third song of the series is so noble, so sympathetic, and so sincere as to yield consolation instead of producing despair. They were sung in a most imposing manner by Mr. Bispham, and made a deep impression on the large audience. This true artist also sang several lighter pieces, in every instance with correct spirit. Mdlle. Landi was the other vocalist. Mr. Johannes Wolff contributed violin pieces, and Mr. H. Bird was at the pianoforte.

Mr. Walter Ford's Concert in the Queen's (Small) Hall, on the 6th ult., was interesting alike with respect to the pieces and the performers. A severe cold prevented the appearance of Miss Fillunger, but Mrs. Henschel came forward in her stead and with unsurpassable charm gave several songs differing in style, among them Schumann's "Auftrage" and Mr. Henschel's "Shouggie Shou" and "There was an ancient king." Mr. Walter Ford's choice was also varied, though a high standard was maintained throughout. His rendering of Somervell's setting of "Tears, idle tears," of Sterndale Bennett's "Maiden mine," and of Miss Carmichael's arrangement of Galliard's "With early horn" was singularly expressive. Mdlle. Irma Sethe and Mr. Henry Bird spiritedly played Brahms's Duo Sonata in A major (Op. 100), and the clever lady violinist subsequently gave with the utmost artistic feeling the Introduction and *Adagio Religioso* from Vieuxtemps's Concerto in D minor and other pieces.

Mr. Maurice Aubrey's Recital at Steinway Hall, on October 29, passed off successfully. This tenor has an exceedingly pleasing voice and a command of expression enabling him to do justice to pieces of which earnest sentiment is the prevailing characteristic. Though evidently suffering from nervousness, he sang with much delicacy and close observance of detail Raff's "Sérénade," Purcell's "I attempt from Love's sickness to fly," Schubert's "The Organ Player," and other airs. Miss Teresa Blamy sang some modern ballads effectively. Instrumental contributions were afforded by Miss Jessie Reeve (pianist) and Mr. Herbert Walenn (violoncellist), the latter playing in his accustomed artistic manner. Mr. William A. Gardner ably accompanied. As reciter, the place of Mr. Charles Fry, absent through indisposition, was taken by Mr. Arthur Fayne, who, among other pieces, delivered Hood's "The Demon Ship" with a happy combination of humour and dramatic intensity.

Herr Michael Balling's series of Recitals in the Queen's (Small) Hall, to display the peculiar quality of tone of the Ritter viola-alta, attracted the attention of professional musicians. The instrument is not new to this country, the inventor having tried it at the Crystal Palace with Mr. Manns's orchestra a few years ago. The viola-alta is designed to obviate the nasal tone and other shortcomings of the ordinary viola, and is certainly more pleasing as a solo instrument, though increased size naturally makes it more difficult to hold. The properties of the instrument were exhibited to the best possible advantage by Herr Balling, a thorough artist, who handled it with ease; but supercession of the ordinary viola is very problematical, at least in this country. At the first Recital (October 28) Herr Balling played in excellent style, with Mr. Carl Weber, the pianist, Rubinstein's Duo Sonata in F minor (Op. 49) and some solos.

Mr. Alfred J. Dye gave an enjoyable and greatly appreciated evening Concert at Woodside Hall, North Finchley, on the 16th ult. It was virtually a "Grimson Family" Concert, for the members of that clever company were responsible for the whole programme except the songs, which were contributed by Madame Marie Hooton and Mr. Edward Branscombe. Schumann's Pianoforte Quintet opened the Concert and was finely played, while the *Andante* and *Finale* from Svendsen's String Octet brought the evening to an effective and exhilarating conclusion. Solos were contributed by Misses Annie, Jessie, and Amy Grimson, the last-named performing, with much success, a tasteful and taking Romance in D for violoncello, by Mr. Dye.

The Royal Amateur Orchestral Society celebrated its twenty-fifth season, on the 19th ult., by a Concert at the Queen's Hall, which was attended by the Prince of Wales, the Duke of Saxe-Coburg and Gotha, the Duke of Cambridge, and many eminent musicians. An important feature in the programme was a Concert-Overture, written for the occasion by Mr. George Mount; Goldmark's Overture to the "Cricket on the hearth" and some dances by Moszkowski were also given. Mr. Achille Rivarde was the solo violinist, and the vocalists were Madame Duma and Mr. Norman Salmond. A congratulatory telegram from the Queen was read during the interval.

The Bernhard Carrodus String Quartet, consisting of Messrs. B. M., R., and J. F. Carrodus, and Mr. W. Richardson (viola), gave their first Chamber Music Concert this season in the Queen's (Small) Hall, on the 12th ult. Their talents, ripened by increased practice together, were combined in a Quartet in E flat by Mozart and in Schumann's work in A minor (Op. 41), each being played with spirit and character. Between these compositions came Grieg's Sonata (Op. 13) for pianoforte and violin, undertaken by Mrs. S. Passmore and Mr. B. M. Carrodus, and songs contributed by Miss Florence Hoskins, with Mr. Fountain Meen as accompanist.

Dr. Sawyer, who for the past thirteen years as conductor of the Brighton and Hove Choral Society has struggled so hard and with notable success against the apathy of the Brighton musical amateur, has been obliged, owing to more important duties, to resign his position. The Society has declined to exist without him, and will consequently be dissolved after the next Concert, which takes place in the present month, when Berlioz's "Childhood of Christ" will be performed. Dr. Sawyer has, however, generously promised to give his services in the formation of an Orchestral Society, which, it is to be hoped, will meet with more generous support.

Messrs. Delafosse and Ysaye gave their second Recital of pianoforte and violin music at St. James's Hall, on October 27. A beautiful performance may be recorded of Schumann's Sonata in D minor (Op. 121), one of the latest works of the unfortunate master; and both artists made their mark in Beethoven's "Kreutzer" Sonata, but the pianist made but little effect in his solos. Mr. Ysaye, however, in violin pieces by Rode and Vieuxtemps, not, perhaps, very well chosen, played with his customary vigour and expression, and will be heard again in London whenever he decides to revisit us.

Mrs. Varvill, at a Concert at St. James's Hall, on the 5th ult., for a benevolent object, was fortunate in obtaining the instrumental assistance of Fräulein Wietrowetz and Miss Margaret Wild, who, with good results, joined their abilities in a Sonata by Brahms for violin and pianoforte, and were also respectively heard in solos to which they did justice. Madame Marian McKenzie and Mr. David Bispham gave, with their accustomed success, songs thoroughly suited to them, and Mrs. Varvill exhibited taste in vocal pieces by Brahms, Schubert, and Korbay, the latter accompanying.

Miss Joan Hoefken gave her first Vocal and Instrumental Recital, at the Queen's (Small) Hall, on the 2nd ult., when she was assisted by Mr. Otto Milani and Mr. Herbert Parsons. The two last-named executants gave a meritorious performance of Saint-Saëns's Sonata in D minor for violin and pianoforte, and also played several solos on their respective instruments. Miss Hoefken sang a good selection of songs by Mozart, Beethoven, Handel, and Wagner with some success, but her singing is not as yet sufficiently finished to enable her to take a prominent place in London concert-rooms.

Mdlle. Josephine Kern and Herr Carl Grimm gave a Vocal and Pianoforte Recital on the 3rd ult., at Steinway Hall. The former sang a good selection of soprano songs with taste and refinement that testified to a musical temperament. Mr. Grimm is a young pianist of promise. His performance of Beethoven's Sonata in F minor (Op. 57) had many meritorious features, and although somewhat cold in expression was intelligently phrased. The rendering of some pieces of less importance showed considerable executive command of the keyboard.

Mr. Luard Selby's claims to be considered a gifted and earnest composer were enforced at his Concert, at the Queen's (Small) Hall, on the 10th ult., when the most important works on the programme were from his pen. They included an excellent Quintet in A for pianoforte and strings, an effective Sonata in B for pianoforte and violin, and several songs of a melodious and refined character. The instrumentalists were the composer, Messrs. J. and W. Sutcliffe, A. Hobday, and A. Williams, and Mrs. Hutchinson and Mr. Kennerley Rumford were the vocalists.

Miss Leonora Jackson, a pupil of Professor Joachim, who conducted the Philharmonic Orchestra on the occasion, gave a Concert on October 17, at the Berlin Singakademie. The programme included Wieniawski's Concerto in D minor, Brahms's Violin Concerto, and the Hungarian Fantasia by Ernst, in the execution of which the lady displayed great technical mastery and artistic feeling, and greatly pleased both her audience and the numerous critics present, by whom a brilliant future is predicted for the young English artist.

The Streatham Choral Society announces two Concerts, the first on the 21st inst., when Sullivan's "Golden Legend" and Professor Stanford's new choral ballad "Phaudrig Crohoore" will be performed; and the second on May 3, 1897, when a new Mass in D, by Stewart Macpherson, the conductor of the Society, will, it is hoped, be given for the first time, with Mendelssohn's "Athalie," for which Mr. Charles Fry has been engaged to recite. A Lecture-Recital, by Mr. Macpherson, will also be given in March.

The Triennial Handel Festival will be held at the Crystal Palace next year on the following days: Grand Rehearsal, Friday, June 11; "Messiah," Monday, June 14; selections from sacred and secular works, Wednesday, June 16; "Israel in Egypt," Friday, June 18. The solo artists will be Madame Albani, Miss Ella Russell, Madame Clara Samuell, Madame Nordica, Madame Marian McKenzie, Miss Clara Butt, Mr. Edward Lloyd, Mr. Santley, and Mr. Andrew Black.

An interesting selection of chamber music was admirably interpreted, on the 11th ult., at the Queen's (Small) Hall, by Miss Llewela Davies and Mr. Frederic Griffith. The programme contained a Fantasie for flute and pianoforte by Max Meyer Olberleben, a melodious Sextet for pianoforte and wind by Ludwig Thuille, and Mendelssohn's "Variations Sérieuses," the last-named being brilliantly rendered by Miss Davies. Mr. Lewis Thomas was the vocalist.

A commemoration of the long and most illustrious reign of Her Majesty the Queen will be held at the Crystal Palace next year. It will include a Victorian Loan Exhibition, national *fêtes* and celebrations, a magnificent historical pageant, and a course of lectures, demonstrating the progress made in science, art, letters, and industry in the Victorian era. Among these will be one on "Sixty Years of Music," to be given on April 28.

A short selection from the works of Mendelssohn was given at St. Bartholomew's, Camberwell, after Evensong, on the 8th ult., by members of the choir, the organist to the church, Mr. W. C. H. Darley, presiding at the organ. The vocalists were Messrs. Davis and Pryor and Master A. J. Badham. It is intended to continue this series of short Recitals on the second Sunday in each month.

Oratorios will be given at the Parish Church of St. John the Evangelist, Walworth Road, on the afternoon of the second Sunday in each month. Spohr's "Last Judgment" will be given on the 13th inst., "The Messiah" in January, "Elijah" in February, "St. Paul" in March, Sullivan's "Prodigal Son" in April, and on Good Friday, Mozart's "Requiem."

Mrs. Francis Ralph gave an agreeable Concert on the the 23rd ult., at the Queen's (Small) Hall. The Concert-giver played several pianoforte solos with artistic perception and technical facility, and took part with Mr. Horace Ralph in a meritorious rendering of Beethoven's "Kreutzer" Sonata. Mr. Arthur Walenn was the vocalist.

Miss Agnes Walker gave a successful Vocal Recital, on the 12th ult., at St. Peter's Hall, Brockley. In addition to the much-appreciated singing by the Concert-giver, there appeared Mr. Cockell, Mr. Davis, and Miss F. Collingwood, the last-named contributing two violin solos. Mr. R. F. Tyler was the accompanist.

At the City of London College, White Street, Moorfields, on the 19th ult., Miss Edith Swepstone delivered an interesting Musical Lecture on Beethoven, in the course of which a number of selections from the master's pianoforte sonatas were performed.

The Governors of the Bishopsgate Foundation have appointed Mr. W. A. B. Russell conductor of the Musical Society which has been formed in connection with the Bishopsgate Institution.

The Stock Exchange Orchestral and Choral Society announces three Subscription Concerts (twelfth series), to be given in the Queen's Hall, on the 8th inst., February 9 and April 5, 1897.

On the 13th ult. the large stock of Messrs. Kirkman and Son's pianofortes was disposed of by auction, and that firm has now ceased to exist.

Messrs. Rudall, Carte and Co. have just issued their most useful Professional Pocket Book and Diary for 1897.

FOREIGN NOTES.

Bergamo.—The committee charged with the organisation of the forthcoming Donizetti centenary celebrations have hit upon the somewhat unconventional idea of offering a prize of 2,000 lire for the most approved painting of a subject taken from one of the composer's operas. Minor prizes, consisting of medals and diplomas, are likewise to be awarded.

Berlin.—The third Philharmonic Concert of the season, on the 9th ult., under Herr Nikisch's direction, included two novelties—the "Scherzo capriccioso" for orchestra, by Dvorák, which pleased greatly, and a symphonic poem bearing the fanciful title, "What the flowers in the meadows tell me," by Herr Mahler, the Hamburg Capellmeister, a clever composition picturesquely instrumented. Madame Sembrich was the vocalist.——Carissimi's oratorio "Jephtha" was given by the Philharmonic Choir, under Herr Siegfried Ochs's direction, on the 16th ult. The beautiful work of the seventeenth century master, the "father of oratorio," had recently been revived also at Munich, where, as on the present occasion, it proved a perfect revelation to many amateurs. Another highly interesting performance was that of a remarkable Concerto in G major, by J. S. Bach, given by the Mozart-Verein, with the co-operation of Professor Joachim. It is written in ten parts for as many stringed instruments (three violins, three violas, three violoncellos, and a bass viol), the cembalo part having been elaborated by the conductor, Herr Aloys Schmitt.——One of the recent Organ Concerts of Dr. Reimann, at the Emperor William Memorial Church, which is always crowded on these occasions, included some of Brahms's "Serious Songs," and, ably sung as they were in what may be described as their appropriate surroundings, they deeply affected the hearers.——Herr Richard Strauss, of Munich, conducted the Concert of the Wagner-Verein, on the 2nd ult., which included some of his own compositions and a fine rendering of Wagner's "Faust" Overture, Frau Sucher being the vocalist in excerpts from "Tristan und Isolde."——At the instigation of the Emperor a complete performance of "Der Ring des Nibelungen" is to be given at the Royal Theatre early this month. The work is being rehearsed in conformity with the recent Bayreuth representations, and the leading artists engaged in the latter will take part.

Bonn.—The widow of Capellmeister Langenbach has placed some valuable house property, together with a sum of fifty thousand marks, at the disposal of the Municipality of Bonn for the purpose of establishing a Home for the widows of musicians, irrespective of nationality, who have professed their art in Germany.

Brussels.—The opening performance of the season of the Concerts Populaires was devoted exclusively to the works of M. Saint-Saëns, who conducted, and was almost overwhelmed with demonstrations of popular favour. In the programme were the Symphony in A minor, the "Suite Algerienne," and the Variations for two pianofortes on a theme by Beethoven. The first of M. Ysaye's Orchestral Concerts was announced to take place on the 29th ult., with M. Raoul Pugno as the executant of Grieg's Pianoforte Concerto in A.——M. Vincent d'Indy is now here supervising the rehearsals of his new opera "Fervaal," the *première* of which at the De la Monnaie is looked forward to with considerable interest. Meanwhile performances of "Tannhäuser" have been given here, with the successful assumption by Mdlle. Kutscherra of the part of *Venus*, and, on the 16th ult., the *première* was announced of M. Massenet's new opera "Don César de Bazan."

Coburg.—The first performance took place, on the 1st ult., at the Hof-Theater, of an opera by Herr Johannes Doebber, entitled "The Smith of Gretna Green," the libretto by Herr Felix Dahn. The work was favourably received.

Cologne.—An Association has just been formed here by members of the Gurzenich Orchestra with the interesting object of giving during the winter a series of chamber concerts for brass instruments, when much-neglected works, such as Beethoven's Sestet (Op. 71) and Ottet (Op. 103), Mozart's Divertimento (No. 8), and Schubert's (unfinished) Ottet, are to obtain a hearing.

Copenhagen.—A Swedish contralto, Madame Matilda Linden, achieved an enormous success recently at the Royal Theatre, as *Orpheus* in Gluck's opera, and in other leading parts, her superb well-trained voice and magnificent stage presence combining to arouse the enthusiasm of the audience on each occasion.

Dessau.—The new season at the Hof-Theater opened in a highly promising way towards the end of October by the (uncurtailed) performance of the entire Nibelungen Tetralogy; an achievement the relatively small residential establishment may well be proud of, and which is mainly owing to the artistic zeal and energy of its conductor, Herr August Klughardt.——The Choral Society founded by the late eminent organist and composer, Friedrich Schneider, celebrated, on the 15th ult., its seventy-fifth anniversary.

Dresden.—Johann Strauss's new operetta "Waldmeister" was given, for the fiftieth time, on October 31, at the Residenz Theater, an altogether unprecedented "run" here for a work of this kind.

Düsseldorf.—One of the oldest living German musicians, Herr Leopold Alexander, completed, on the 4th ult., the sixtieth anniversary of his installation as a member of the orchestra here. The artist, now in his eighty-first year, made the acquaintance of Mendelssohn in 1831 while in London, who formed a high opinion of the young violinist's talent, and on his assuming, two years later, the Düsseldorf conductorship, Alexander followed him there and the acquaintance ripened into close friendship.

Frankfort-on-Main.—Frau Adelheid de Wette, to whom the world is indebted for the libretto to "Hansel and Gretel," has just published a fresh dramatised fairy story, "Der Froschkönig" ("King of Frogs"), for which the talented sister of Herr Humperdinck has, in this instance, herself written the music. It is to be first produced, at Christmastide, by the Cologne Stadt-Theater.

Freiburg.—The recent most successful *début*, at the Stadt-Theater, of Herr Ludwig Dingeldey in the part of the *Vampire* in Marschner's opera, derives special interest from

the fact that the artist, one of the last pupils of Liszt, commenced his career very successfully as a pianist, and afterwards became an actor; not a bad preparation, by the way, for the lyric stage.

Hamburg. — Emil Hartmann's new one-act opera "Runenzauber" was brought out recently at the Stadt-Theater, and extremely well received, the composer being called for many times. The work has also been accepted for performance at Berlin, Dresden, Düsseldorf, and elsewhere. Ignaz Brühl's as yet unpublished three-act opera "Gloria" was also performed for the first time on the same occasion, achieving, however, little more than a *succès d'estime*.

Leipzig.—Madame Ada Adiny, of the Paris Opéra, appeared at the Stadt-Theater recently in the part of *Isolde*, which she sang in German for the first time on this occasion, and scored a full success, owing, in the first place, to her grand dramatic conception and realisation of the part, assisted by a commanding stage presence.——The long projected performance of Handel's oratorio "Deborah," in Dr. Chrysander's version, by the Riedel-Verein, took place at the Albert Hall, on October 18, before a crowded and enthusiastic audience. The solo parts were in good hands, and Dr. Kretzschmar conducted. "Hercules," likewise in the Chrysander edition, will be given in January.——The new popular Symphony Concerts, under Herr Nicodé's direction, have entered upon what promises to be a very successful first season.——Herr Teichmüller, an excellent resident pianist, has been appointed to a professorship of his instrument at the Conservatorium.

Lisbon.—Senhor de Freitas Brito, the musical director of the San Carlos Theatre, has accepted an invitation of the Brazilian Government to conduct a series of performances in Rio de Janeiro of the operatic works of the late Carlo Gomes, including his "Maria Tudor," which has not yet been produced in the composer's native country.

Madrid.—Señor Felipe Pedrell, the eminent Spanish music historian, has commenced a series of highly interesting Lectures at the Athenæum, embracing the three distinctive periods of musical development—viz., the homophonous, the polyphonous, and the harmonic and modern. Twenty-two lectures will be given in all.——At the Royal Theatre performances were resumed, on October 27, with the first production here of "Der fliegende Holländer." The great event of the season will be the first performance of "Die Walküre," now in preparation, and for which special studies have been made by the management at Bayreuth.

Mayence.—Fräulein Hedwig Materna, a niece of the well-known prima donna, made her *début* recently at the Stadt-Theater as *Santuzza* in the "Cavalleria Rusticana," with considerable success.

Munich.—As the result of the prize competition for an opera, initiated by the Prince Regent of Bavaria, none of the ninety-eight competing scores has been deemed worthy by the jury of the prize of six thousand marks offered. By way of a compromise, that sum has been divided equally amongst the composers of the three most nearly approximating works—viz., Herren Thuille, of Munich; Koennemann, of Ostrau; and Zemlinsky, of Vienna.——Kienzl's "Der Evangelimann" was performed for the first time at the Royal Theatre, on October 28, and, judging from the very favourable reception accorded it, is likely to maintain itself in the *répertoire* for some time to come.

Naples.—The San Carlo Theatre, which has been in a somewhat unsettled condition for some time past, has been placed in the hands of the experienced *impresario* Musella, and will re-open for the carnival season, when Verdi's "Falstaff," Franchetti's "Pourceaugnac," and Giordano's "Andrea Chénier" will be in the repertory. At the Mercadante Theatre a new three-act opera, "La Collana di Pasqua," the libretto by Signor Illica, the music by Signor Luporini, has been brought out with sufficiently pronounced success to induce the immediate acceptance of the work by the Dal Verme Theatre, in Milan.

New York. — The German "Liederkranz," at its recent general meeting, decided to signalise the fiftieth anniversary of its foundation, next year, by an extensive Concert tour throughout Germany and Austria, when the receipts of each Concert are to be devoted to the charitable funds of the town in which it is held.——Both Mascagni and Leoncavallo, the *Artist's Journal* informs us, are likely to visit America next year for the first time. An enterprising manager is engaged in organising separate orchestras for an extensive tour in the States, when the two representatives of "young Italy" will conduct their own compositions.

Recanati.—Mascagni has agreed to write a Symphonic poem, to be performed under his direction, in connection with the centenary celebrations next year of the poet Giacomo Leopardi.

Stockholm.—The Café-Concert, euphoniously called "Tingel Tangel" in Continental parts—a vile species of the genus "music hall"—is about to be abolished altogether, by order of the Government, throughout the land of Sweden. Instead thereof, behold (in the mind's eye, Horatio!) springing up in every town new popular concert institutions, crowded with the erstwhile tingel tangel frequenters, eagerly listening to the music of the classics. Such, at all events, is the project of a paternal Government to which, though reluctantly sceptical, we heartily wish every success.

Trieste.—Considerable success attended the performance, on October 23, by the Società Philharmonico-dramatica, and again, on October 27, at the Fenice Theatre, of a two-act comic opera, "La Pupilla," a new operatic version, by Carlo Goldoni, of Beaumarchais's "Le Barbier de Seville." The composer is Signor Gialdino Gialdini, the conductor of the Society, and a musician, as this work proves, of more than average merit, the subject being treated with spirit and originality, albeit somewhat overweighted in the orchestration.

Utrecht.—Mdlle. Cornélie van Osterzee, the talented Dutch composer, at a Concert given here recently, introduced, under her personal direction, a new orchestral work, "Idylls of the King," a series of symphonic tone-pictures founded upon Tennyson's epic cycle, which was hailed with delight by the audience and highly appreciated by the press. Two numbers of the series have been accepted by Herr Nikisch for performance at the Philharmonic Concerts in Berlin, where the lady has made her musical studies.

Vienna.—Jenö Hubay's three-act opera "Der Dorflump" ("The village vagabond") was brought out at the Theater-an-der-Wien, on October 29, and fairly well received. The work is essentially Hungarian in character, the composer making use of the national element to a degree which precludes it from being fully appreciated by non-Hungarian hearers. The Philharmonic Society's Concerts, under Dr. Hans Richter's conductorship, were resumed on the 8th ult. Amongst first performances here during the season will be an overture to the opera "Prince Igor," by Borodine, Dvorák's three symphonic poems, illustrative of Czech folk stories, and Richard Strauss's "Zarathustra." Bruckner's Seventh Symphony, last produced here in 1888, was included in the programme of the opening Concert, and the reception accorded to it by the audience amounted to an ovation rendered to the genius of its departed composer.

OBITUARY.

We have to record the death, on the 1st ult., at Delft, of Joseph Karel Boers, the *doyen* of Netherlandish composers and one of the most notable contemporary musicians, as he was also one of the most modest. He was born at Nymwegen in 1812, and studied at the Royal Conservatoire in The Hague, under Lubeck, being afterwards appointed conductor at the Royal Theatre in that capital. He subsequently filled similar appointments in Paris and in Metz, and in 1841 obtained the post of Professor at the Ecole Normale and conductor of the Choral Society at Nymwegen. In 1853 he was appointed "musik-director" at Delft, where he finally settled. Boers, whose erudition was considerable, has published a valuable "History of musical instruments in the Middle Ages" and a complete bibliography of musical works, ancient and modern, produced in the Netherlands.

Australian papers announce the death, on October 5, at Adelaide, of A. Wyatt Mortimer, organist, one of the best known and most highly respected members of the local musical profession. He was born in London in 1856, and began his musical career as a choirboy at St. Michael's, Handsworth, Birmingham, where at an early age he filled the post of assistant-organist and conductor. He afterwards continued his studies at the Stuttgart Conservatorium under Dr. Faisst and Dr. Prückner, the Court pianist. On his return to England Mr. Mortimer held several important appointments, the last of these being that of organist and choirmaster of Christ Church, Preston, which he resigned some ten years ago to join friends in Australia. For the last seven years he has been the highly esteemed organist of the Port Congregational Church, Adelaide. He was instrumental in forming the Port Adelaide Musical Society, conducted the Orpheus Society, and presided at the organ at oratorio festivals in connection with several concert companies which have visited Adelaide within the last few years.

In Alfred Stubbs Baker, whose death, on October 13, at Princeton, we briefly announced in our last number, the city of New York has lost one of its most able and accomplished organists. He was the son of the Rev. Alfred B. Baker, rector of Trinity Church, Princeton, and graduated with honours at Princeton College. His first appointment was at St. Peter's, Morristown (N.J.), where he remained for several years, bringing the choir to a high state of efficiency. Upon his uncle, Mr. G. Edward Stubbs, resigning the organistship of St. James's Church, New York, to accept that of St. Agnes' Chapel, Mr. Baker was selected as his successor, and he occupied the position until his premature death at the age of twenty-eight. The deceased was a brilliant performer on the organ and a composer of great promise, his compositions including a Te Deum, a Communion Service with orchestral accompaniment, and several anthems. During last winter he directed a series of Symphony Concerts in Princeton, and there is little doubt that, had he lived, he would have been offered the professorship of music at the Princeton College, which this year celebrates the 150th anniversary of its foundation.

The death, at the age of sixty-one, is announced, at St. Kilda (Melbourne), of Madame Fannie Simonsen, for many years the leading *prima donna* of the Australian lyrical stage, the mother of Madame Francis Saville, who has been engaged by Mr. Maurice Grau for the next opera season at Covent Garden. Madame Simonsen's operatic career, extending over twenty years, was one of unabated success, and she shone equally in serious and comic opera.

On the 22nd ult., at the Villa Vigatto, near Parma, Italo Campanini, the eminent operatic tenor. He was born at Parma in 1845, and made his *début* at Odessa, in "Il Trovatore," in 1869. He then withdrew for a time to study further, and made his *rentrée* as *Lohengrin*, at Florence, in 1871. His first appearance at Drury Lane was in 1872, under Mapleson, and he subsequently became one of the most noted operatic tenors. In 1883 he took up his residence in the United States, visiting Europe from time to time.

The once celebrated tenor, Miecislav de Kaminski, died on October 20, at Lemberg, at the age of seventy. For a period of thirty years he was one of the most popular singers on the German lyrical stage, and a great favourite with the late King Louis of Bavaria. In 1864 the deceased was associated with Madame Patti in the Concert given at Frankfort, during the congress of German sovereigns, under the presidency of the Emperor of Austria. Kaminski, who was of Polish nationality, occupied for many years past the post of stage manager at the Lemberg Opera.

Francesco Roncogli, distinguished organist and composer, died at Bologna on October 15, aged eighty-five. He occupied for many years the position of organist of the churches of San Petronio and of San Pietro, in Bologna, and was the president of the famous Academia Filarmonica of that city. As a composer of church music, his works are distinguished by purity of form and elevation of style.

Alexander Durlacher died at his residence in Burlington Street, on the 19th ult., aged seventy-five. He was for many years, and up to the time of its final dissolution, a member of committee and one of the trustees of the Sacred Harmonic Society, and also rendered valuable service in the organisation of the Handel Festival Choir. He moreover took an active part in the management of choral performances in State Concerts at Buckingham Palace.

William Grist, for many years connected with the Crystal Palace Company, and latterly with Messrs. C. T. Brock and Co., died on the 19th ult., at the age of fifty-six. Mr. Grist was well-known in both dramatic and musical circles, and was the author of several original and well-known cantatas.

We have also to record the following deaths :—

On October 8, at Detroit (Mich.), the Rev. John Friedland, priest, and director of the choir of St. Joseph's, a zealous promoter of Catholic Church music in America, aged sixty-three.

On October 13, at St. Louis, Minnesota, P. G. Anton, composer, proprietor of a pianoforte factory, aged sixty-four.

On October 17, at Berlin, Theodor Stieber, esteemed pianist and teacher, aged seventy-five.

On October 18, at Amsterdam, Bernhardt van der Eijken, excellent pianist, aged fifty-eight.

On October 19, at Hasselt (Belgium), Gérard Remouchamps, vocalist, violinist, and *virtuoso* on the tuba, aged fifty-one.

On October 25, at Milan, Eugenio Mazzucchelli, distinguished pianist and organist, and able composer, aged fifty-six.

On October 26, at Ried, Carl Reppl, noted organ-builder (one of whose instruments, at Attersee, was a favourite with Anton Bruckner), aged sixty.

On October 31, at Monza, Gaetano Archinti, for many years scenic director at the theatre La Scala, Milan, aged sixty-three.

On the 3rd ult., at Vienna, Eduard Lucan, principal of the Horak'sche Musikschule, aged fifty-one.

On the 5th ult., at Hull, Joseph King Andrews, of the firm of Forster and Andrews, organ-builders, Hull, aged seventy-six.

On the 7th ult., at Brussels, Joseph Cras, curé of Notre Dame du Sablon, accomplished musician and an authority on the music of the Catholic ritual.

On the 10th ult., at Peckham, Frank Swinford, tenor vocalist.

On the 21st ult., Charles Conyers, the well known tenor singer, from typhoid fever.

TO CORRESPONDENTS.

*** *Notices of Concerts*, of which programmes must invariably be sent, *and other information supplied by our friends in the country, must be forwarded* as early as possible after the occurrence; *otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Auckland (New Zealand).—The first Concert of the recently formed "Ladies' Liederkranz," which took place on August 27, in the Opera House, proved most successful. Ninety-five members were present, and under the conductorship of Mr. Arthur Towsey effectively rendered the following part-songs: "O welcome night" (Abt), chorus of handmaidens from "Fridolin" (Randegger), "Bright is the Day," from "Hereward" (Prout), and the chorus of houris from Schumann's "Paradise and the Peri." Vocal solos were sung by Mrs. F. Stewart, Miss E. Farrell,

Mrs. Alexander, and Mr. Reid; a duet by the Misses R. Tole and M. White, and a trio by the Misses Wheeler, Harper, and Jarvis. Instrumental pieces were contributed by Miss G. Tatley, M. Willimoff, and Messrs. Innes, Paque, and Towsey.

Durban (South Africa).—The Musical Association successfully performed Cellier's opera "Dorothy" as a Concert Recital in the Town Hall. The chorus and orchestra numbered about 150, and the soloists were Mrs. McBride, Mrs. F. Stevens, Miss Walton, Messrs. Phillips, Nicholson, Siedle, Child, and G. C. Macfarlane. Mr. R. H. Macdonald conducted.

Epping.—On the 18th ult. a Lecture, "An Evening with the Great Composers," was given by Mr. Henry Riding, in the Church Room. Vocal and instrumental illustrations were rendered by members of the Loughton and Epping Choral Societies.

Falmouth.—The Philharmonic Society gave a successful performance of Handel's "Samson," on the 4th ult., in the Drill Hall, under the conductorship of Mr. J. G. Patey. The solos were sung by Miss Kate Collings, Mrs. Fanshawe, Mr. W. Higley, and Mr. C. W. Chard, and the choruses were well rendered by about 130 voices. Mr. T. Holmes was principal violin of a small orchestra, and assistance was given at the pianoforte by Mrs. Stephens.

Grahamstown (Cape Colony).—Mr. Theophil Wendt, a clever young musician from the Royal Academy of Music, London, is doing excellent work in the cause of music here. An admirable Concert was given by him in the Town Hall, on September 15, when he played a number of pianoforte solos by Chopin, Liszt, and Grieg, and was ably assisted by Mr. Percy Ould (violinist) and Miss Minnie Taylor (vocalist).

Halifax.—An effective performance of "Elijah" was given, on the 12th ult., by the choral society, under the able conductorship of Mr. Garland. The soloists were Miss Palliser, Madame Dews, Madame Robertshaw, Mr. Lloyd Chandos, and Mr. Andrew Black; able assistance being also rendered in the concerted pieces by Miss Gertrude Crossley, Mr. W. Shaw, and Mr. A. Greenwood.

Hanley.—For the Meakin Concert, on the 16th ult., Mr. Barlow had secured a first-class party, including Madame Belle Cole, Miss Maggie Davies, Miss Swale, Mr. John Dunn, Mr. Lloyd Chandos, and Mr. David Hughes. Once more the crowded audience evinced the utmost interest in the programme, and the performance was a great success. Mayor's Sunday, on the 15th ult., afforded an excellent opportunity for an indication of the ability of church choirs. Burslem's Mayor visited the Wesleyan Church (Mr. F. J. Dean, choirmaster); Hanley Presbyterian (Mr. J. A. MacGregor) received Mr. Tunnicliffe (Mayor), while Stoke and Newcastle provided special musical services.

Holmfirth.—The district choral society gave, on October 28, meritorious performances in the Drill Hall of Spohr's "Last Judgment" and Mendelssohn's "Hear my Prayer" and "As the hart pants." The soloists were Madame J. Sadler, Mrs. T. A. Booth, and Messrs. T. H. Brearley, Riley, A. H. Butterworth, and J. H. Roberts. The works were accompanied by a small orchestra under the conductorship of Mr. J. E. Ibeson.

Leicester.—A pleasing ceremony took place at the Town Hall, on October 28, when the Mayor presented a portrait in oils and a purse of £300 to Miss M. A. Deacon, in recognition of the services she had rendered to the progress of music in the neighbourhood during the last fifty years. There was a large and representative assemblage, and Miss Deacon, in returning thanks, requested the Mayor to invest the £300 in his name and those of other mentioned gentlemen, and to apply the interest annually for ever to a prize for pianoforte playing and singing alternately, to be called the Deacon Prize, and to be competed for by boys and girls resident in Leeds, whose ages do not exceed fifteen years.

Maidstone.—An effective performance of "The Messiah" was given, under the able direction of Mr. F. W. Dutnall, on the 4th ult., at the Corn Exchange. The soloists were Miss Ada Loaring, Miss M. Clark, Mr. W. Clinch, and Mr. M. Tufnail, and the accompaniments were meritoriously played by an amateur orchestra.

Malvern (Victoria, Australia).—Mendelssohn's "Hymn of Praise" was sung at St. George's Church, on October 8, by the choir, assisted by the choral society and an orchestra of twenty performers, with Mr. S. A. Ralph as principal. Mrs. J. J. Wilson, Miss Newson, and Mr. T. P. Clarke were the soloists, Mr. H. T. Inge presided at the organ, and Mr. T. Hasler conducted. The Symphony was very well played by the small but efficient orchestra, and the large chorus gave a good account of itself in the choral portions of the work. After the benediction Mendelssohn's "War march of the Priests" was played as the choir left the stalls. Much interest was centred in this performance, as it was the first occasion on which an orchestra had been employed in the parish church.

Sidcup, Kent.—A Musical Service was held in the Congregational Church on October 25. Mendelssohn's "Hear my Prayer" was well rendered, the solo being taken by Miss Robjohns. Mr. E. Harris sang with much expression "If with all your hearts" ("Elijah") and Mr. H. Osborne delivered the air from "St. Paul," "O God, have mercy," with excellent effect. The service, which comprised violin and organ solos, concluded with Spohr's "God, Thou art great," the soloists in which were Mrs. Walker, Mrs. Noble, Mr. E. Harris, and Mr. H. Osborne. The service was under the direction of Mr. C. R. Noble, organist and choirmaster of the church.

Southsea.—Miss Miles gave an attractive Concert, on the 3rd ult., at the Salisbury Hall. Miss Obbard sang with pronounced success, and the Concert-giver was also ably assisted by Miss Greenleaf, Miss Treeby, Mrs. Ancell, and Mr. Street.

Tottenham.—The annual Concert for the elementary schools of Stamford Hill was given on the 19th ult. at the Forster Hall. The artists included the Stella Glee Singers, Miss Gertrude Matry, Signor Caprile, Mr. A. Flood, Mr. Frederick Sire, Miss Kuhler, and Professor Volanti Armitage, solo pianist.

Wellington (New Zealand).—An enjoyable Organ Recital was given by Mr. W. A. Reid, in the private church of St. Luke's, on September 11. The programme was as follows: "Calm and Storm" (J. H. Lewis), Andante (Hoyte), Intermezzo (Mascagni), Trumpet March (W. H. Jude), Second Offertoire (Hewlett), Concerto (Handel), Fantasia (W. T. Best), "March of the Men of Harlech" (ancient Welsh March, arranged for the organ by W. A. Reid). The choir rendered two anthems very acceptably, and Miss Stirling sang with good taste and feeling "The Better Land" (Jude).

Woodford.—Mr. W. B. Burnett Carter gave his first Violin Recital, in the George Lane Lecture Hall, on the 12th ult. He played with marked ability Grieg's Sonata in F (with Miss Kate Kimbell), Bach's Fugue in G minor for violin alone, Saint-Saëns's Concerto in B minor, and other selections. Mr. H. Lane Wilson contributed some well rendered songs.

Organ Appointments.—Mr. J. Charles Long, Organist and Choirmaster to Christ Church, Cheltenham.—Mr. Claude Townley, Organist and Choirmaster to St. Stephen's Church, Cheltenham.—Mr. Frederick Meen, to Park Church, Highbury.—Mr. A. W. Bonfield-Hearne, to the Garrison Church, Rowner, Gosport.—Mr. W. George Halliley, Organist and Choirmaster to the Church of the Messiah, Broad Street, Birmingham.—Mr. W. H. Pyemont, Organist and Choirmaster to St. John's Church, Barmouth, North Wales.—Mr. E. Burritt Lane, to the King's Weighhouse Congregational Church, Duke Street, Grosvenor Square.

Choir Appointment.—Mr. Fred. W. Norcup (Tenor), to Peterborough Cathedral.

DURING THE LAST MONTH.

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p When the cords of our love broke asunder, we sorrowed,
m But now we rejoice that they rest in the Lord.

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He called them away from our worship below;
cr But not till His love, at the Font and the Altar,
Had girt them with grace for the way they should go.

These stones that have echoed their praises are holy,
And dear is the ground where their feet have once trod;
Yet here they confessed they were strangers and pilgrims,
And still they were seeking the City of God.

Sing praise, then, for all who here sought and here found Him,
Whose journey is ended, whose perils are past;
cr They believed in the Light; and its glory is round them,
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FOUR

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IN THE OLDEN STYLE

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PRESS NOTICES.

THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Performed at the Worcester Musical Festival, 1896.

ADVENT CANTATA.

BLESSED ARE THEY WHO WATCH

FOR SOPRANO SOLO AND CHORUS

WITH

HYMNS TO BE SUNG BY THE CONGREGATION

The Words selected from Holy Scripture

THE MUSIC COMPOSED BY

HUGH BLAIR.

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THE TIMES.

This last work, which, since it is quite new, may be dealt with first, came almost as an agreeable surprise to those who have an acquaintance with what passes nowadays for "Church music"—that is, music largely composed of inane sentimentality and triteness. Nowhere in Mr. Blair's work is there any trace of the former vice, and only in the supplementary final chorus, intended to be sung when the work is performed in the concert-room, is there anything approaching to the commonplace. . . . Mr. Blair may deservedly be congratulated upon a composition of undeniable merit, which no doubt will frequently be heard in "quires and places where they sing."

DAILY TELEGRAPH.

This work, constructed on the old German model, is laid out for soprano solo and chorus, with hymns to be sung by the congregation. . . . The cantata will increase the respect in which Mr. Blair is held as a musician, and, let us hope, encourage the composer to aim yet higher on another occasion.

STANDARD.

The music is purely devotional in feeling—that is to say, in the chaste style of English Church composers. . . . Hymns are included, to be sung by the choir and congregation when the cantata is given in a church, but it is intimated that they may be excised in a concert-room performance. Mr. Hugh Blair has made an agreeable addition to service music in this unpretentious but musicianly work.

DAILY NEWS.

The music is for the most part in the English Church style, but the two solos—one a devotional air, "Sorrow not for those that sleep," and the other, a shorter solo with chorus—indicate that Mr. Blair has an abundant gift of melody; while his choral writing, though by no means abstruse or difficult for ordinary choirs, is undeniably effective. The appendix, intended for concert use, is partly fugal, and it is, perhaps, the best section of a wholly creditable piece of musical workmanship.

MORNING POST.

It is an eminently sound and musicianly work, expressive to no small degree within the limits the composer has sternly imposed on himself, and likely to be often used in the Church, for which it is destined. . . . Mr. Blair should prove a valuable recruit to Church music. He writes with sympathy for the voice both in solos and in choruses, and his scholarship is not obtrusive.

DAILY CHRONICLE.

No amateur association need be afraid that Mr. Blair has studded his composition with difficulties, because he happens to be a cathedral organist, and is versed in the production of older writers for the Church. . . . Mr. Blair's Advent cantata, by reason of its directness, conciseness, and generally-pleasing qualities, bids fair to be widely adopted by church choirs needing serviceable additions to their *répertoire*.

DAILY GRAPHIC.

This brief and unpretending work, designed specially for the season of Advent, comprises only six numbers, and occupies barely half-an-hour in performance. It serves, however, to exhibit the taste and scholarship of the composer in an extremely favourable light. The scoring is neat and effective, and the vocal writing, especially in the choral portions, uniformly graceful in character. There is, moreover, an element of sentiment about this little work which lifts it above the level of an academic exercise. Mr. Blair is not afraid to be simple, and yet he never deviates into downright platitudes.

ATHENÆUM.

A devotional and expressive little work, written for soprano solo and chorus, unpretentious, but by no means ineffective.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Just Published.

Produced at the North Staffordshire Musical Festival, October 30, 1896.

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DAILY TELEGRAPH.

Mr. Elgar knows how to write effectively, both for vocal solo and chorus, and, as a matter of fact, he shows a peculiar sensitiveness to the effects which can be produced by such means. This is, perhaps, the most important revelation made by the new work, because found in connection with a rare gift of writing for the orchestra. . . . To sum up a necessarily hurried judgment, "King Olaf" is a work of high importance, one which should turn expectant eyes upon its composer as a musician within whose reach, apparently, lies no common distinction. . . . Almost every number was applauded fervently, and, at the close, composer, soloists, band, and choir were privileged to divide amongst them the honours of an enthusiastic demonstration.

STANDARD.

Mr. Elgar has not only dealt with his subject in an extraordinarily spirited manner, but has written music full of energy, melodic beauty, and modern feeling in methods and general construction. . . . The music flows on with delightful freedom from laboriousness, the part-writing, both for voices and orchestra, is luminous, though certainly not easy, and if Mr. Elgar knows his Wagner, which unquestionably he does, there is no suspicion of plagiarism.

DAILY NEWS.

The choruses are, as a rule, very effectively written, particularly that devoted to the challenge of the god Thor, the two choral ballads, and the chorus in which the death of Olaf is described. The tenor solo descriptive of Olaf's return and two duets for soprano and tenor are also amongst the more important numbers. Mr. Elgar himself conducted the cantata, which had a splendid reception. . . . When the final chorus had been sung the audience, choir, and band simultaneously burst into enthusiastic applause and continued cheering loudly after the composer had left the platform.

DAILY CHRONICLE.

I have no hesitation in pronouncing it the most notable addition to native productions the year has hitherto afforded. . . . Mr. Elgar throughout his latest work makes considerable use of representative themes. He knows their value, and happily in his hands they are not dangerous tools. The ingenuity with which he employs them is remarkable, and as the majority are simple and well defined they are readily recognisable at any stage of the story. Great reliance is placed upon the orchestra for the expression of ideas growing out of the dramatic situation, the instrumentation being always vivid and bold in colouring. Of the grateful nature of the work for the chorus I have already spoken. To sum up, "King Olaf" is a work deserving another hearing as soon as possible. It is distinguished by the best qualities of modern workmanship, and satisfies the understanding as completely as it pleases the ear.

ATHENÆUM.

The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus. The principal motives are dealt with in the most musicianly spirit, and the whole is fresh and forcible, not a suspicion of labour being apparent.

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WITH SHORT INTERLUDES GIVING OPPORTUNITY FOR MEDITATION

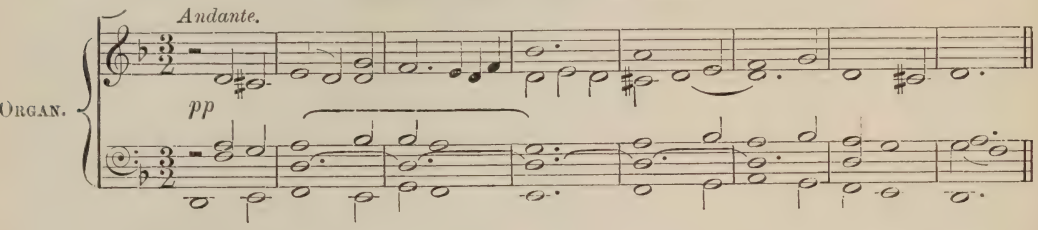
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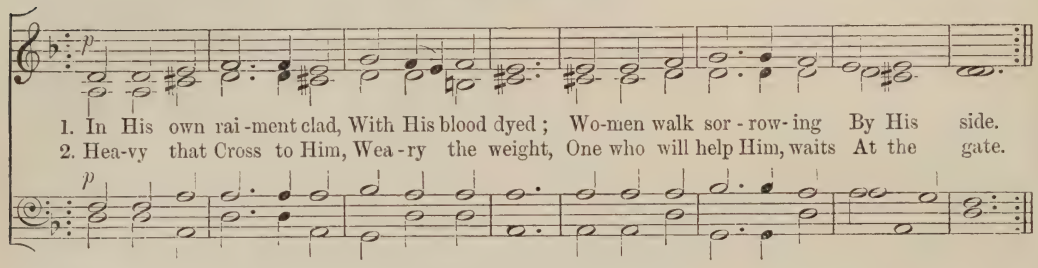
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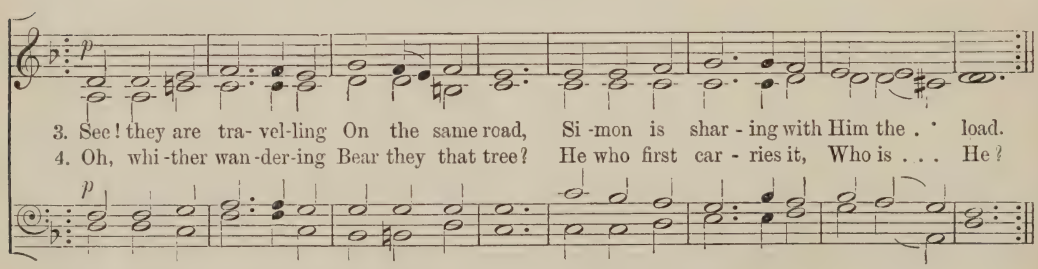
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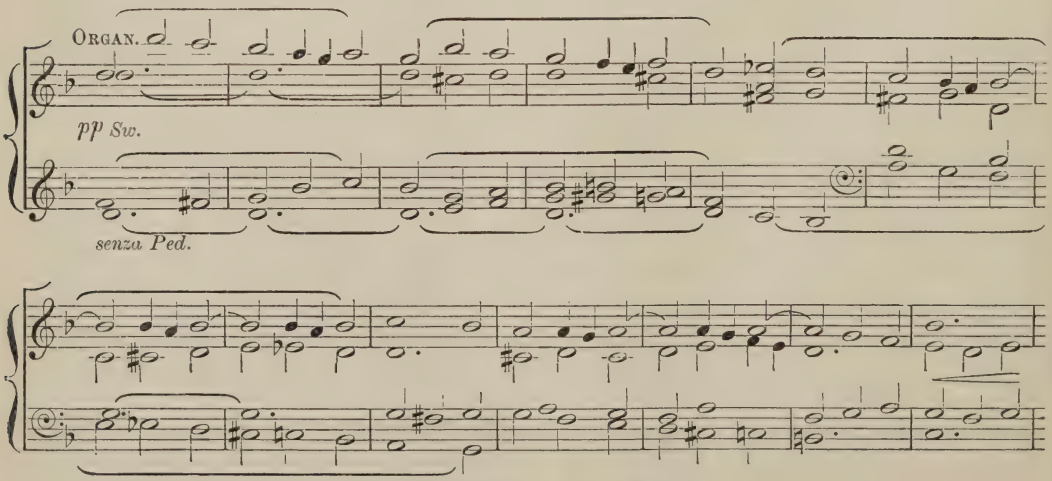
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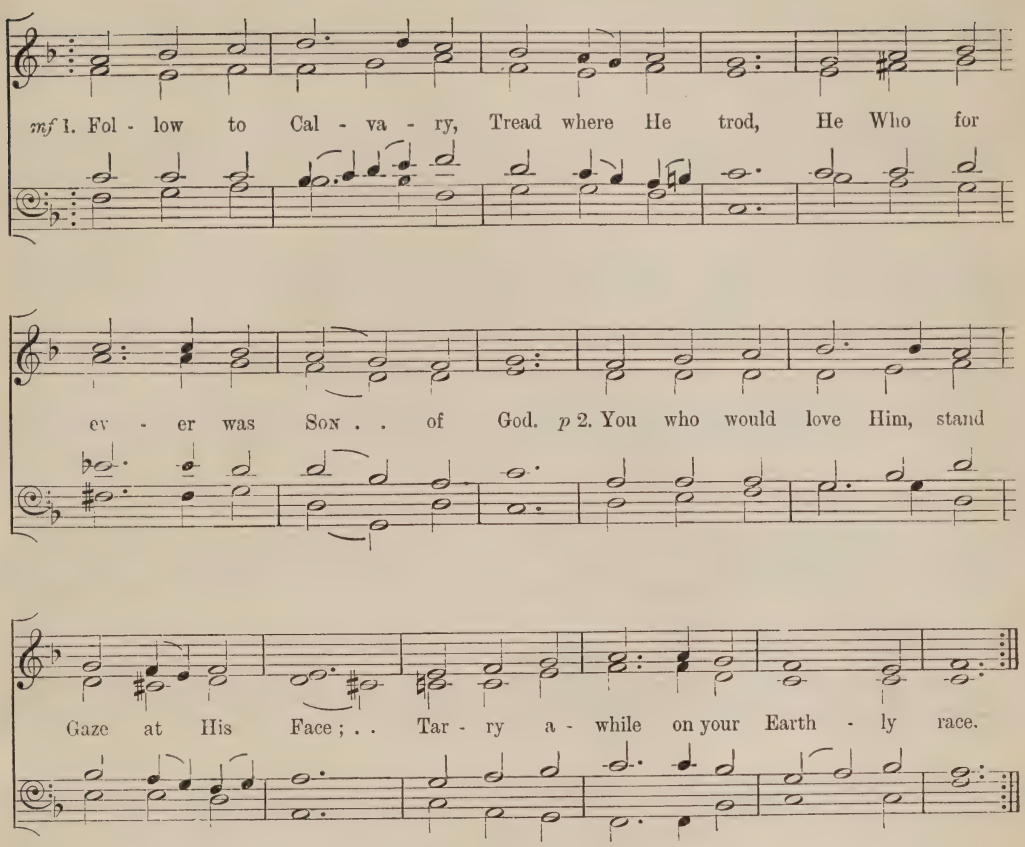






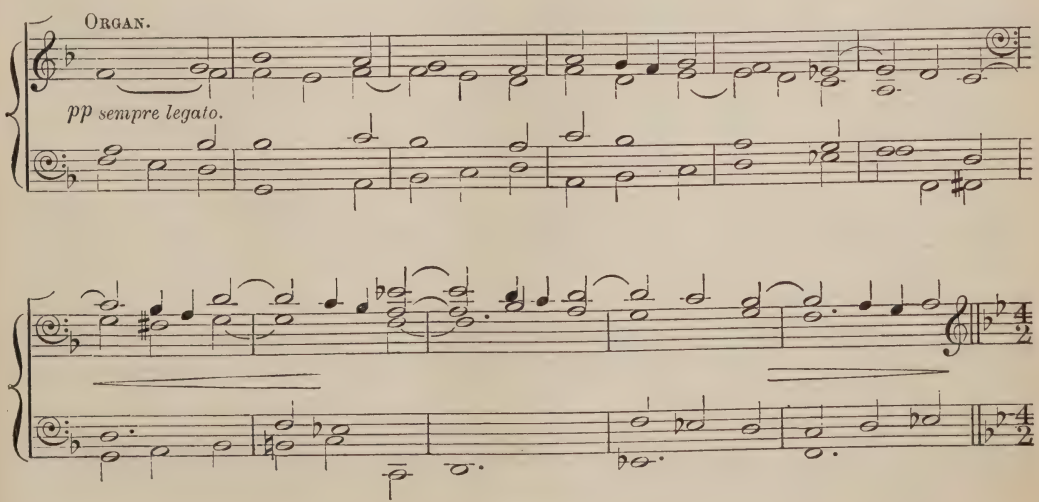
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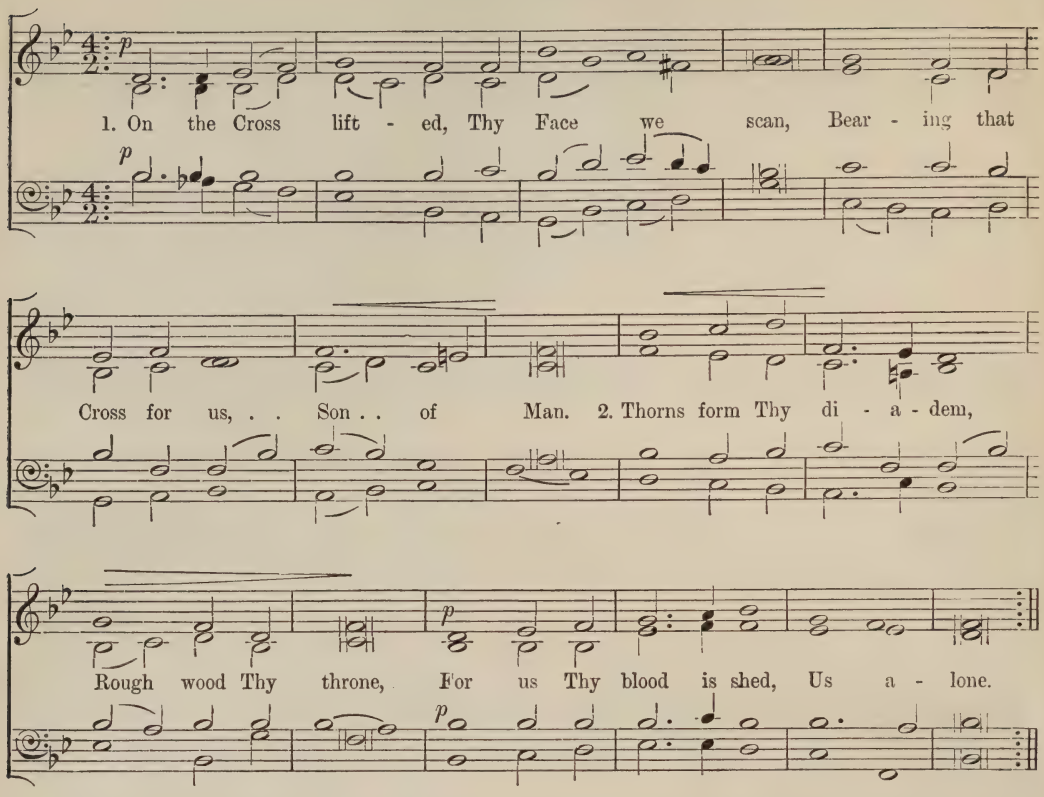


p 3. As the swift moments fly
Through the Blest Week,
Read the great story the
Cross will teach.

p 4. Is there no beauty to
"You who pass by,"
In that lone Figure which
Marks the sky?

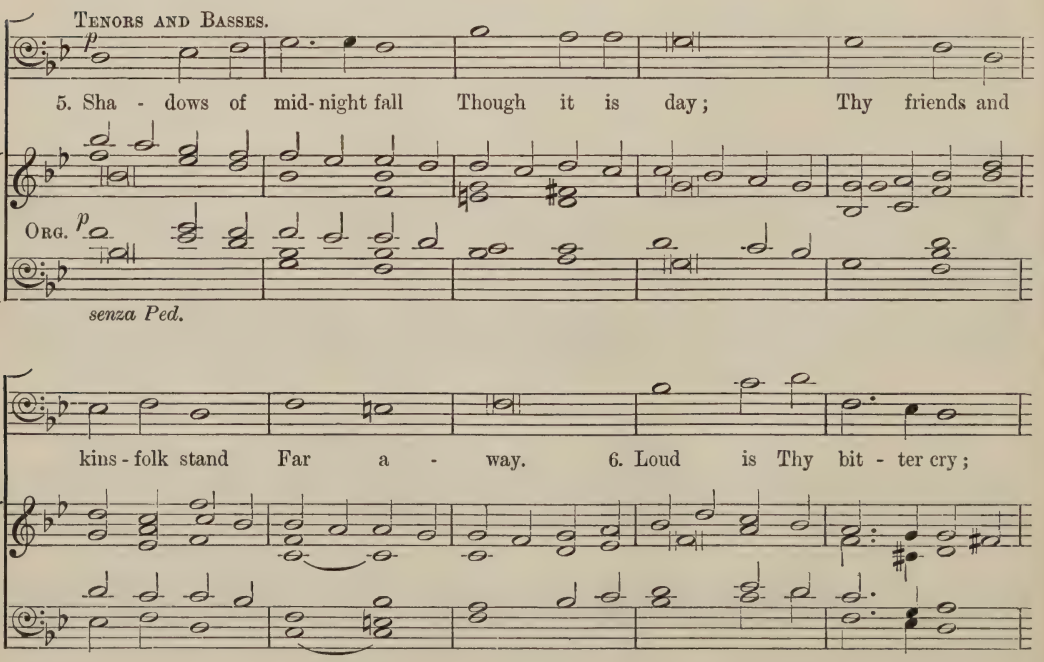


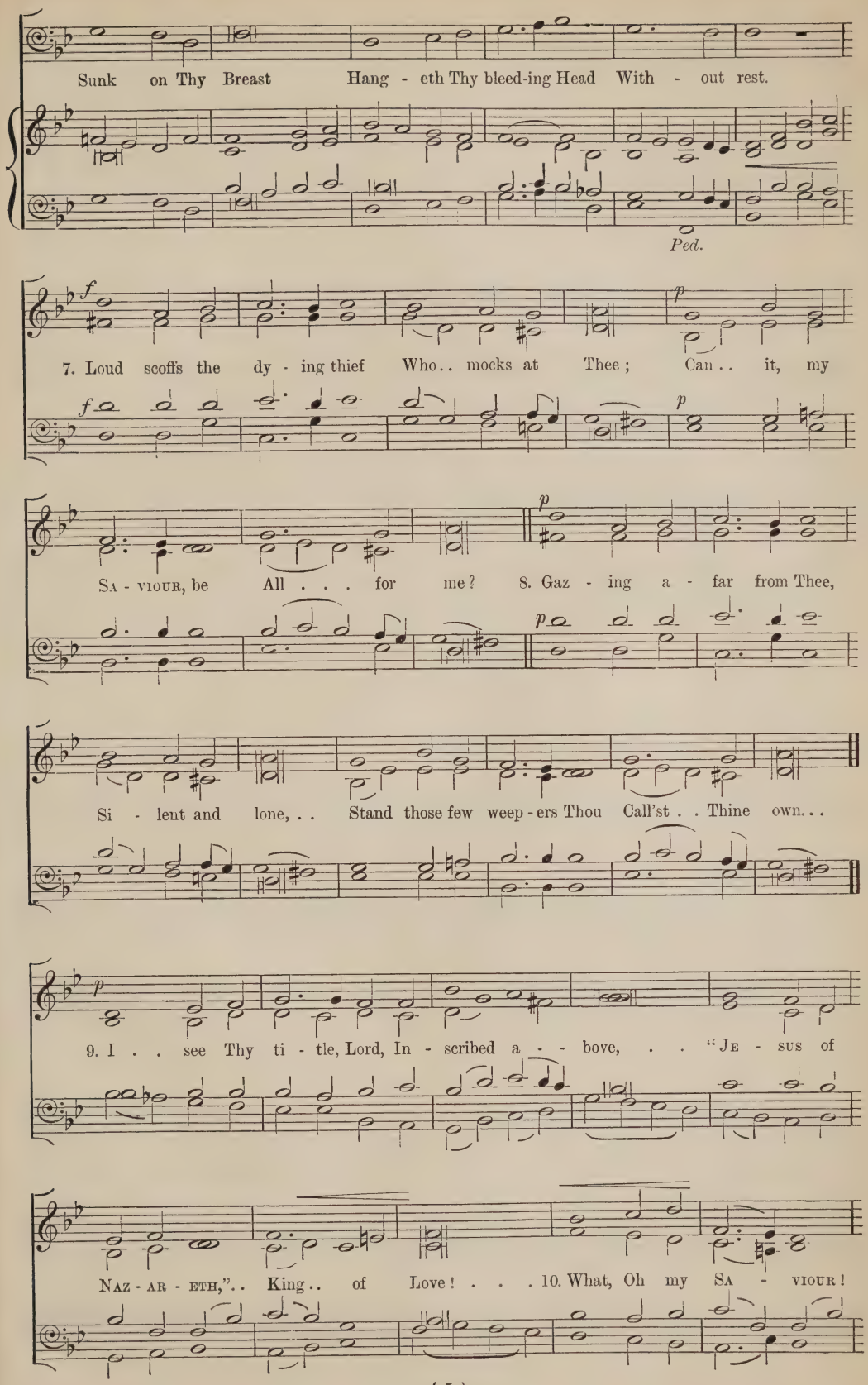
III.—The Story of the Cross.

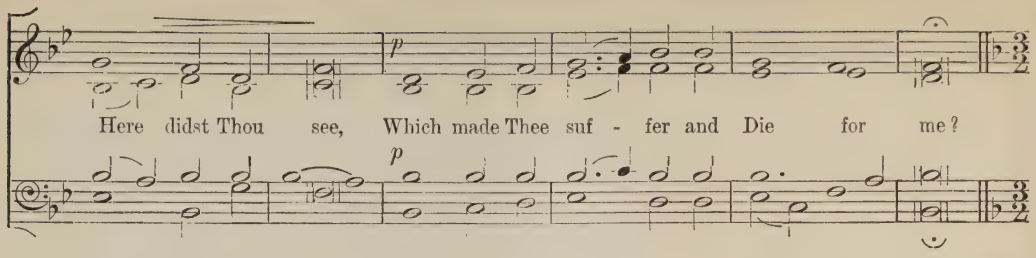


3. No pillow under Thee,
To rest Thy Head,
Only the splintered Cross
Is Thy bed.

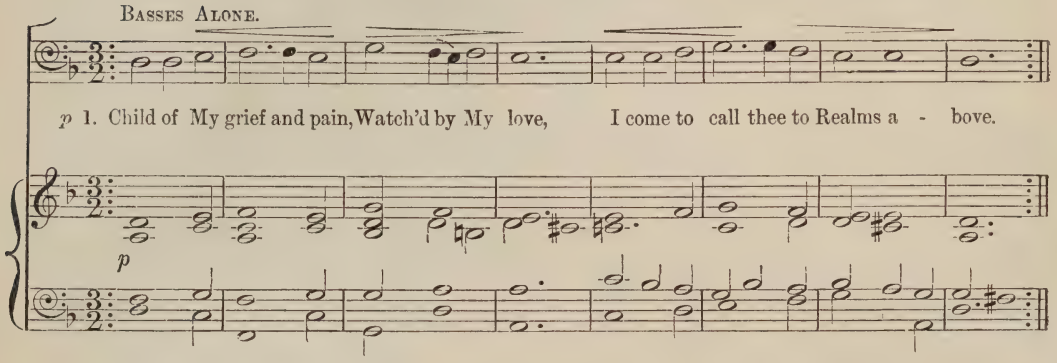
4. Nails pierce Thy Hands and Feet,
Thy Side the spear;
No voice is nigh to say
Help is near.



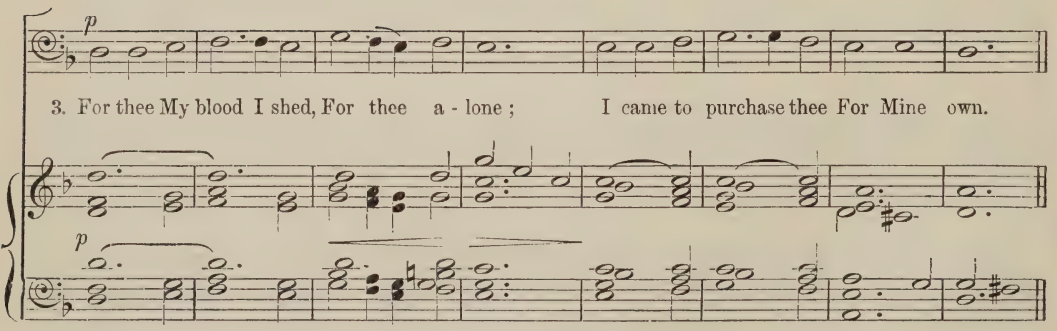

Sunk on Thy Breast Hang - eth Thy bleed-ing Head With - out rest.
Ped.
7. Loud scoffs the dy - ing thief Who.. mocks at Thee; Can.. it, my
Sa - viour, be All . . . for me? 8. Gaz - ing a - far from Thee,
Si - lent and lone,.. Stand those few weep - ers Thou Call'st . . Thine own...
9. I . . see Thy ti - tle, Lord, In - scribed a - - bove, . . "Je - sus of
Naz - ar - eth,".. King.. of Love! . . . 10. What, Oh my Sa - viour!

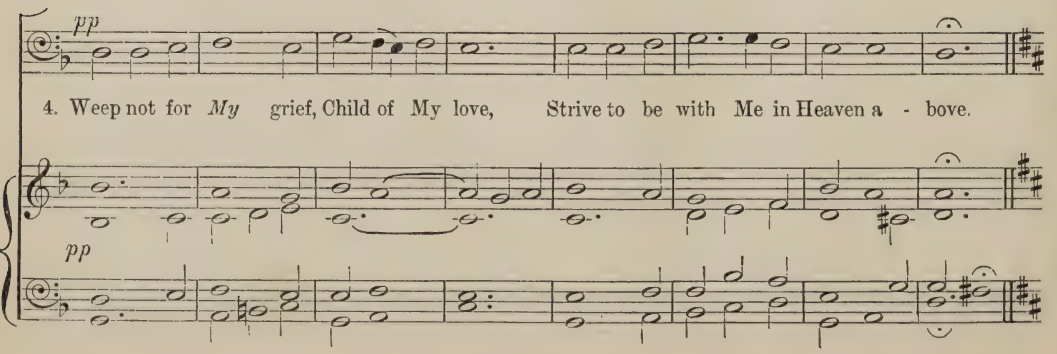


IV.—The Appeal from the Cross.



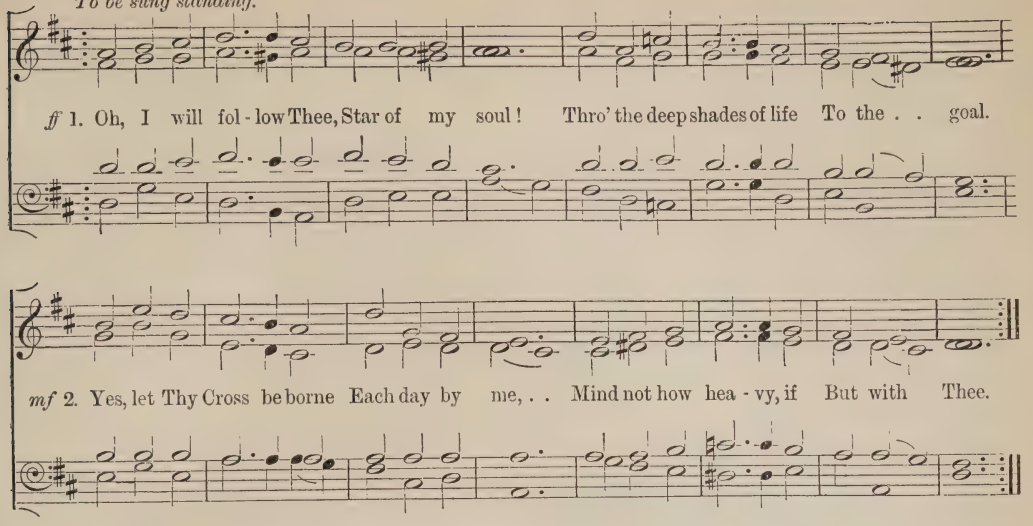
p 2. I saw thee wandering
Far off from Me:
In love I seek for thee,
Do not flee.





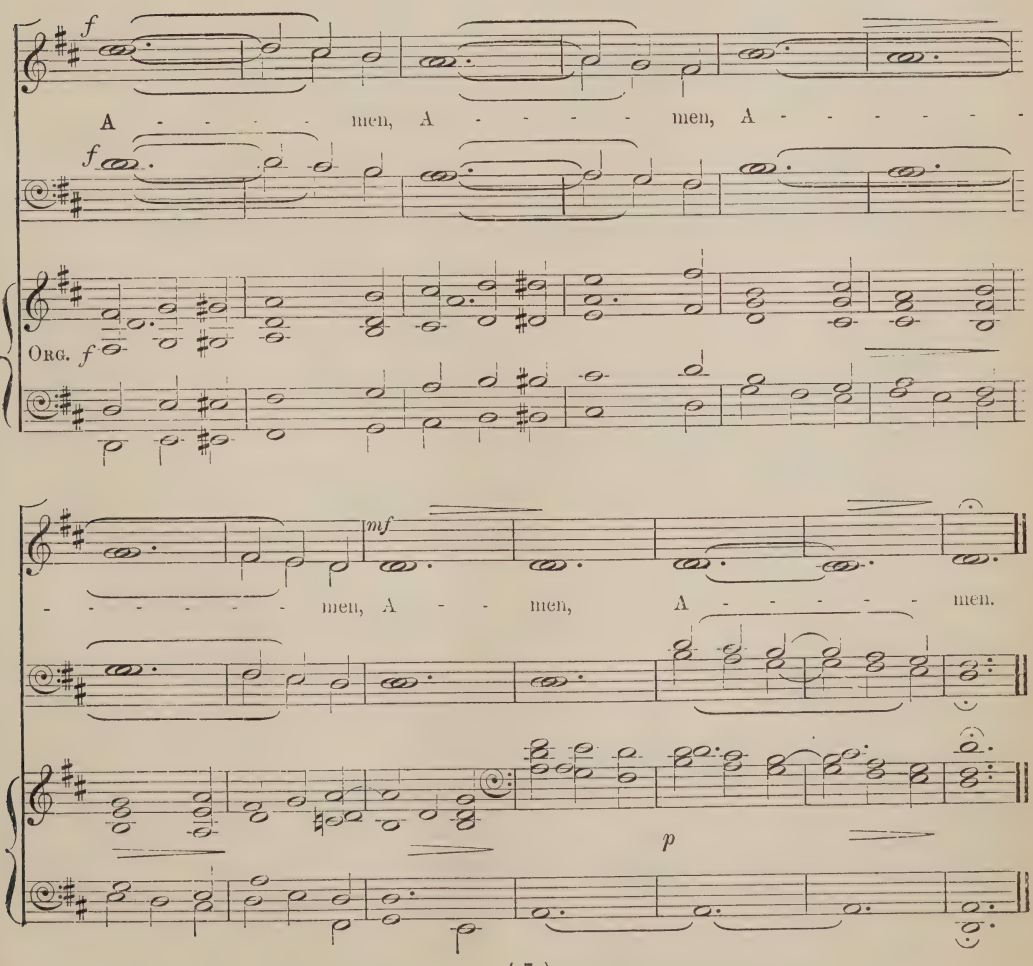
V.—Our Cry to Jesus.

To be sung standing.



mp 3. LORD, if Thou only wilt
Make us Thine own,
Give no companion, save
Thee alone.

ff 4. Grant thro' each day of life
To stand by Thee;
With Thee, when morning breaks,
Ever to be.



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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1896.

1896.

When the scared mariners by Paxos' coast
Heard, in the lull, the lamentable cry
Proclaiming Pan was dead, did they deny
Or disbelieve the news that all was lost?
No! though had vanished all they valued most,
They boldly steered beneath the midnight sky,
And followed, with a flowing sheet, where high
The Star of Bethlehem o'errode the host
Of spangled heaven; and there, behold! they found
A brighter God, who, in the straw, unfurled
A more transcendant banner, and was crowned
Thenceforth to be the Sovereign of the world!
But if another midnight voice should mar,
Where shall we find another guiding star!

Thinking, as the peace and joy of Christmas had just began to dawn, how I should fill this first page of a new volume, Philip Acton's sonnet, "The Star of Bethlehem," came to mind, and gave me a text. What can be more natural, during the brief space between the consummated labours of one year and the first toil of another, than an attempt to take a larger view of surrounding things—to rise above the petty details of common life, and obtain, if haply that may be, some more or less comprehensive idea of the "tide in the affairs of men" upon which we are all drifting? Even in doing this—such is the influence of the season—one goes back to the tale of the Nativity, as to a point from which it is possible to set out with a cheerful spirit. The story of Bethlehem is yet full of comfort and joy. With it in mind, the portentous cry, "Great Pan is dead," ringing over the Ionian sea, loses its terror. We know of the "brighter God" and the "transcendant banner," which mean a higher ideal and a nobler warfare.

At some time and in some way we are all sailing near the Echinades, and hearing the supernatural voice. The thoughtful among us must surely feel that such is our case at the present moment, when signs and symbols long reverenced are becoming meaningless; when new rules in life and art are made, every man being his own law-giver; when the whole camp ascends Mount Sinai and returns each with a special Decalogue, though not each with a nimbus. Pan is dead; authority has become contemptible, and the current of affairs runs towards chaos. Such appears to be the prospect seen by men who can turn their eyes from passing trifles; exciting in them the feeling whence springs the restlessness of our age; the note of pain that runs through its utterances; the forebodings that have given rise to a cult, and thrown dark shadows across the world. But we need not despair. The Star of Bethlehem is in the sky, though lingering clouds may hide its radiance. Thus it has been in all crises of the world; thus it ever will be, unless a mutinous hand grasp the helm of the universe and God be deposed.

Under these circumstances, how stands our well-loved art of music? A change is undoubtedly passing over it. It appears to be no longer under authority, but drifting with the currents of the hour. The cry is not, "Who will show us any good?" but, "Who will show us anything new and strange?" The newer and the stranger that which comes in response, the warmer its welcome. "But," says a great observer and student, "whenever the desire of change becomes principal; whenever we care only for new tunes, and new pictures and new scenes, all power of enjoying Nature or Art is so far perished from us, and a child's love of toys has taken its place. The continual advertisement of new music (as if novelty were its virtue) signifies, in the inner fact of it, that no one now cares for music. The continual desire for new exhibitions means that we do not care for pictures; the continual demand for new books means that nobody cares to read." These parodoxes are not so paradoxical as they seem. I refuse to believe, nevertheless, in ground for real alarm. Even for music there is a "brighter God," who will manifest himself at the right moment, and reduce disorder to the ordered freedom in which men best live.

Animated by this feeling, let us enter upon the New Year in hope and a reasonable confidence. Waiters upon Providence all of us must needs be to some extent, but each one can do something to influence the course of affairs, and especially may we be able, in a measure, to teach the doctrine of true liberty as distinct from that which is false. "There are liberties and liberties," says one of our teachers. "Yonder torrent, crystal-clear and arrow-swift, with its spray leaping into the air like white troops of fawns, is free, I think. Lost yonder, amidst bankless, boundless marsh—soaking in slow shallowness, as it will, hither and thither, listless, among the poisonous reeds and unresisting slime—it is free also. You may choose which liberty you will." On this the first day of a New Year, can we doubt where the choice should fall?

Joseph Bennett.

FOREIGN INFLUENCE ON HENRY PURCELL.

That the typical English musician of the past, the man in whom we have best right to glory, should not have scorned to profit by the best Continental music of his time, such as it was, may surely serve as a lesson to those who, not content with resenting the intrusion of foreign performers, affect to despise Continental centres of musical education, and use all their energies in the attempt to copy the sterilizing Chauvinism of Parisian or Berlinese musicians. There are a few aspects of Purcell's artistic career that have not been touched upon in any of the numerous articles on him that were suggested by the festival of November. I do not intend to discuss in minute detail the exact amount of the influence which the French masters first, and the Italians afterwards, exerted on our great composer; but one or two interesting points have lately come under my notice which I think are not unworthy to be recorded in connection with the recent celebration. Apparently Purcell's first models were the Englishmen of the time before the wars, and his instrumental fantasias and more than one of his anthems show that he had assimilated to a great extent the work of Orlando Gibbons and the great Elizabethans. The French influences under which he came, shortly after the return of Pelham Humfrey from Paris full of swaggering admiration for the French and conceited contempt for all things English, had their full effect upon the young man—certainly for a few years—until he had fully grasped the ways of working that were then in vogue with the Frenchmen, and had given practical proof, in many of his theatrical songs, of his ability to cast his ideas in a French mould. It is not generally known that any French influence remained with him after the famous conversion to Italian methods in or about 1682. But a piece of evidence recently brought to light shows that he never quite forgot what he learnt in early life. Mr. R. A. Streatfeild has found in the score of Lulli's "Isis," engraved 1677, the year the opera was produced, a "Chœur de Peuples des Climats glacés," in the first scene of Act IV., which is a curious anticipation of that famous "Frost Scene" in "King Arthur," where the shiverings of the *Cold Genius* and the chorus are represented by groups of tied quavers with a waved line above them, indicating a tremolo effect in the voice parts. In Lulli's chorus precisely the same effect is indicated, the words being set, in a rhythm where plain crotchets would have naturally been used, to pairs of quavers tied together, without the wavy line, it is true, but with the slurs clearly marked; and it is worth mention that the ties alone, without the wavy line, appear in the "Orpheus Britannicus" version of the "Frost Scene." As the refrain of the two stanzas sung by the chorus is "La neige et les glaçons nous donnent de mortels frissons," it is pretty clear that a strictly parallel effect is intended, and it is surely fair to assume that the effect occurred to Purcell in writing his "Frost Scene" as worthy of imitation. Purcell in all departments of his work was so thoroughly original a composer that he can well afford to yield this single effect to his French predecessor, and the actual music has little in common, Purcell's being, I need hardly say, far the grander of the two.

Concerning his conversion to the Italian style of writing, I have two small pieces of evidence to add to the stock already known. In a vague and general way, his biographers have repeated the name of Carissimi as being one of his favourite models. That composer is known to have been much admired by Charles II., whose praise of some duet of his provoked Blow to the composition of his famous "Go, perjured man"; and, indeed, the form of duet, as handled by Carissimi, was deserving of all imitation. I can show, I think, that Purcell felt Carissimi's power in this special department of composition, for among a set of hymns, anthems, &c., now in the Royal College of Music (No. 1,789 in the catalogue of the Sacred Harmonic Society's Library), in a MS., said to have been transcribed by Dr. Philip Hayes from MSS. by Purcell, now in the Royal Library at Buckingham Palace, I lately found the entry "Crucior in hac flamma. Hymn for two voices." I remembered the words as occurring, also in duet form, in an autograph MS. of Carissimi's in the Fitzwilliam Museum at Cambridge; and on comparison of the two compositions they proved to be identical, there being no sort of doubt of the genuineness of the Cambridge autograph. And in many of the dialogues printed in Playford's "Harmonia Sacra," most notably in the wonderful trio, "Saul and the Witch of Endor," Carissimi's way of treating the voices and the whole style of his writing are evidently intentionally copied by the English master.

The place where the most authentic record occurs of Purcell's change of front from admiration of the French music to that of the Italians, is, as we all know, the preface to the "Sonatas of Three Parts," published 1683. I need only quote one sentence, the best known passage of the preface: "For its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the Seriousness and gravity of that sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity and balladry of our neighbours."

Of course the French are meant by these last words; but what exact model among Italian works was imitated by Purcell in these Sonatas it is not easy to decide. When editing them for the Purcell Society, I examined the chamber

music of all the composers who are generally supposed to have been the Englishman's models, and I found that while the only work of Bassani's (the composer to whom the chief honour is usually assigned) that can have been accessible to Purcell at the time of his writing was a mere loose assemblage of suite movements, the "Sonate a due, trè, quattro e cinque Stromenti," of Giovanni Battista Vitali (printed at Bologna in 1677), afford a most remarkable parallel with the English compositions both in structure and style.

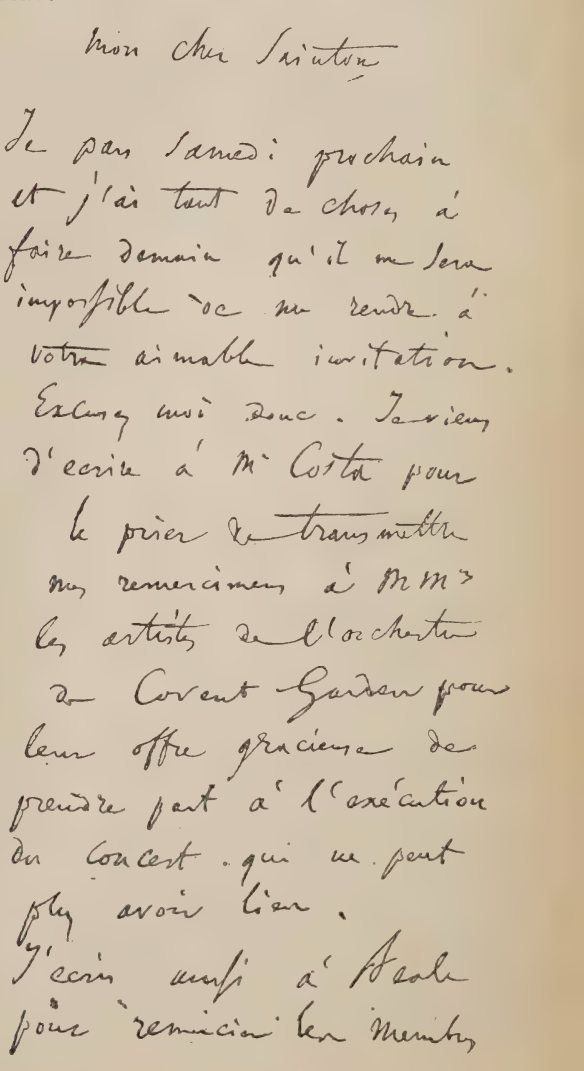
Now, in 1682, the year before the sonatas were brought out, a son was born to Purcell, who only lived a few months; he was named John Baptista, and a "friendly regard" for John Baptist Draghi, the organist to Catherine of Braganza, has been assigned as the reason of this choice of names. But putting aside the fact that Draghi's name was so completely Anglicised that he was commonly called "Mr. Baptist," while the name bestowed on Purcell's child preserves at least the Italian termination, there is no proof whatever of any friendship between the composers, still less of such a degree of intimacy as would account for the child being christened after Draghi; and I like to think that in choosing these names, which however common in Italy are rare in England, Purcell was guided by his admiration for Vitali, the composer whose works he must have been deeply studying for some little time past. It is merely a fancy, but in the absence of any direct proof to the contrary, I may be allowed to indulge it.

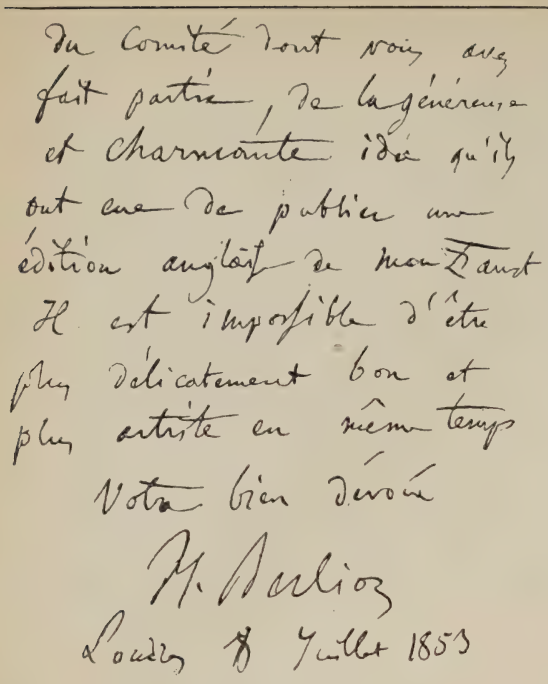
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FROM MY STUDY.

For the present, at any rate, the series of portraits which have appeared under the above heading comes to an end. This statement, however, must not be taken as binding me to refrain from making an occasional addition, if such a step should appear desirable. From portraits I turn to autographs, which are interesting to most people, and, to many, even fascinating. From a considerable store of such things I purpose taking letters and signatures of musicians whose distinction gives importance to their relics; the process beginning at once with a letter of Berlioz and a theatre order signed by John Braham.

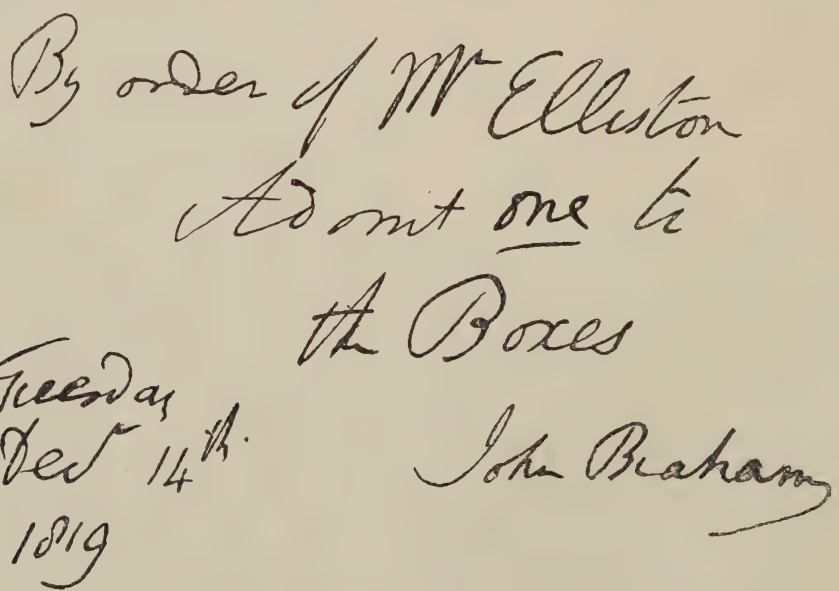
The letter was written under circumstances very creditable to the London professors and others whose conduct inspired it. Students of the French master's life will remember that he was engaged, in 1852, to conduct the concerts of the New Philharmonic Society in Exeter Hall; also that he was not engaged for the season of 1853, the reason being, to quote his own words, that "one of my *chefs d'orchestre* had contrived to secure that I should be dropped. . . . He wished to engage old Spohr; I could not, however, in order to please that gentleman, conduct in defiance of good sense—that is to say, as he conducts himself." A nasty one, this, for the colleague in question, whose identity is not difficult to determine. Berlioz, though rejected by the New Philharmonic, still had English friends, and, through their influence, his opera, "Benvenuto Cellini," was brought out at Covent Garden in 1853. The venture failed, partly through an Italian cabal, at the head of which Berlioz was not indisposed to recognise Costa, unjustly perhaps, for a defeated man is not particular how he explains his defeat. Under these circumstances the master's friends resolved to offer him consolation of a practical kind. A committee was formed for the purpose of arranging a benefit concert, ready offers of assistance came from artists of all grades, and everything seemed to promise a good result, when important Continental offers compelled Berlioz to leave England. With these explanations, the letter now produced in *fac-simile* becomes perfectly clear:—




Du Comité dont vous avez fait partie, de la généreuse et charmante idée qu'il a eue de publier une édition anglaise de mon Faust. Il est impossible d'être plus délicatement bon et plus artiste en même temps. Votre bien dévoué H. Berlioz. Londres 8 Juillet 1853

It may be added that a proposal was made to bring out an English edition of "Faust" with money subscribed for the Concert, but I cannot discover that the matter ever got beyond this initial stage. Before leaving England Berlioz wrote a graceful letter to Mr. Smythson, chorus-master of Covent Garden, in reference to the same subject. He said: "The concert for which Mesdames and Messieurs the Artists of the Chorus of Covent Garden had so generously accorded me their aid cannot take place. I am none the less profoundly touched by the mark of sympathy which the artists have given me on this occasion. Will you thank them for me, and assure them that I am more happy and more proud of that proof of friendship on their part than though I had given the most splendid concert under ordinary conditions." How satisfied Mesdames and Messieurs the Artists of the Chorus must have been with these words!

It is pleasant to find some theatrical "orders" dated many years ago well preserved. I have a small collection which once belonged to the Hon. Lewis Wingfield, the autograph of most interest to musicians being that now reproduced below. Next month I will give a *fac-simile* of a ticket for one of Haydn's Concerts in London, signed by the good old master.


By order of Mr Elliston
Admit one to
the Boxes
Tuesday
Dec 14th
1819
John Braham

From remarks which have appeared in print, and from letters received, I gather that very little is generally known concerning "The Village Coquettes," the opera by Charles Dickens and John Hullah to which reference was made last month in my notes on the late John Parry. This induces me now to follow on with particulars of the work and a few historical details therewith connected.

A bibliographical paragraph at the outset may explain why a lyric drama boasting such distinguished parentage is so unfamiliar. The libretto was written in 1835, and published as a pamphlet a few days before Christmas, 1836. This was just after the first performance, which took place on December 6. The title-page reads:

"The Village Coquettes: A Comic Opera. In Two Acts. By Charles Dickens. The Music by John Hullah. London: Richard Bentley, New Burlington Street, 1836."

Copies of this issue are now very rare and, when in the market at all, one cannot be obtained, if in fine state, under twelve or thirteen guineas. Their rarity is explained, perhaps, by the little importance attached to such things after they

have served their immediate purpose, and by the fact that Dickens was not, at that time, the commanding figure he subsequently became. Not long after the author's death a second edition, called a "fac-simile reprint," was issued by the original publishers, but, says Mr. Richard Herne Shepherd, "its value is greatly impaired by gross inattention throughout to textual accuracy." I have never met with the reprint, which probably had a very limited sale. A third issue is included in "The Plays and Poems of Charles Dickens," edited by Mr. Shepherd and published (1885) by Allen and Co., uniform with the *édition de luxe* of the author's novels. As only 150 copies were printed, this edition added little to public opportunity of becoming acquainted with the work.

Hullah's music is unknown to me, and, whether good or bad, stands as inferior in interest to the "book." It does not appear to have been published as a whole, but seven of the songs were separately issued and may, no doubt, easily be unearthed by those who think the operation worth their while. Mr. Herne Shepherd, with whose value as a musical critic I am unacquainted, certainly thinks well of them, as being "simple, unaffected, and full of beautiful, expressive English music," while a journal of the period remarked that Hullah's style "never could be so deeply imbued with the spirit of Purcell and the great old English masters had not the bent of his own genius directed him to a course of study very different from the fashionable routine of the day."

There is reason to believe that "The Village Coquettes" was brought under the notice of Braham, then manager of the St. James's Theatre, by George Hogarth, father-in-law of the author. In one of Dickens's letters to Hullah are some remarks pointing to this inference. He writes: "Mr. Hogarth has just been here, with news which I think you will be glad to hear. He was with Braham yesterday, who was *far more full* of the opera than he was; speaking highly of my works and 'fame' (!), and expressing an earnest desire to be the first to introduce me to the public as a dramatic writer. He said that he intended opening at Michaelmas, and added (unasked) that it was his intention to produce the opera within *one month* of his first night." Addressing his musical colleague a few days after the first performance, he made another mention of Hogarth, tending to the conclusion that the journalist acted as intermediary. It appears from this letter that the libretto did not satisfy all the critics—for that matter, what libretto ever did? Dickens writes: "Have you seen the *Examiner?* It is rather depreciatory of the opera, but, like all inveterate critics against Braham, so well done that I cannot help laughing at it, for the life and soul of me. I have seen the *Sunday Times*, the *Dispatch*, and the *Satirist*, all of which blow their critic trumpets against unhappy me most lustily. Either I must have grievously awakened the ire of all the 'adaptors' and their friends, or the drama must be decidedly bad. I haven't made up my mind yet which of the two is the fact. I have not seen the *John Bull*, or any of the Sunday papers except the *Spectator*. If you have any of them, bring 'em with you on Tuesday." Then follows the reference to Hogarth, which shows clearly enough that in 1836 the bludgeon man was about—the man who hits viciously without explaining why, and generally from behind. "I am afraid that for 'dirty Cummins'' allusion to Hogarth, I shall be reduced to the necessity of being valorous the next time I meet him." "Dirty Cummins" had probably intimated, in the amiable manner of his class, that, but for the journalist father-in-law, the "Village Coquettes" would not have been produced. Mr. Herne Shepherd describes Cummins as a "foul-mouthed criticling in the *Weekly Dispatch*, who had had recourse to 'the blackguard's loaded bludgeon of personalities.'"

Dickens probably bore his critics in mind when, a few days after the first performance, he wrote a preface to the published libretto, beginning: "'Either the Honourable Gentleman is right, or he is not,' is a phrase in very common use within the walls of Parliament. This drama may have a plot, or it may not; and the songs may be poetry, or they may not; and the whole affair, from beginning to end, may be great nonsense, or it may not, just as the honourable gentleman or lady who reads it may happen to think. So, retaining his own private and particular opinion upon the subject (an opinion which he formed upwards of a year ago, when he wrote the piece), the Author leaves every such gentleman or lady to form his or hers, as he or she may think proper, without saying one word to influence or conciliate them." Spoken like a man, but Dickens "climbs down" somewhat in the last paragraph, where he says: "It is needless to add that the *libretto* of an opera must be, to a certain extent, a mere vehicle for the music, and that it is scarcely fair or reasonable to judge it by those strict rules of criticism which would be justly applicable to a five-act tragedy or a finished comedy."

After the foregoing long but, I hope, not uninteresting preamble, I turn to the work itself. The period is 1729; the scene, an English village, and the characters those marshalled below, with the artists who "created" them:—

Squire Norton	Mr. Braham.
The Hon. Sparkins Flam (*his friend*)	...Mr. Forester.
Old Benson (*a small farmer*)	Mr. Strickland.
Mr. Martin Stokes (*a very small farmer, with a very large circle of particular friends*)	... Mr. Harley.
George Edmunds (*betrothed to Lucy*) ...	Mr. Bennett.
Young Benson	Mr. J. Parry.
John Maddox (*attached to Rose*) ...	Mr. Gardner.
Lucy Benson	Miss Rainforth.
Rose (*her cousin*)	Miss J. Smith.

The first act opens in a rick-yard, where *John Maddox* and some labourers are unloading hay,

singing a Round as they do so, after the fashion of (idyllic) sons of toil:—

Hail to the merry Autumn days, when yellow cornfields shine
Far brighter than the costly cup that holds the monarch's wine.

Martin Stokes enters and begins a "comic" dialogue with *John Maddox*. *Martin* is the "low comedian" of the piece, and, in fairness to Dickens, it must be said that the character was forced upon him by Braham. This appears from a passage in one of the author's letters to Hullah: "He (Braham) wants a low-comedy part introduced—without singing—thinking it will take with the audience; but he is desirous of explaining to me what he means and who he intends to play it." The "who" was, of course, Harley. The "funny" talk over, *Rose* enters with beer, and is warned by *Martin* not to "carry on" with *Mr. Sparkins Flam*, but accept his own addresses. At that instant *Squire Norton* and *Mr. Flam* enter. They have been shooting, and the *Squire* offers his "bag" to *Farmer Benson*, who, with *Lucy*, has also appeared on the scene. But the honest farmer refuses; he has had too many favours from the Hall lately, and begins to suspect their meaning. *Squire Norton* and his friend, on their part, do not refuse the farmer's beer or the opportunity of flirting with the girls. Here *Lucy* has a song:

Love is not a feeling to pass away,
Like the balmy breath of a summer day;
It is not—it cannot be—laid aside;
It is not a thing to forget or hide.
It clings to the heart, ah, woe is me!
As the ivy clings to the old oak tree.

The little gathering becomes convivial, and the funny man does a deal of talking till the *Squire* himself bursts into song of a rollicking sort:

That very wise head, old Æsop, said
The bow should be sometimes loose;
Keep it tight for ever, the string you sever:
Let's turn his old moral to use.
The world forget, and let us yet,
The glass our spirits buoying,
Revel to-night in those moments bright
Which make life worth enjoying.
The cares of the day, old moralists say,
Are quite enough to perplex one;
Then drive to-day's sorrow away till to-morrow,
And then put it off till the next one.
Chorus.—The cares of the day, &c.

Exeunt all, and the scene changes to an open spot near the village. *George Edmunds* enters, with a stick in his hand, and, after seeing in the fallen leaves around him an emblem of lost happiness, proceeds to sing about them:

Autumn leaves, autumn leaves, lie strewn around me here;
Autumn leaves, autumn leaves, how sad, how cold, how drear!
How like the hopes of childhood's day,
Thick clustering on the bough!
How like those hopes in their decay,—
How faded are they now!
Autumn leaves, autumn leaves, &c.

His song ended, *George* looks for *Lucy*, but it is *Rose* who meets him, with a message that *Lucy* cannot come. *George* suspects the *Squire* in all this, and when *John Maddox* enters again to upbraid *Rose* for receiving *Mr. Flam's* attentions the plot begins to grow warm. *Rose* is a bit of a flirt, and says so in song:

Some folks who have grown old and sour,
Say love does nothing but annoy.
The fact is, they have had their hour,
So envy what they can't enjoy.
I like the glance, I like the sigh,
That does of ardent passion tell!
If some folk were as young as I,
I'm sure they'd like it quite as well.

Flam, *Edmunds*, and *Maddox* soon become parties to a lively altercation, in which the London "gent" gets rather the worst of it. He has spirit enough left, however, to join in a duet with *Rose*, the two rustics having departed:

Flam.
'Tis true I'm caressed by the witty,
The envy of all the fine beaux,
The pet of the Court and the city,
But still I'm the lover of Rose.

Rose.
Country sweethearts, oh, how I despise!
And oh! how delighted I am
To think that I shine in the eyes
Of the elegant—sweet—Mr. Flam.

Both.
Then let us be happy together,
Content with the world as it goes,
An unchangeable couple for ever,
Mr. Flam and his beautiful Rose.

The next scene is laid in the farmer's kitchen, where *Martin Stokes* repeats to *Benson* the village gossip concerning his daughter and the *Squire*. The old man breaks away in a rage, eager to expose the calumny. Presently, *Young Benson* enters, and, after him, the *Squire*. Another explosion follows, the young man threatening dire vengeance for any wrong done to his sister, and so storming out of the presence. Left alone, *Squire Norton* resolves to lose no time in carrying off the girl, and laughs at the idea of honour in such a case. This reminds him of a legend which he proceeds to sing:

The child and the old man sat alone
In the quiet peaceful shade
Of the old green boughs, that had richly grown
In the deep, thick forest glade.

The child speaks:

Dear father, what can honour be
Of which I hear men rave? &c.

The father answers:

It is a name—a name, my child,
It lived in other days.

Lucy enters at the close of this ominous ditty, followed by *Flam;* the two men then doing their best to deceive the farmer's daughter and remove her scruples. In this they are so far successful that when the *Squire* sings:

In rich and lofty station shine,
Before his jealous eyes;
In golden splendour, lady mine,
This peasant youth despise.

she answers:

Oh, it would be revenge indeed,
With scorn his glance to meet.
I, I his humble pleading heed!
I'd spurn him from my feet.

The *Squire* now presses for a speedy elopement, urging that, in her new position, she will be her father's pride and boast. *Old Benson*, having entered unobserved, hears this, and tenant and

Christ is risen from the dead

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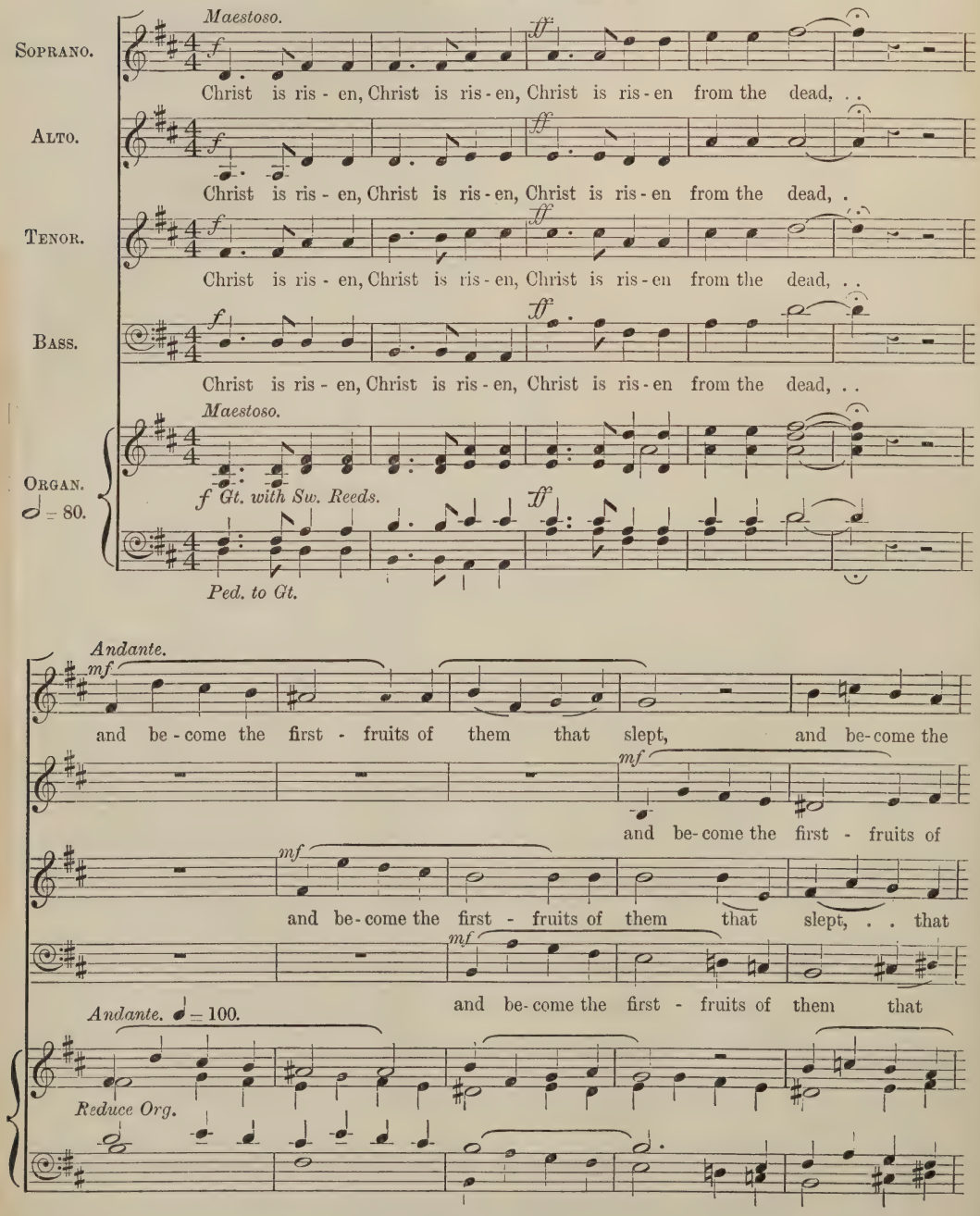
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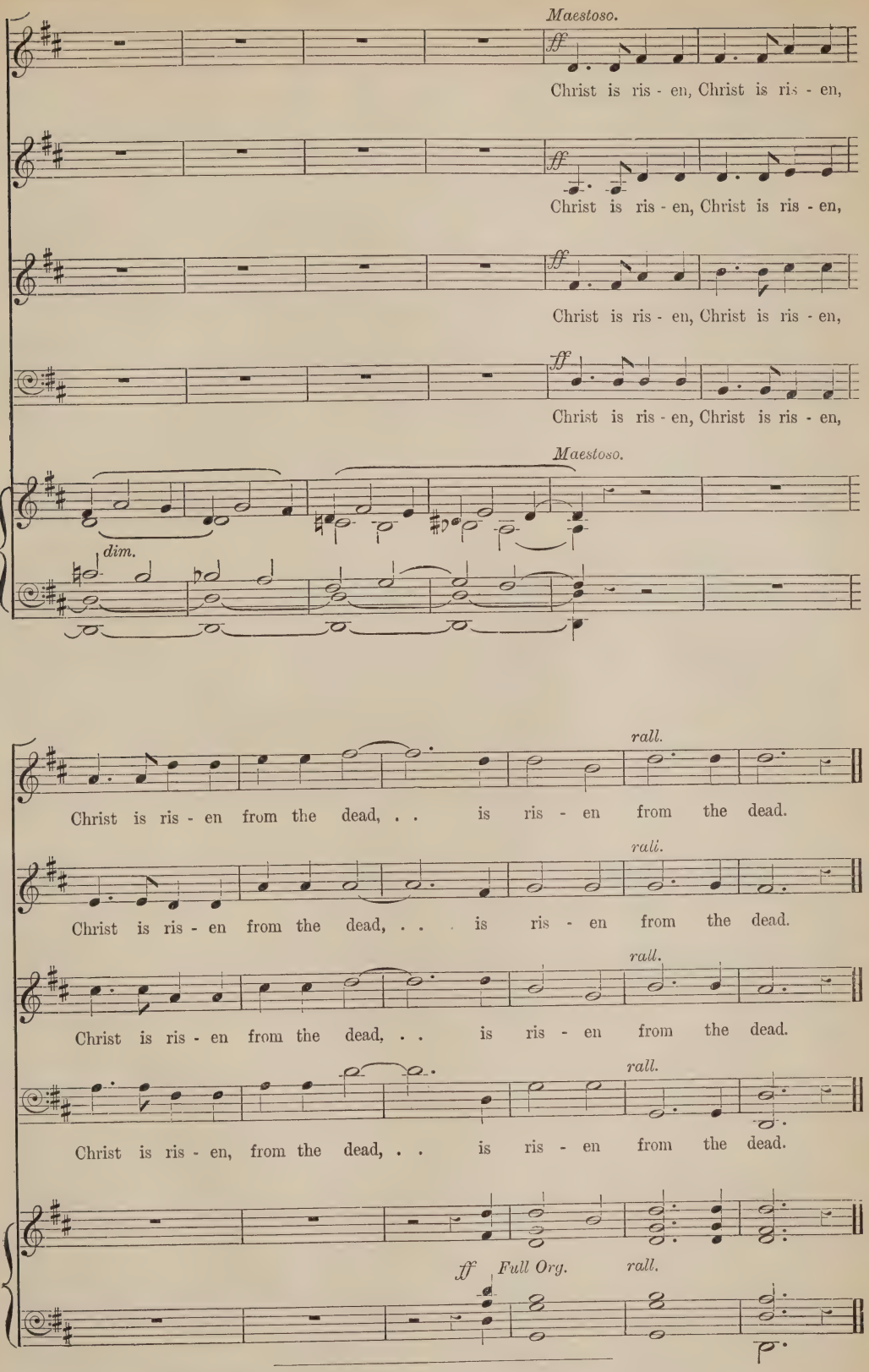
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518.	The Miserere	E. Pettman 1½d.
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520.	O give thanks unto the Lord	Bruce Steane 3d.
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522.	Hear, O Thou Shepherd	T. A. Walmisley 4d.
523.	Remember, O Lord	,, ,, 4d.
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525.	Sing unto God, O ye kingdoms	Henry Purcell 2d.
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527.	Mercy and truth are met together	J. Stainer 3d.
528.	Lead, kindly Light	C. L. Naylor 4d.
529.	While shepherds watched	J. Barnby 4d.
531.	The Story of the Cross	A. Somervell 3d.
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533.	Christ is risen	J. Varley Roberts 3d.

To be continued.

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732.	Mary Morison	G. H. Ely 3d.
733.	Viva Sempre	Baldassare Donato 2d.
734.	Chi la gagliarda	,, 3d.
735.	Soft, soft wind	J. R. Dear 2d.
736.	Lie down, poor heart	F. C. Woods 3d.
737.	How sweet the moonlight sleeps	D. Emlyn Evans 1½d.
738.	A red, red rose	J. Varley Roberts 2d.
739.	I prithee send me back my heart	,, ,, 3d.
740.	Evening Hymn	Jacques Blumenthal 3d.
741.	Gather ye rosebuds	,, ,, 4d.
742.	The loyal Lover	,, ,, 3d.
743.	The Butterfly	,, ,, 4d.
744.	Good-night	R. O. Morgan 3d.
745.	The Song of Victory (King Arthur)	Henry Purcell 4d.
747.	Upon my lap my soveraigne sits	Martin Peerson 2d.

To be continued.

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245.	Jubilate Deo in A	John Goss 2d.
246.	Te Deum laudamus in C	,, ,, 2d.
248.	Te Deum laudamus in F	,, ,, 3d.
249.	Te Deum laudamus in D	,, ,, 3d.
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251.	Nicene Creed	John Stainer 2d.
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To be continued.

THE ORPHEUS (New Series).

276.	Come to me, dreams of heaven	Herbert W. Schartau 4d.
277.	To a kiss	W. Beale 2d.
278	The rook sits high	King Hall 4d.
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280.	Cradle Song	Arthur Stenz 2d.
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282.	One by one	Marie Wurm 2d.
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286.	A red, red rose	J. Varley Roberts 2d.
288.	I prithee send me back my heart	,, ,, 4d.
289.	What care I how fair she be	Jacques Blumenthal 4d.
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291.	A Cavalier's Song	,, ,, 3d.
292.	The Flirt	J. F. Bridge 3d.

To be continued.

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46.	Jesu, Who from Thy Father's Throne	F. C. Woods 3d.
47.	Have mercy upon me, O God	F. White 1½d.
48.	Jesu, word of God (Ave Verum)	,, 1½d.
49.	Shew me Thy ways, O Lord	J. V. Roberts 3d.
50.	The Lord opened the doors of Heaven	F. C. Woods 1½d.
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52.	The path of the just	J. V. Roberts 1½d.
53.	O Lord, correct me	James Coward 1½d.
54.	I will arise	Charles Wood 1½d.
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57.	O Lord, Who hast taught us	A. G. Iggulden 1½d.
58.	Almighty and Everlasting God	John Stafford Smith 1½d.
59.	Come, let us worship	Palestrina 1½d.
61.	Lead me, Lord	S. S. Wesley 1½d.

To be continued.

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299.	Summer	Hamilton Clarke 4d.
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302.	So the world goes round	Marie Wurm 2d.
303.	Softly the moonlight	F. Iliffe 3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren 2d.
305.	Moonlight	Hamilton Clarke 4d.
306.	The Snow	E. Elgar 6d.
307.	Fly, singing Bird	,, 6d.
308.	To-day and to-morrow	Hamilton Clarke 4d.

To be continued.

The first day of the week

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503. All Thy works ... G. H. Ely 4d.
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485. And Jacob was left alone J. Stainer 6d.
357. And the wall of the city Oliver King 3d.
402. And when the day of Pentecost C. W. Smith 3d.
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311. As I live, saith the Lord E. T. Chipp 3d.
333. As it began to dawn Ch. Vincent 3d.
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24. As the hart pants (S.S.T.B.) Gounod 3d.
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456. At the Sepulchre H. W. Wareing 4d.
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149. Awake, awake, put on M. Wise 4d.
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440. Before the heavens were spread abroad ... H. W. Parker 3d.
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349.* Ditto (S.A.T.B.) A. J. Caldicott 3d.
419. Ditto Hamilton Clarke 4d.
89. Behold, I bring you J. Barnby 3d.
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348. Ditto J. Maude Crament 4d.
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524. Behold, the days come H. H. Woodward 4d.
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286. Blessed Jesu, *Stabat Mater* Dvorák 6d.
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97. Blow ye the trumpet Henry Leslie 3d.
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323. Brightest and best Rev. E. V. Hall 4d.
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98. Brother, thou art gone Sir J. Goss 4d.
279. By Babylon's wave Gounod 6d.
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121. By the waters of Babylon Boyce 4d.
511. Ditto ... H. Clarke 4d.
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370 Christ the Lord is risen to-day Rev. E. V. Hall 3d.
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445. Cleanse me, Lord G. F. Wrigley 3d.
52. Come, and let us return Sir J. Goss 3d.
95. Come, and let us return W. Jackson 3d.
201. Come, Holy Ghost ... J. L. Hatton 4d.
283. Come, Holy Ghost Sir G. Elvey 4d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
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103. Come unto Me (Bach) J. Stainer 3d.
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334. Come, ye faithful Rev. E. V. Hall 3d.
356. Daughters of Jerusalem H. J. King 3d.
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213. Day of anger (Requiem) ... Mozart 6d.
252. Death and life Walter Parratt 3d.
90. Distracted with care ... Haydn 4d.
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362. Eternal source of every joy F. Brandeis 2d.
470. Eye hath not seen M. B. Foster 3d.
329. Far from their home, our fallen race Rev. H. H. Woodward 3d.
364. Father, hear the prayer F. Brandeis 2d.
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384. Father of Life ... S. J. Gilbert 3d.
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254. For ever blessed ... Mendelssohn 3d.
198. For the mountains... L. Samson 3d.
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227. Give ear, O Lord T. M. Pattison 2d.
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Dr. Armes 3d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
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341. God be merciful ... A. H. Mann 4d.
49. God be merciful ... S. S. Wesley 3d.
236. God be merciful unto us C. F. Lloyd 6d.
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101. God is our refuge ... Dr. H. Hiles 6d.
332. God is our refuge ... A. Foote 4d.
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187. Great and marvellous Dr. Monk 3d.
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481. Great is the Lord ... B. Steane 3d.
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326. Hail, thou that art ... A. Carnall 4d.
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94. Hear, O Lord Sir John Goss 2d.
139. Hear, O Lord ... C. King 2d.
162. Hear, O Lord Sir F. Ouseley 4d.
203. Hear, O Thou Shepherd Dr. Clarke 4d.
376. Hide not Thy face Kellow J. Pye 2d.
330. Holy Ghost to earth descending, *Ludmila* ... ... Dvorák 4d.
111. Holy, holy, holy ... Dr. Crotch 3d.
246. Ho! every one ... G. C. Martin 4d.
366. Ho! every one J. M. Crament 4d.
412. Honour the Lord ... J. Stainer 4d.
129. Hosanna ... ... O. Gibbons 3d.
43. Hosanna ... Sir G. A. Macfarren 3d.
260. How beautiful are the feet Handel 3d.
321. How excellent is Thy loving kindness F. H. Cowen 6d.
373. How long wilt Thou Oliver King 2d.
104. How lovely are ... ... Spohr 8d.
268. I am well pleased J. Rheinberger 3d.
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280. I beheld, and lo ... ... Elvey 6d.
496. I came not to call the righteous C. Vincent 3d.
207. I cried unto the Lord Dr. Heap 4d.
168. I desired wisdom ... J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
117. I have set God ... Dr. Blake 6d.
130. I have set God ... J. Goldwin 3d.
420. I have set God Hamilton Clarke 4d.
122. I have surely built ... Dr. Boyce 4d.
219. I have surely built T. T. Trimnell 4d.
396. I heard a voice Sir John Goss 2d.
403. In my Father's house J. M. Crament 3d.
338. In the fear of the Lord J. V. Roberts 3d.
171. I saw the Lord ... J. Stainer 6d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... Sir G. Elvey 3d.
79. I was glad ... ... C. E. Horsley 6d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
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502. I will extol Thee C. M. Hudson 4d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ... E. J. Hopkins 6d.
225. I will go unto ... Dr. Gauntlett 2d.
437. I will greatly rejoice W. A. C. Cruickshank 4d.
195. I will lay me down ... H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
495. I will lay me down A. C. Edwards 3d.
126. I will love Thee, O Lord J. Clark 4d.
394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee ... O. King 4d.
154. I will mention ... Sir A. Sullivan 6d.
519. I will open rivers ... E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands E. J. Hopkins 3d.
53. If we believe that Jesus died Goss 3d.
453. If ye love Me H. W. Wareing 3d.
499. If ye then be risen M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
61. In Christ dwelleth Sir John Goss 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 8d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
385. In Thee, O Lord S. C. Taylor 3d.
282. In the Lord ... Sir R. Stewart 6d.
467. Is it nothing to you M. B. Foster 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul ... F. Iliffe 2d.
455. Jesus Christ is risen Oliver King 4d.
7. Judge me, O God ... Mendelssohn 4d.
179. King all glorious ... J. Barnby 6d.
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Inscribed to Dr. B. AGUTTER, F.R.C.O., and the Members of the Choir of St. Peter's, Streatham.

THE FIRST DAY OF THE WEEK

EASTER ANTHEM

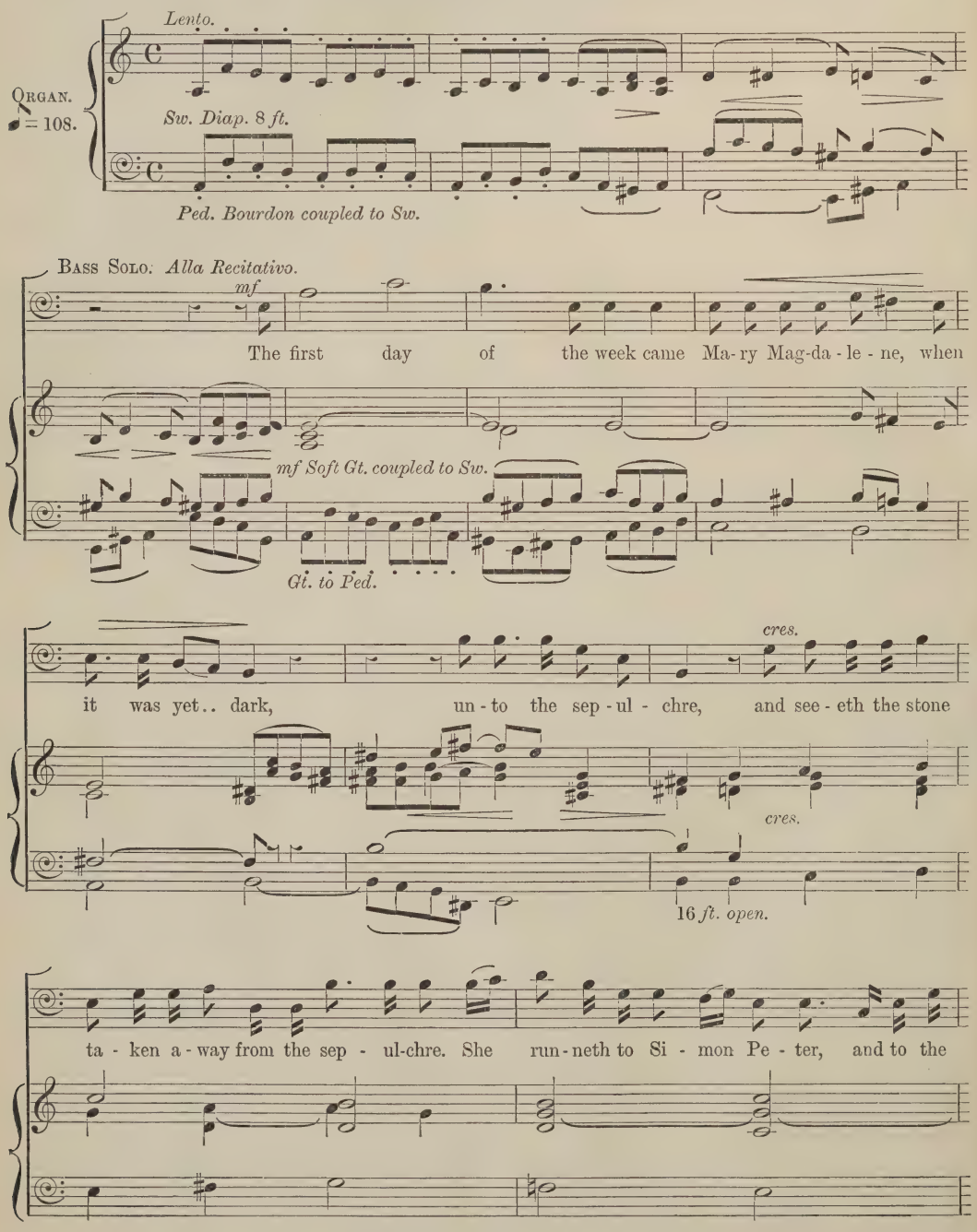
COMPOSED BY

St. John xx. 1, 2; 1 Cor. xv. 20–22; and part of a Hymn.

BRUCE STEANE.

Price Threepence.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.



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SOPRANO SOLO.

rit. *f* ♩ = 108. *f agitato.*

o - ther dis - ci - ple, whom Je - sus loved, and saith un - to them, They . .

♩ = 108.

rit. *add Full Sw.*

cres.

. . have tak - en a - way the Lord, they have tak - en a - way the Lord, and we

cres.

16 *ft. open off.*

f *accel.*

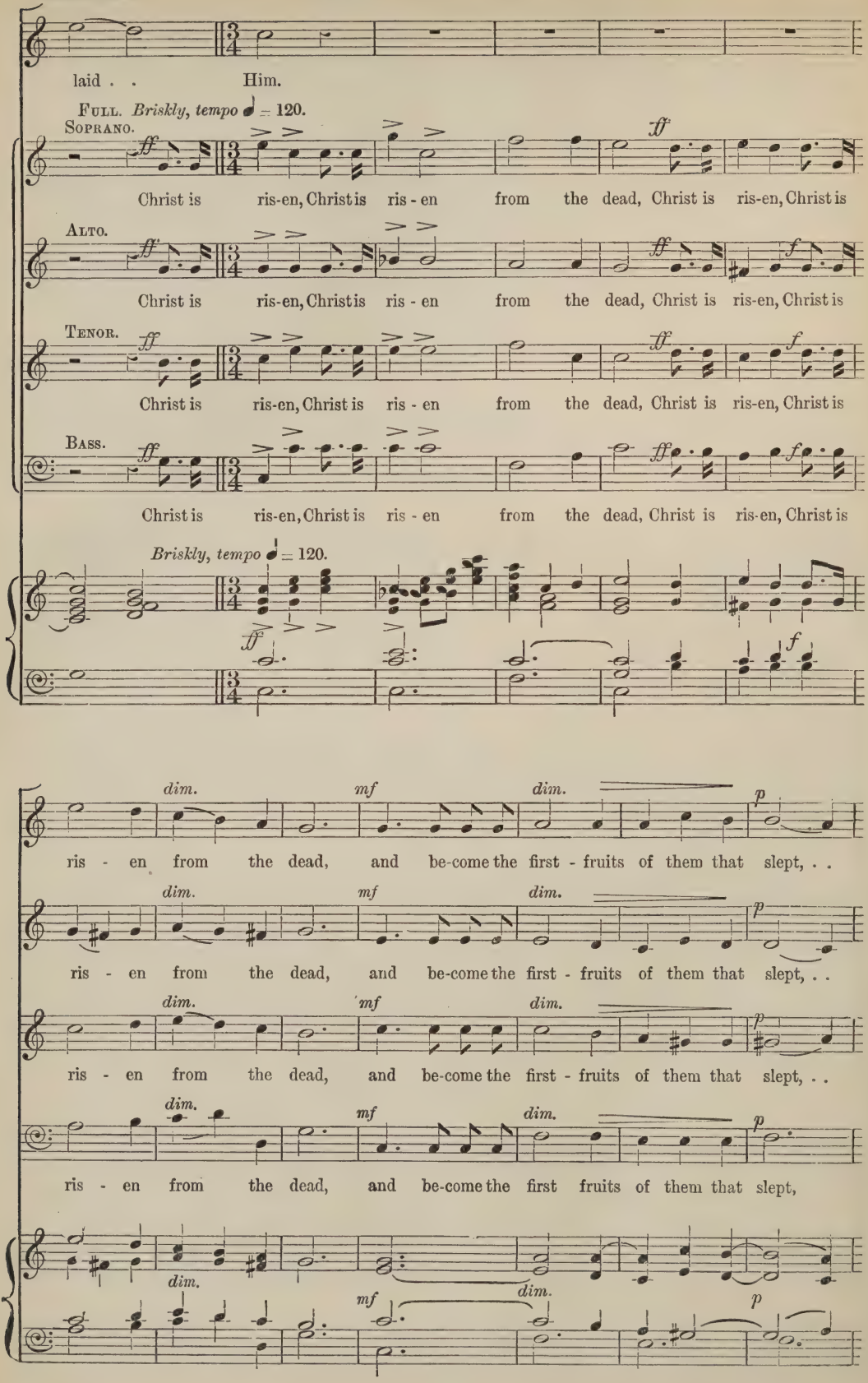
know not where they have laid Him, they have tak - en a - way . . . the Lord, and we

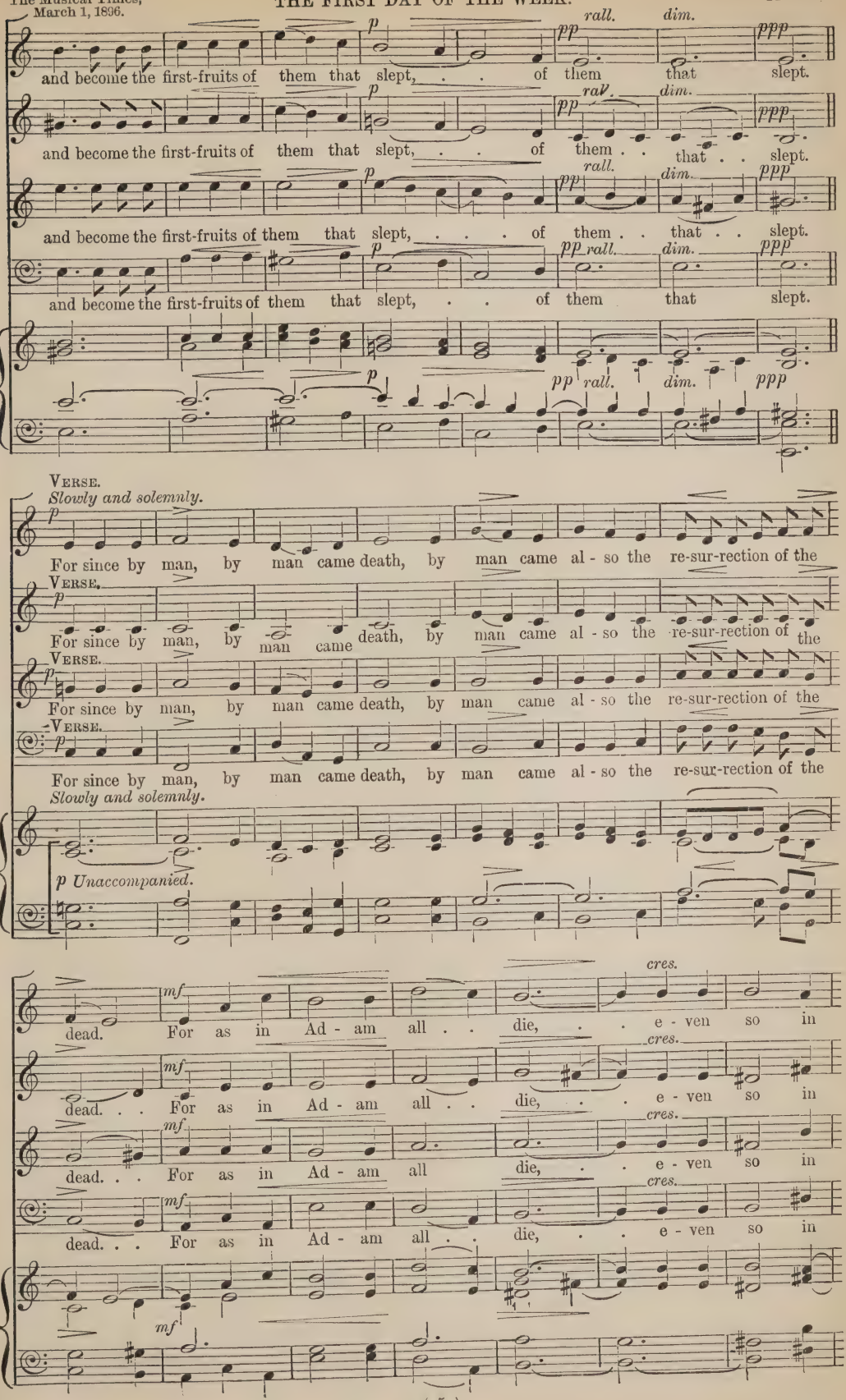
f *accel.*

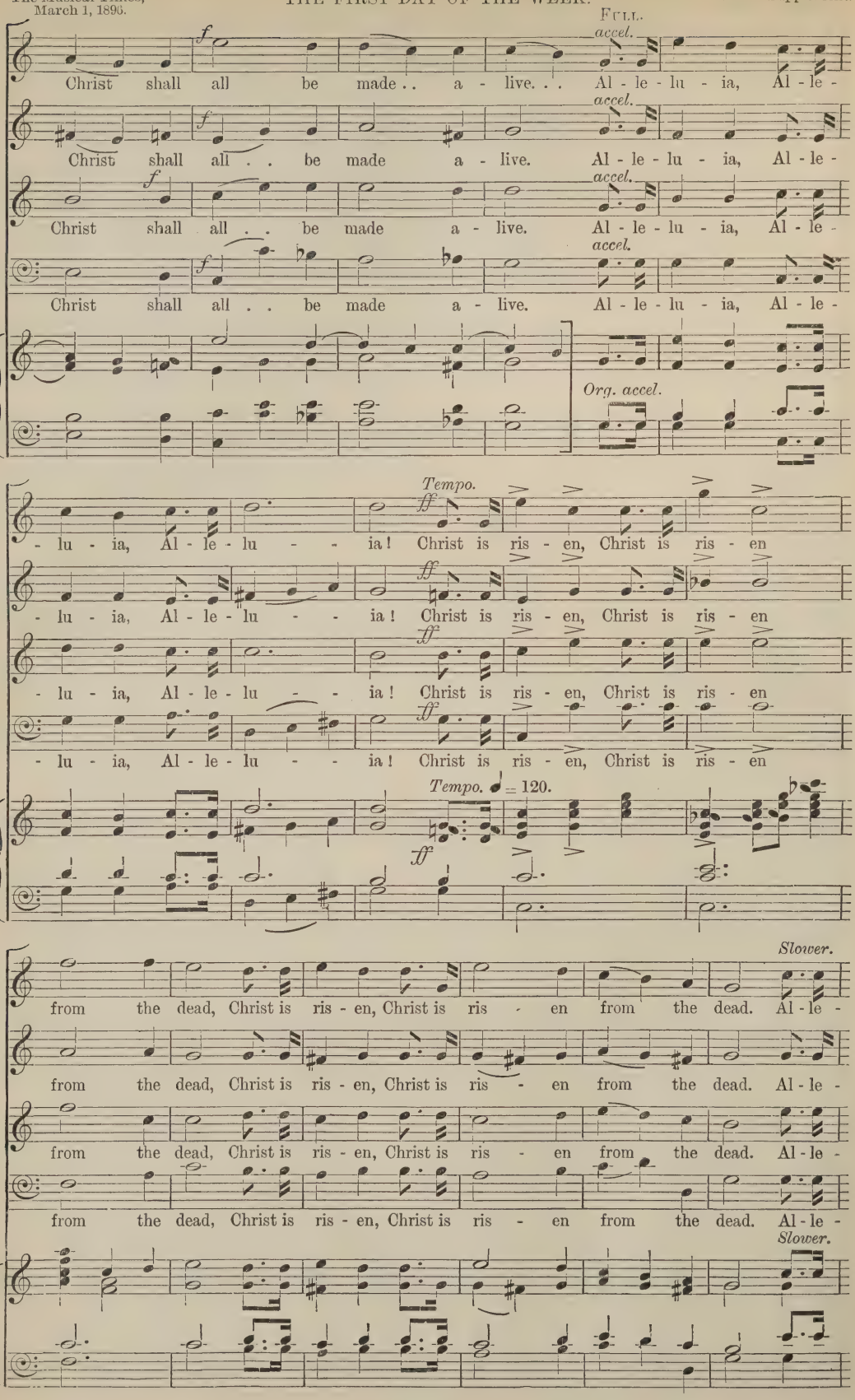
cres.

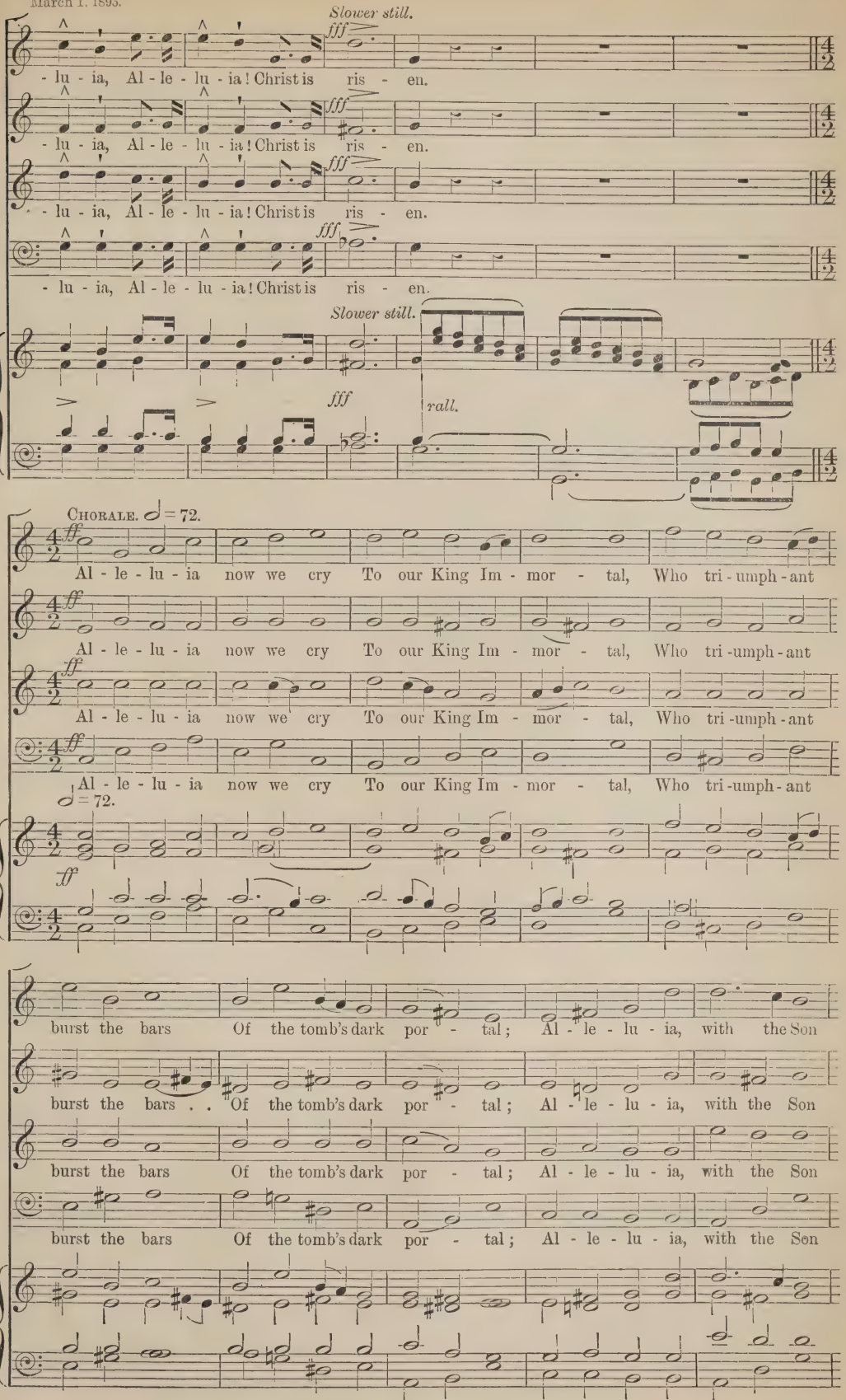
know not, and we know not, we know not . . where they have

cres.


laid . . Him.
FULL. Briskly, tempo ♩ = 120.
SOPRANO.
Christ is ris-en, Christ is ris - en from the dead, Christ is ris-en, Christ is
ALTO.
Christ is ris-en, Christ is ris - en from the dead, Christ is ris-en, Christ is
TENOR.
Christ is ris-en, Christ is ris - en from the dead, Christ is ris-en, Christ is
BASS.
Christ is ris-en, Christ is ris - en from the dead, Christ is ris-en, Christ is
Briskly, tempo ♩ = 120.
ris - en from the dead, and be-come the first - fruits of them that slept, . .
ris - en from the dead, and be-come the first - fruits of them that slept, . .
ris - en from the dead, and be-come the first - fruits of them that slept, . .
ris - en from the dead, and be-come the first fruits of them that slept,


and become the first-fruits of them that slept, . . of them that slept.
and become the first-fruits of them that slept, . . of them . . that . . slept.
and become the first-fruits of them that slept, . . . of them . . that . . slept.
and become the first-fruits of them that slept, . . of them that slept.
rall. dim.
VERSE.
Slowly and solemnly.
For since by man, by man came death, by man came al - so the re-sur-rection of the
For since by man, by man came death, by man came al - so the re-sur-rection of the
For since by man, by man came death, by man came al - so the re-sur-rection of the
For since by man, by man came death, by man came al - so the re-sur-rection of the
p Unaccompanied.
cres.
dead. For as in Ad - am all . . die, . . e - ven so in
dead. . . For as in Ad - am all . . die, . . e - ven so in
dead. . . For as in Ad - am all die, . . e - ven so in
dead. . . For as in Ad - am all . . die, . . e - ven so in


FULL.
Christ shall all be made . . a - live. . . Al - le - lu - ia, Al - le -
Christ shall all . . be made a - live. Al - le - lu - ia, Al - le -
Christ shall all . . be made a - live. Al - le - lu - ia, Al - le -
Christ shall all . . be made a - live. Al - le - lu - ia, Al - le -
accel.
Org. accel.
Tempo.
- lu - ia, Al - le - lu - - - ia! Christ is ris - en, Christ is ris - en
- lu - ia, Al - le - lu - - - ia! Christ is ris - en, Christ is ris - en
- lu - ia, Al - le - lu - - - ia! Christ is ris - en, Christ is ris - en
- lu - ia, Al - le - lu - - - ia! Christ is ris - en, Christ is ris - en
Tempo. ♩ = 120.
Slower.
from the dead, Christ is ris - en, Christ is ris - en from the dead. Al - le -
from the dead, Christ is ris - en, Christ is ris - en from the dead. Al - le -
from the dead, Christ is ris - en, Christ is ris - en from the dead. Al - le -
Slower.


Slower still.
fff
- lu - ia, Al - le - lu - ia! Christ is ris - en.
Slower still.
fff
rall.
Chorale. ♩ = 72.
ff
Al - le - lu - ia now we cry To our King Im - mor - tal, Who tri - umph - ant
burst the bars Of the tomb's dark por - tal; Al - le - lu - ia, with the Son
burst the bars . . Of the tomb's dark por - tal; Al - le - lu - ia, with the Son

THE FIRST DAY OF THE WEEK.



Also published in Novello's Tonic Sol-fa Series, No. 901, price 2*d*.

The Musical Times, **EXTRA SUPPLEMENT.** April 1, 1896.

No. 605. NOVELLO'S PART-SONG BOOK. *Price* 2*d.*
(SECOND SERIES.)

THE HEMLOCK TREE

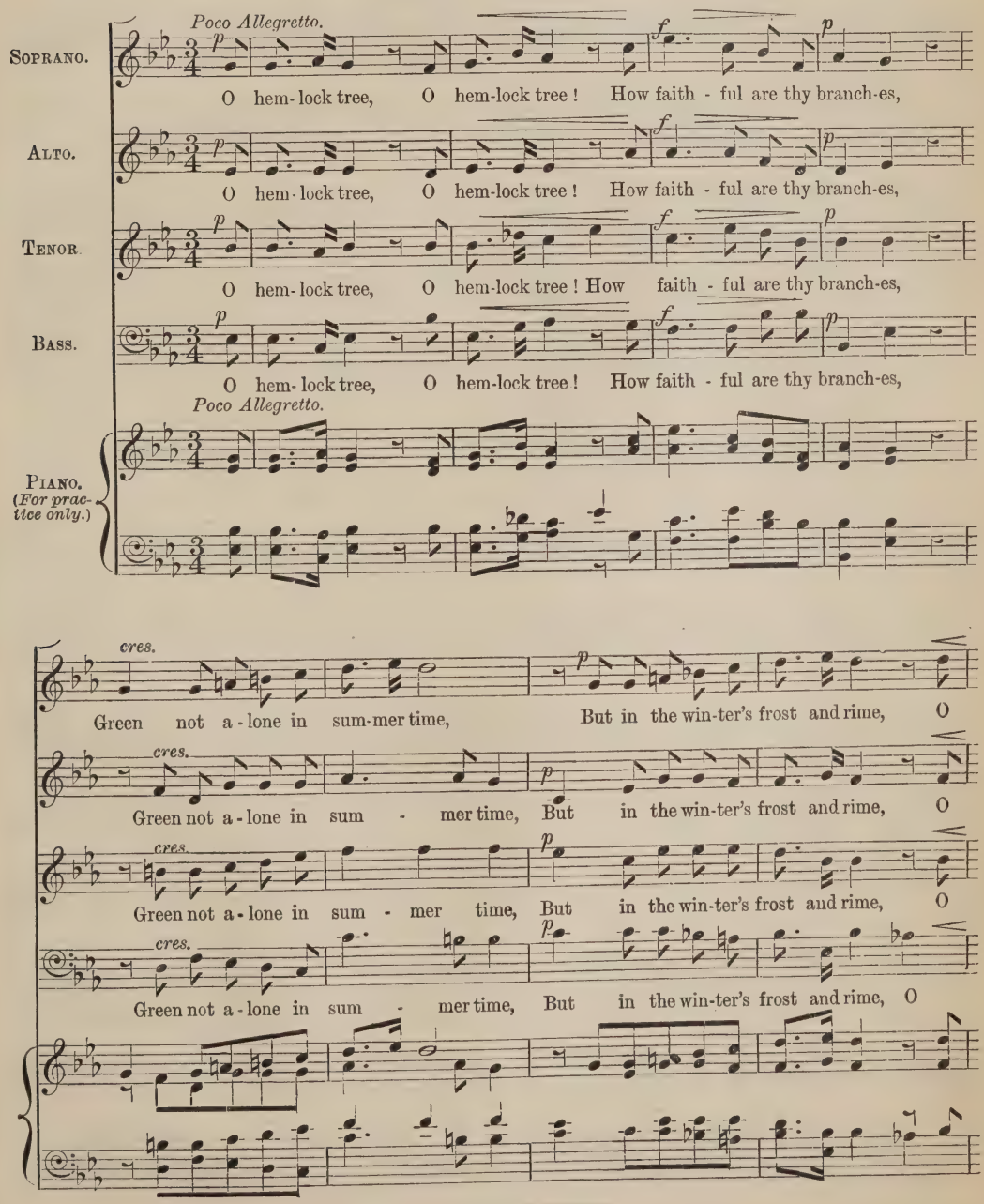
A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN BY LONGFELLOW

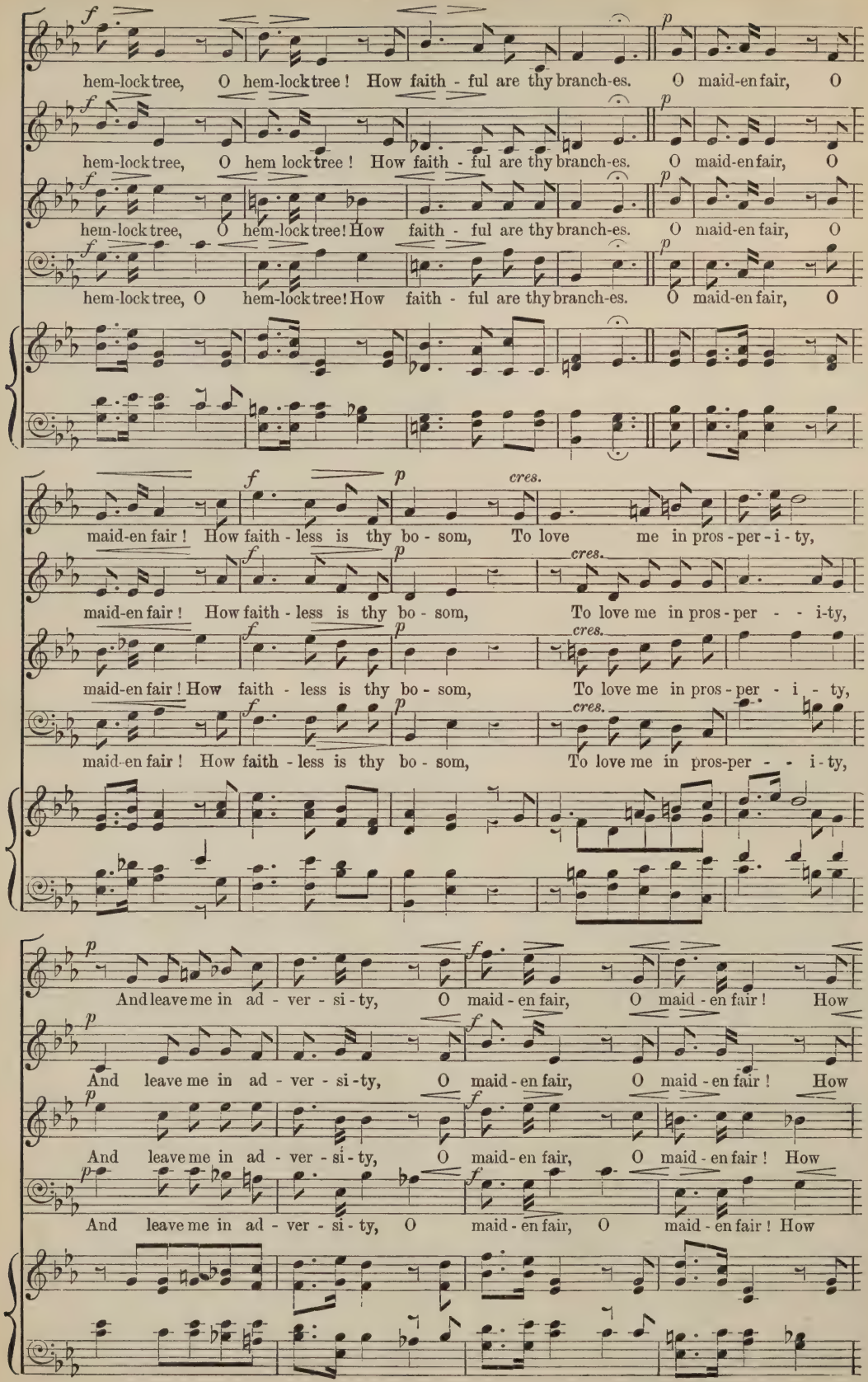
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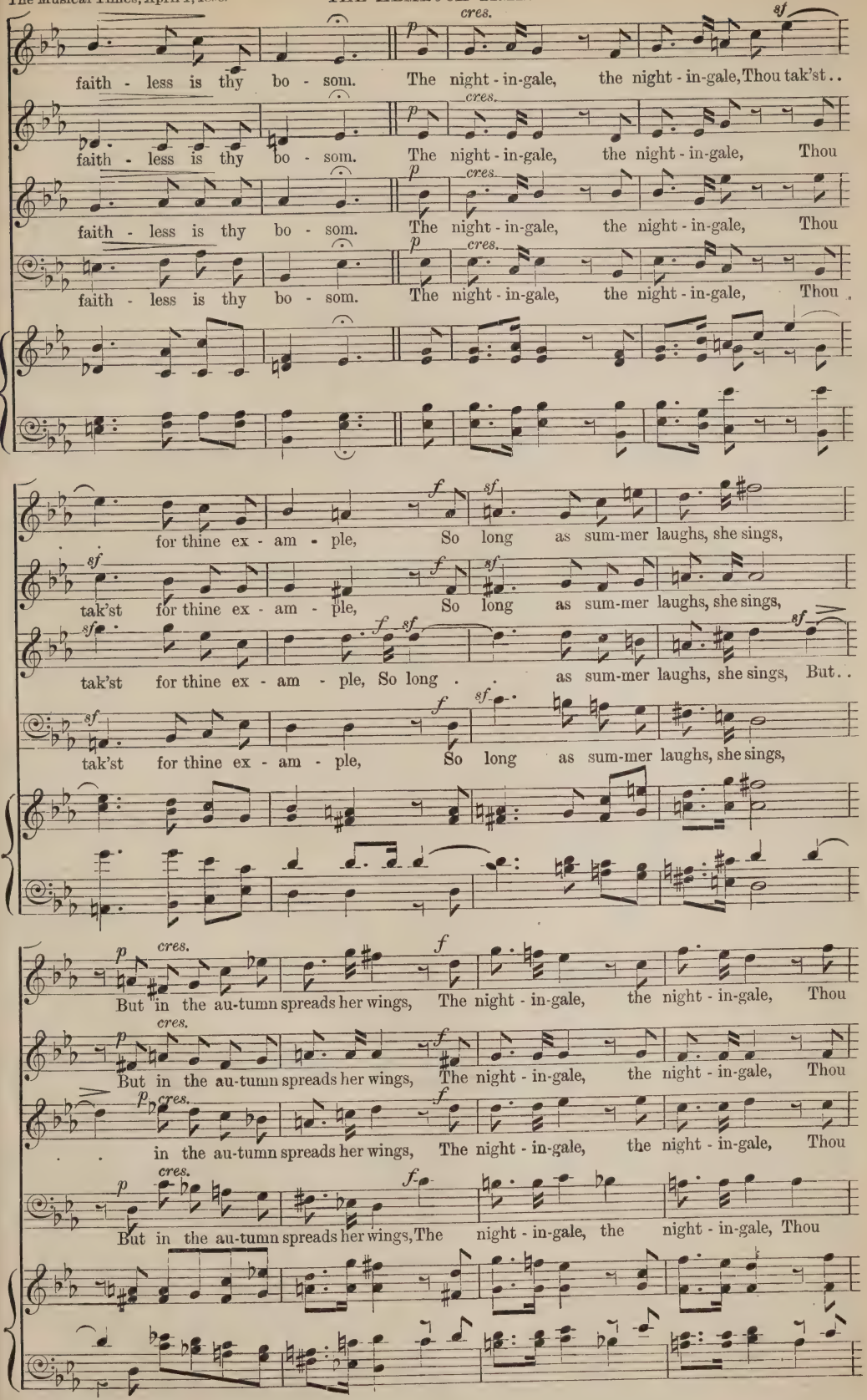
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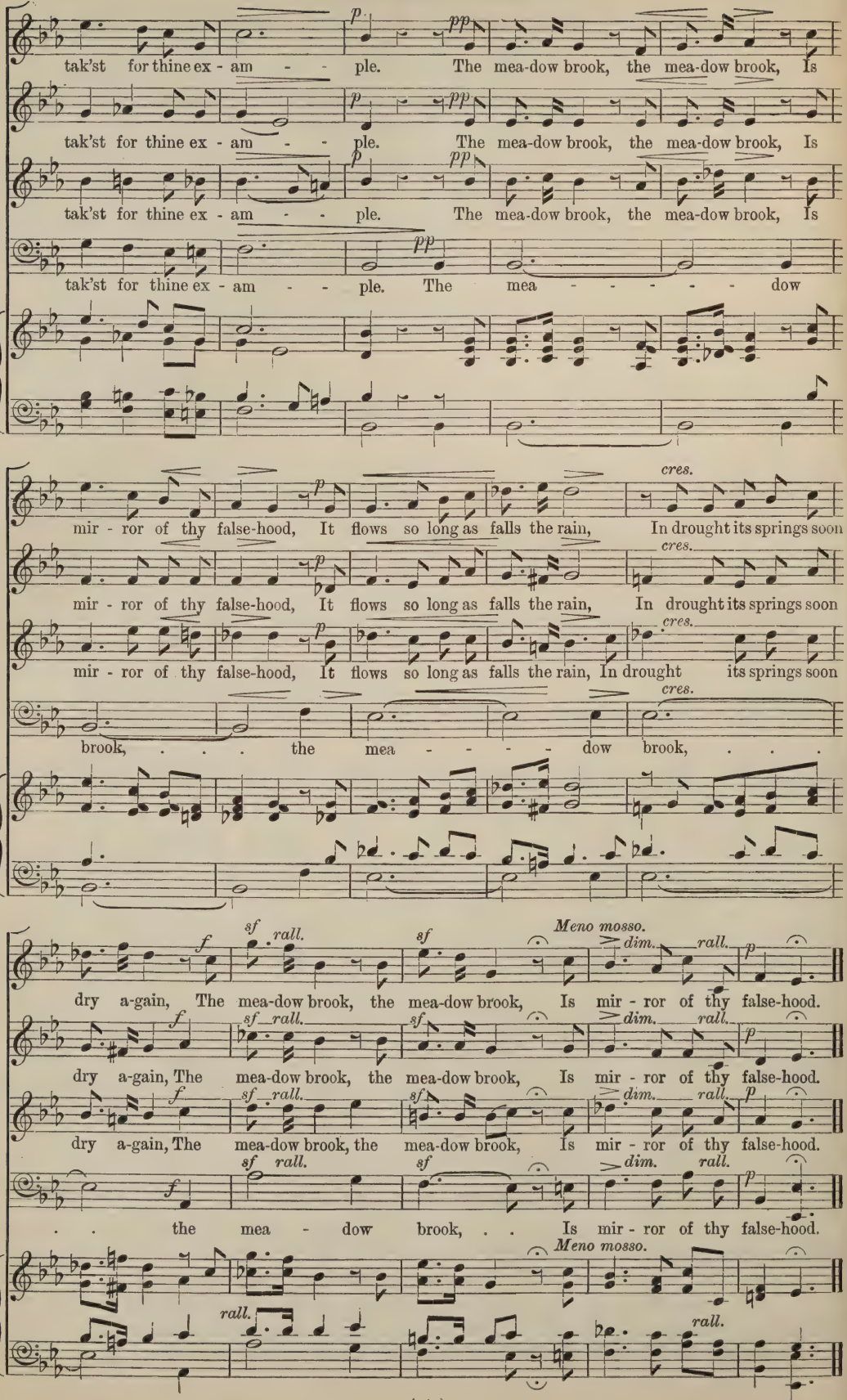


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hem-lock tree, O hem-lock tree! How faith - ful are thy branch-es. O maid-en fair, O
maid-en fair! How faith - less is thy bo - som, To love me in pros - per - i - ty,
And leave me in ad - ver - si - ty, O maid - en fair, O maid - en fair! How


faith - less is thy bo - som. The night - in-gale, the night - in-gale, Thou tak'st . .
faith - less is thy bo - som. The night - in-gale, the night - in-gale, Thou
faith - less is thy bo - som. The night - in-gale, the night - in-gale, Thou
faith - less is thy bo - som. The night - in-gale, the night - in-gale, Thou
for thine ex - am - ple, So long as sum-mer laughs, she sings,
tak'st for thine ex - am - ple, So long as sum-mer laughs, she sings,
tak'st for thine ex - am - ple, So long . . as sum-mer laughs, she sings, But . .
tak'st for thine ex - am - ple, So long as sum-mer laughs, she sings,
But in the au-tumn spreads her wings, The night - in-gale, the night - in-gale, Thou
But in the au-tumn spreads her wings, The night - in-gale, the night - in-gale, Thou
. . in the au-tumn spreads her wings, The night - in-gale, the night - in-gale, Thou
But in the au-tumn spreads her wings, The night - in-gale, the night - in-gale, Thou

THE HEMLOCK TREE.



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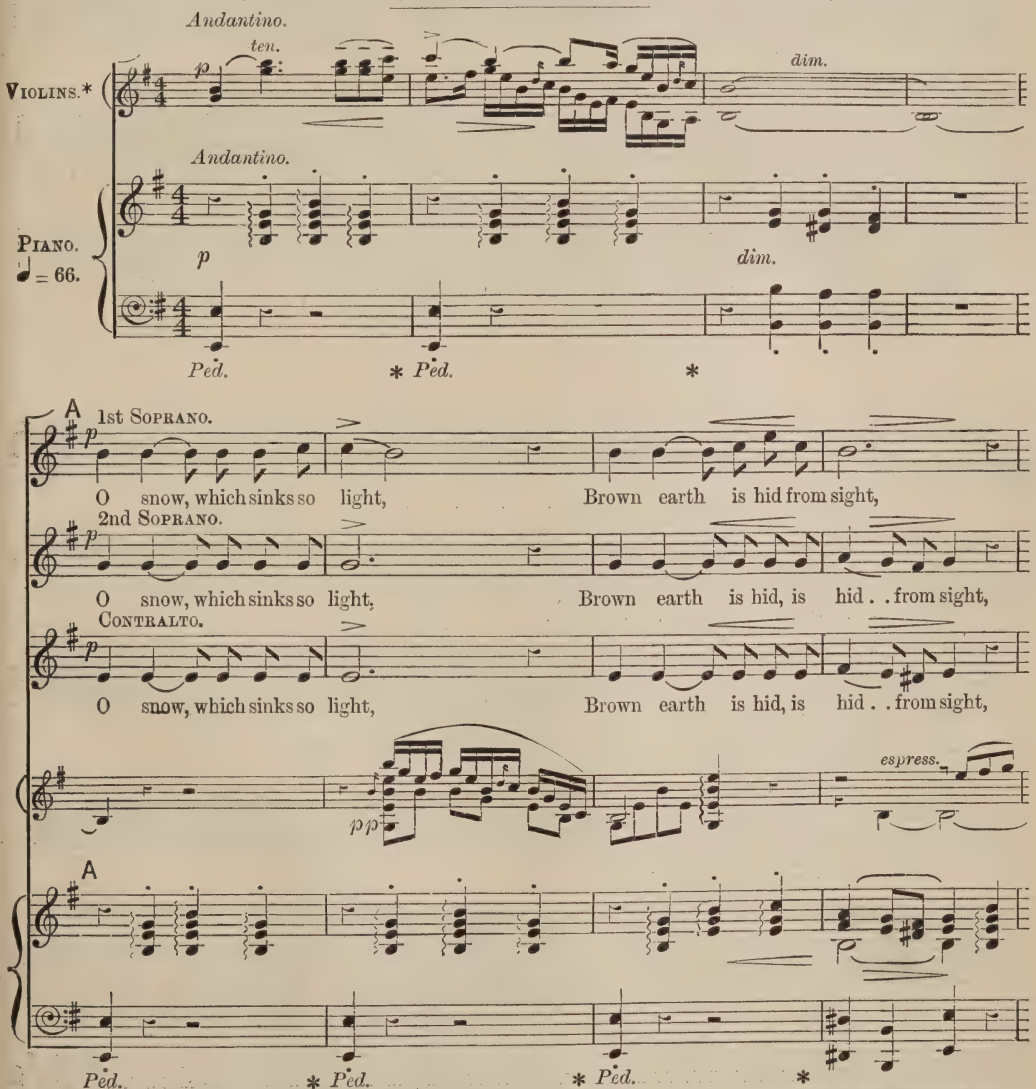
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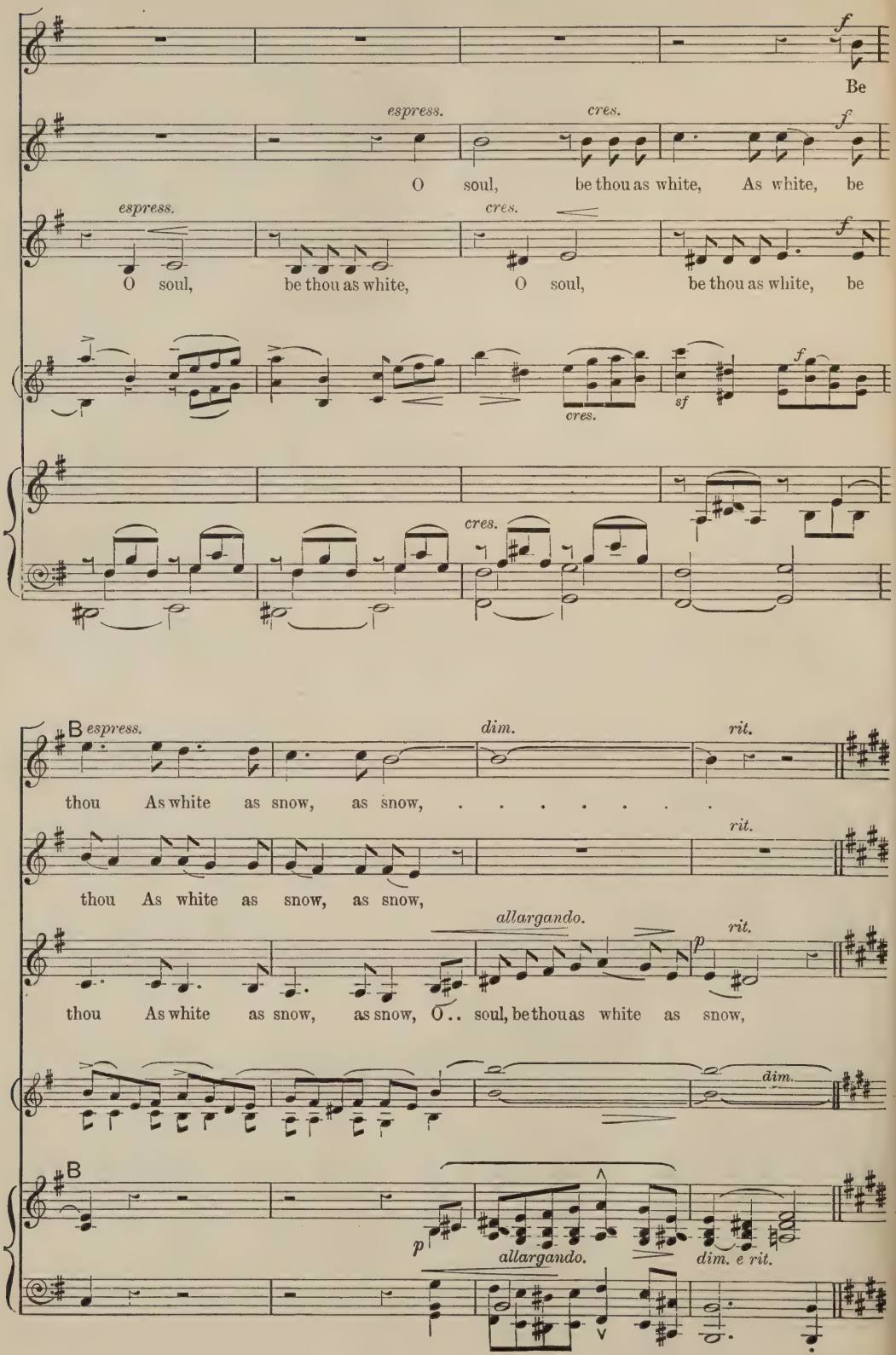
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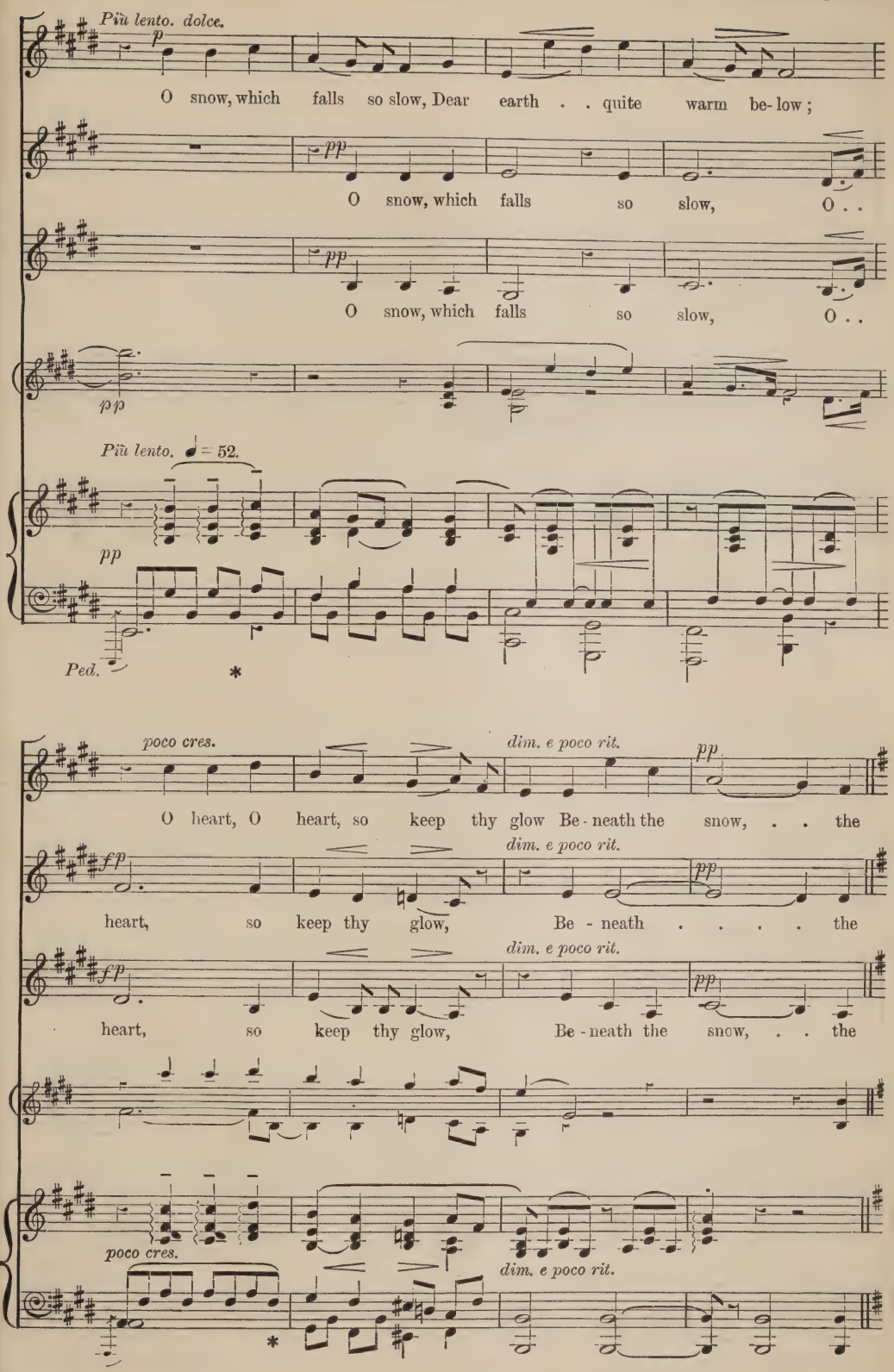
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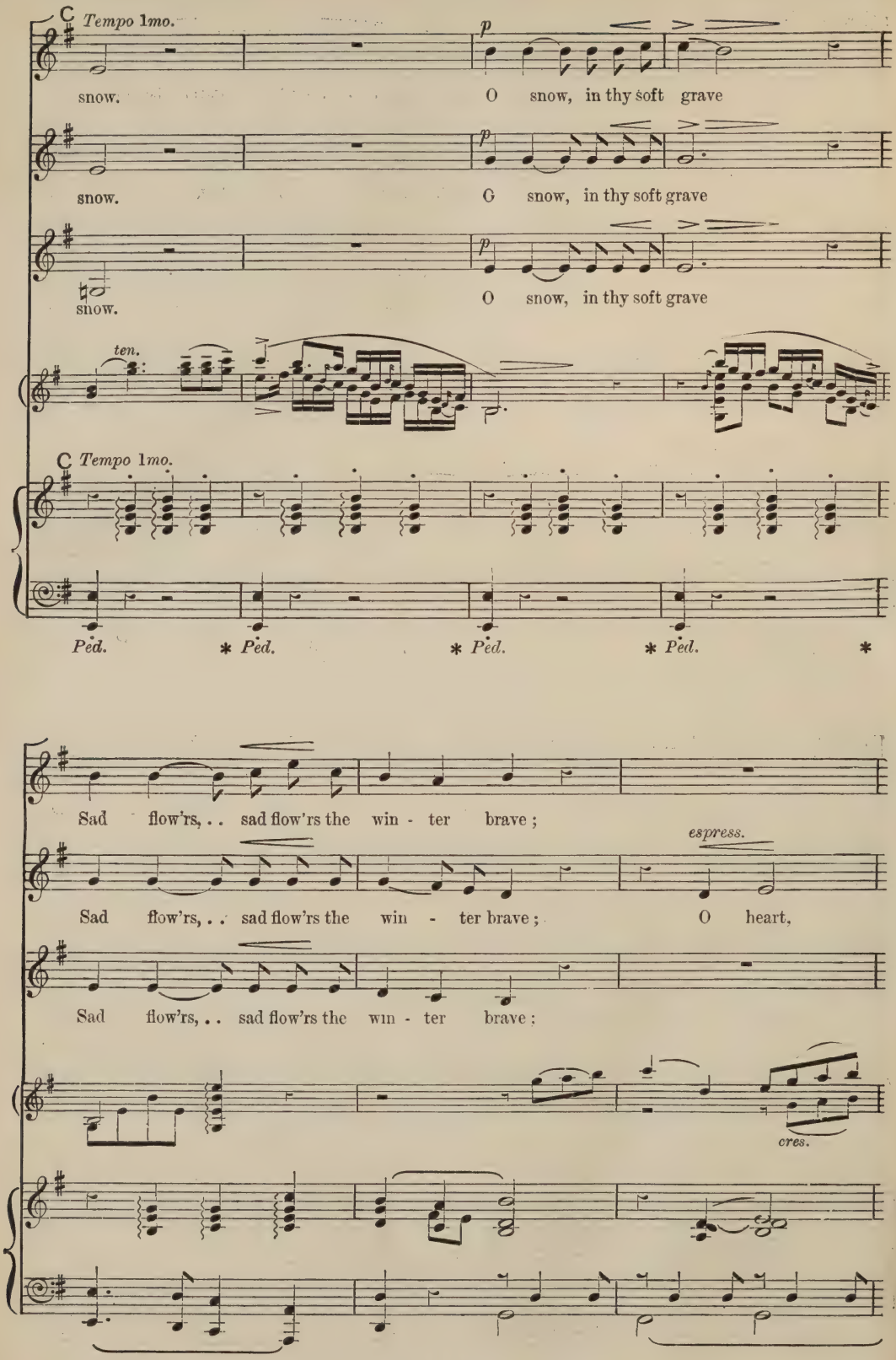


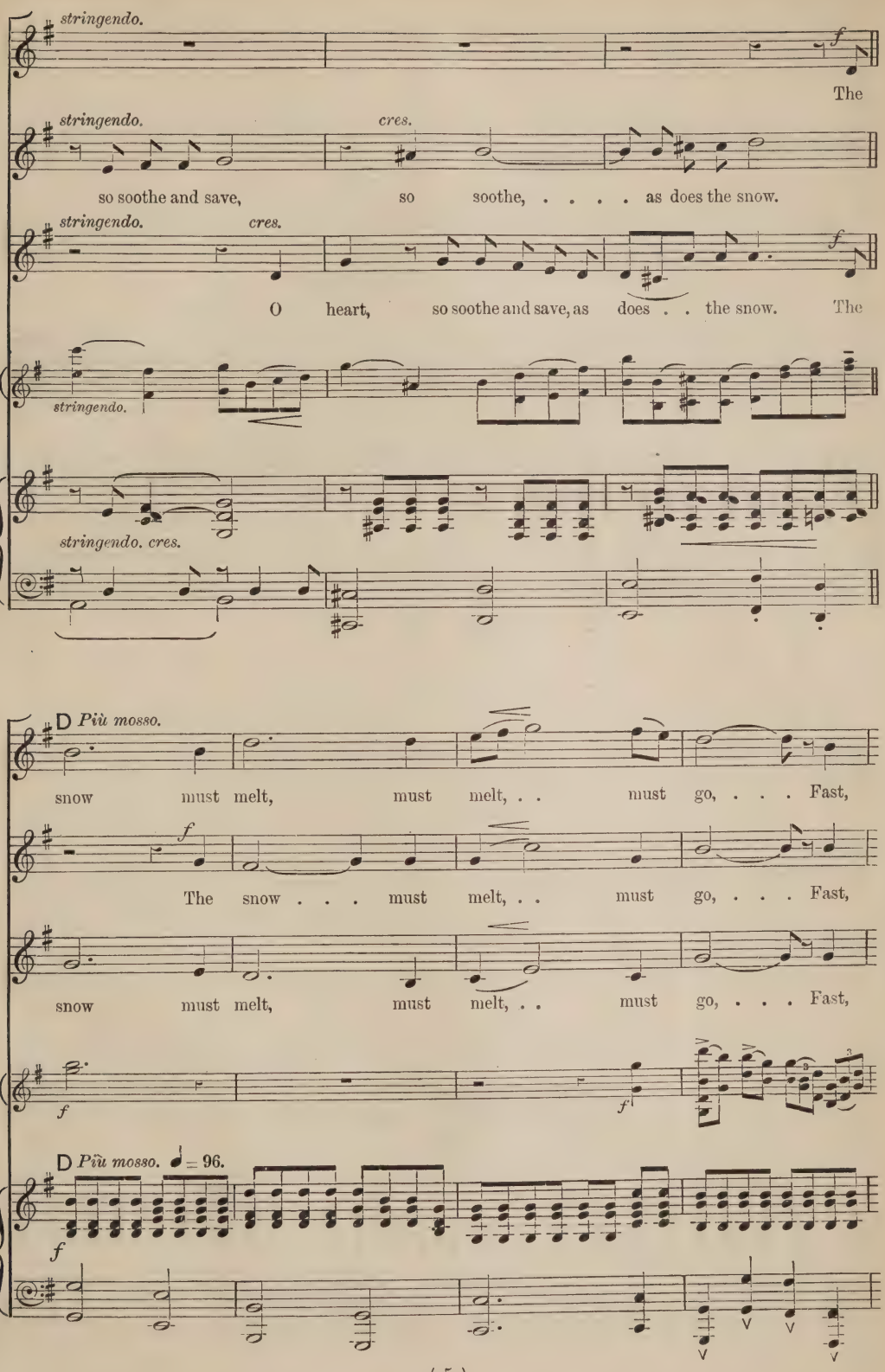
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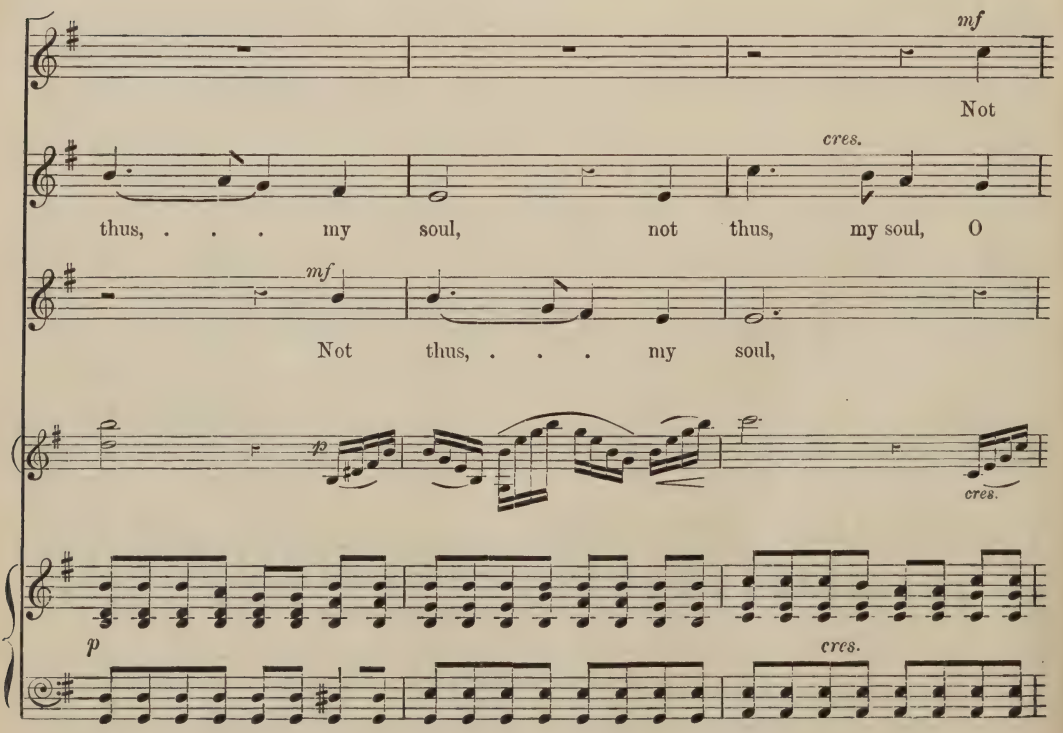

f
Be
espress.
cres.
f
O soul, be thou as white, As white, be
espress.
cres.
f
O soul, be thou as white, O soul, be thou as white, be
cres.
sf
f
cres.
B espress.
dim.
rit.
thou As white as snow, as snow, ...
rit.
thou As white as snow, as snow,
allargando.
rit.
p
thou As white as snow, as snow, O.. soul, be thou as white as snow,
dim.
B
p
allargando.
dim. e rit.

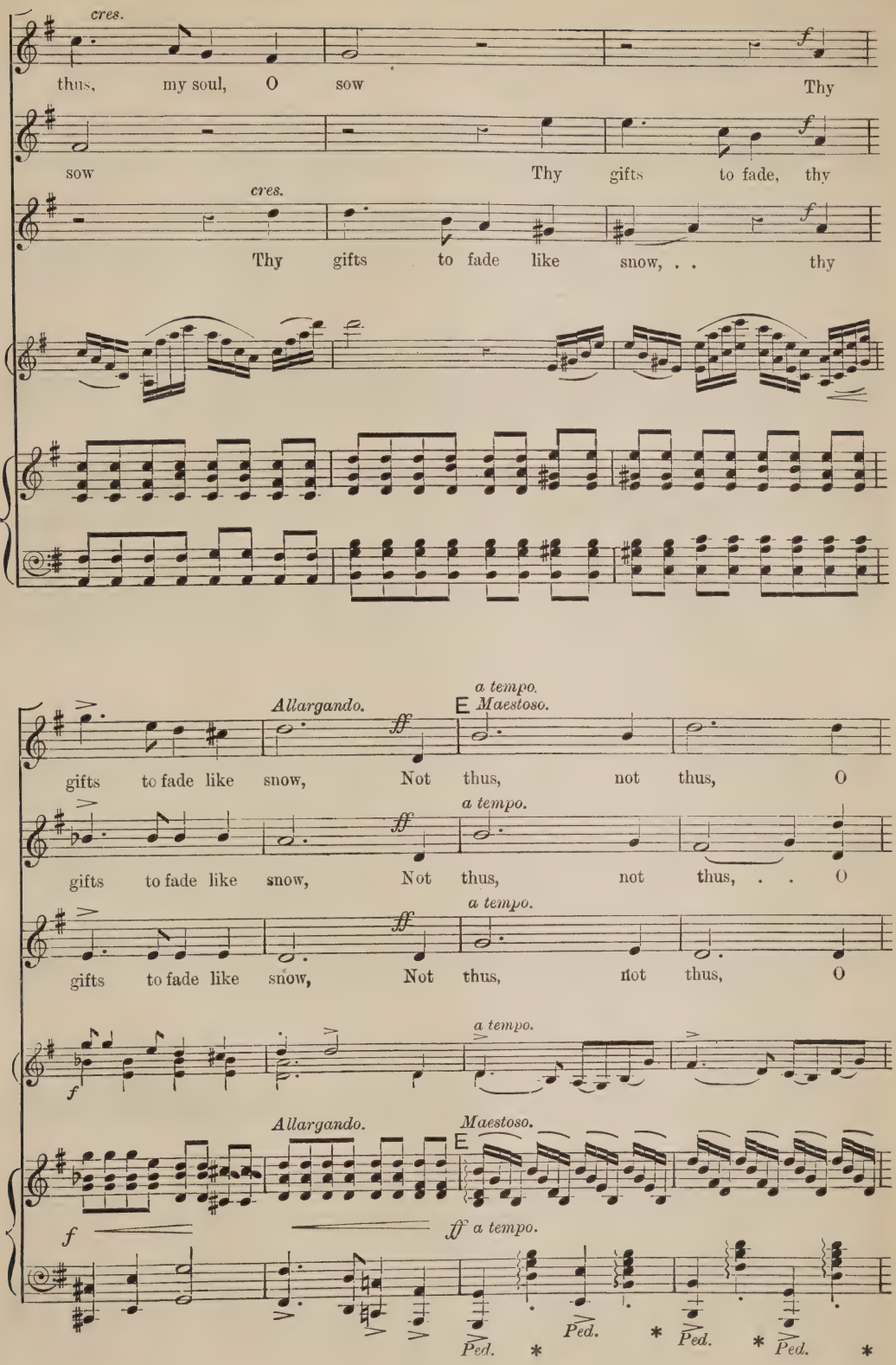

Più lento. dolce.
p
O snow, which falls so slow, Dear earth . . quite warm be- low;
pp
O snow, which falls so slow, O . .
pp
O snow, which falls so slow, O . .
pp
Più lento. ♩ = 52.
pp
Ped.
*
poco cres.
dim. e poco rit.
pp
O heart, O heart, so keep thy glow Be - neath the snow, . . the
fp
dim. e poco rit.
pp
heart, so keep thy glow, Be - neath . . . . the
fp
dim. e poco rit.
pp
heart, so keep thy glow, Be - neath the snow, . . the
poco cres.
dim. e poco rit.
*

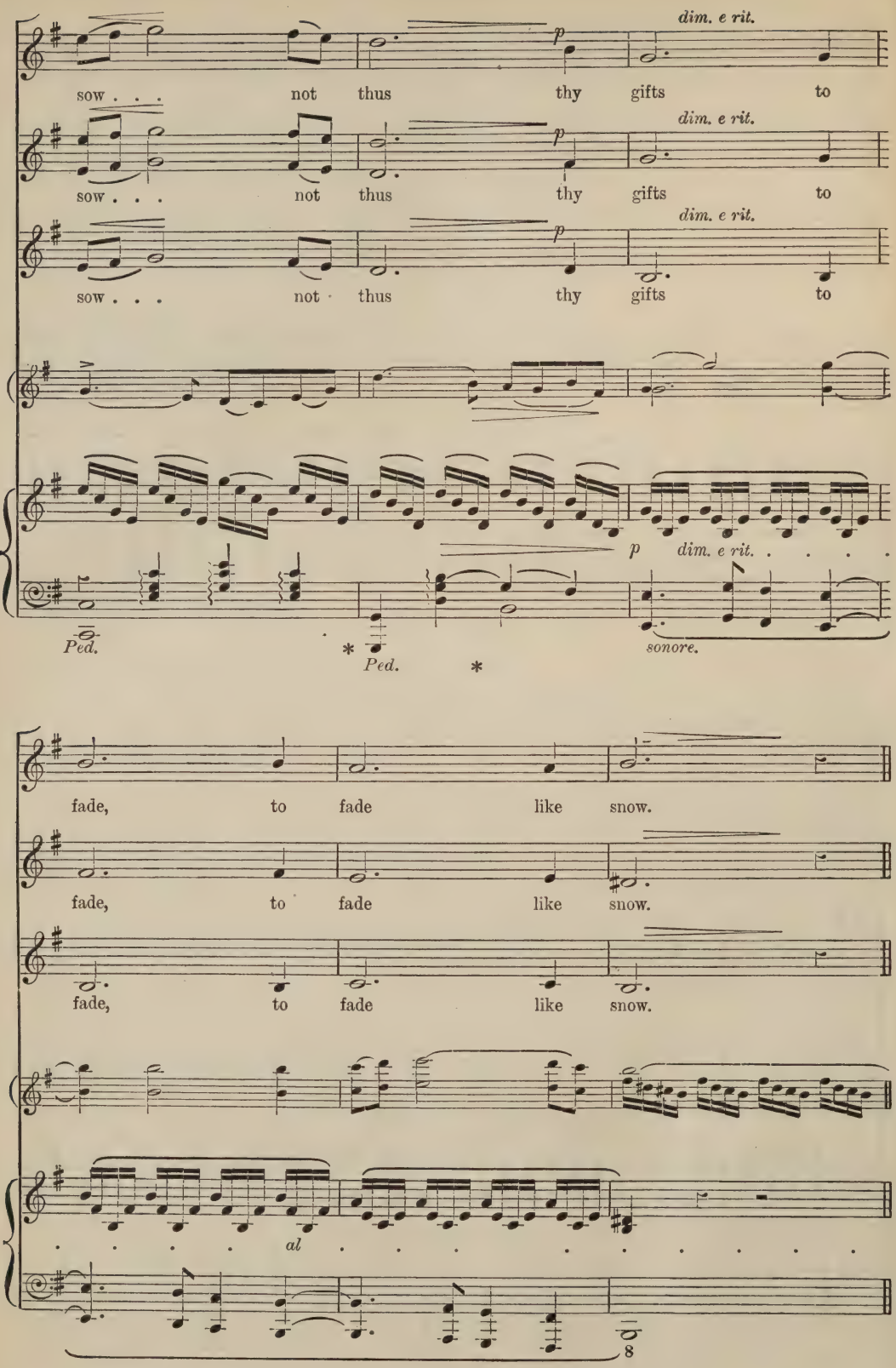

C Tempo 1mo.
p
snow.
O snow, in thy soft grave
snow.
O snow, in thy soft grave
snow.
O snow, in thy soft grave
ten.
C Tempo 1mo.
Ped. * Ped. * Ped. * Ped. *
Sad flow'rs, . . sad flow'rs the win - ter brave ;
espress.
Sad flow'rs, . . sad flow'rs the win - ter brave ; O heart,
Sad flow'rs, . . sad flow'rs the win - ter brave ;
cres.

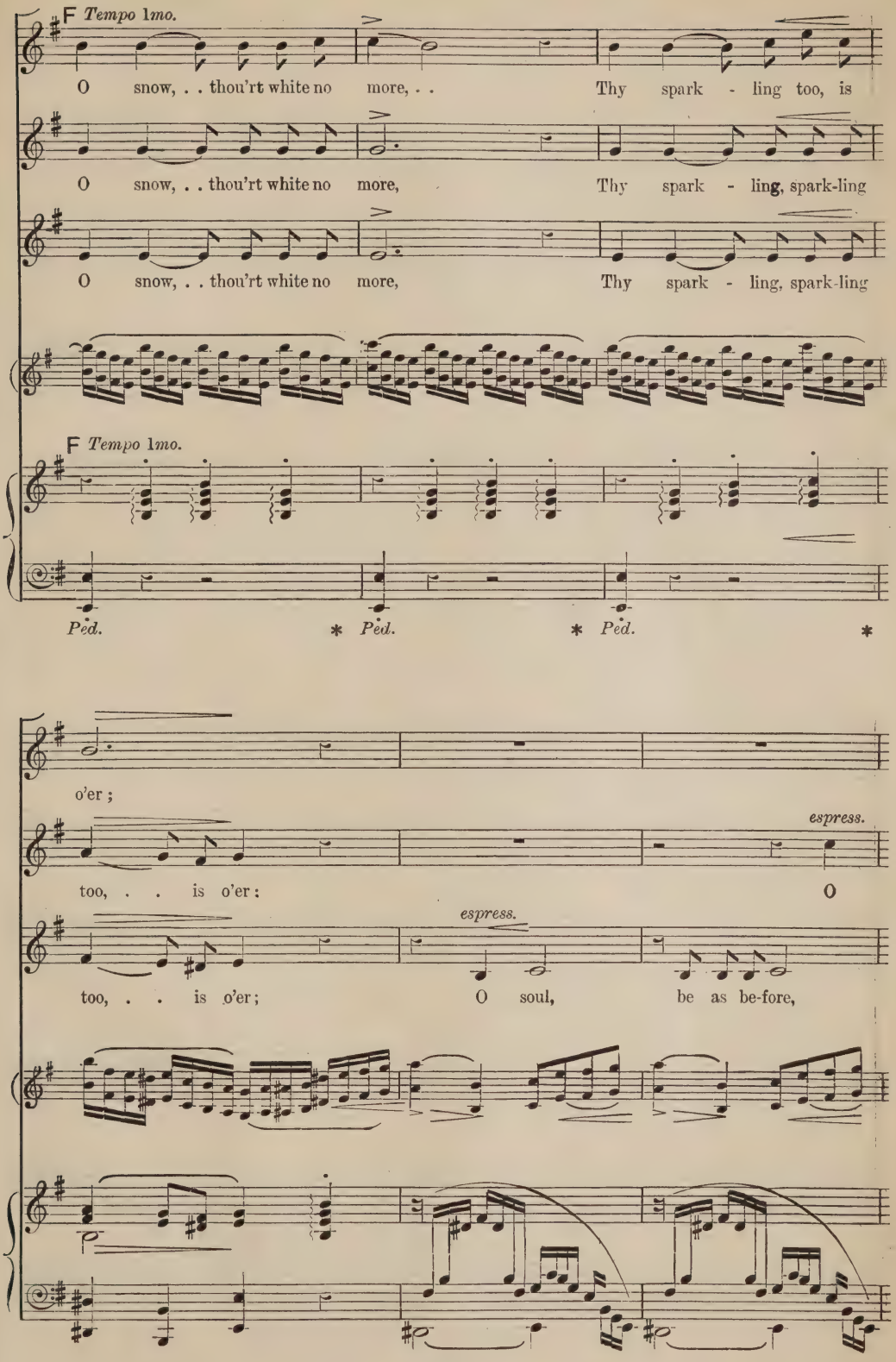

stringendo.
f
The
stringendo.
cres.
so soothe and save, so soothe, ... as does the snow.
stringendo.
cres.
f
O heart, so soothe and save, as does . . the snow. The
stringendo.
stringendo. cres.
D Più mosso.
snow must melt, must melt, . . must go, . . . Fast,
f
The snow . . . must melt, . . must go, . . . Fast,
snow must melt, must melt, . . must go, . . . Fast,
f
f
D Più mosso. ♩= 96.
f

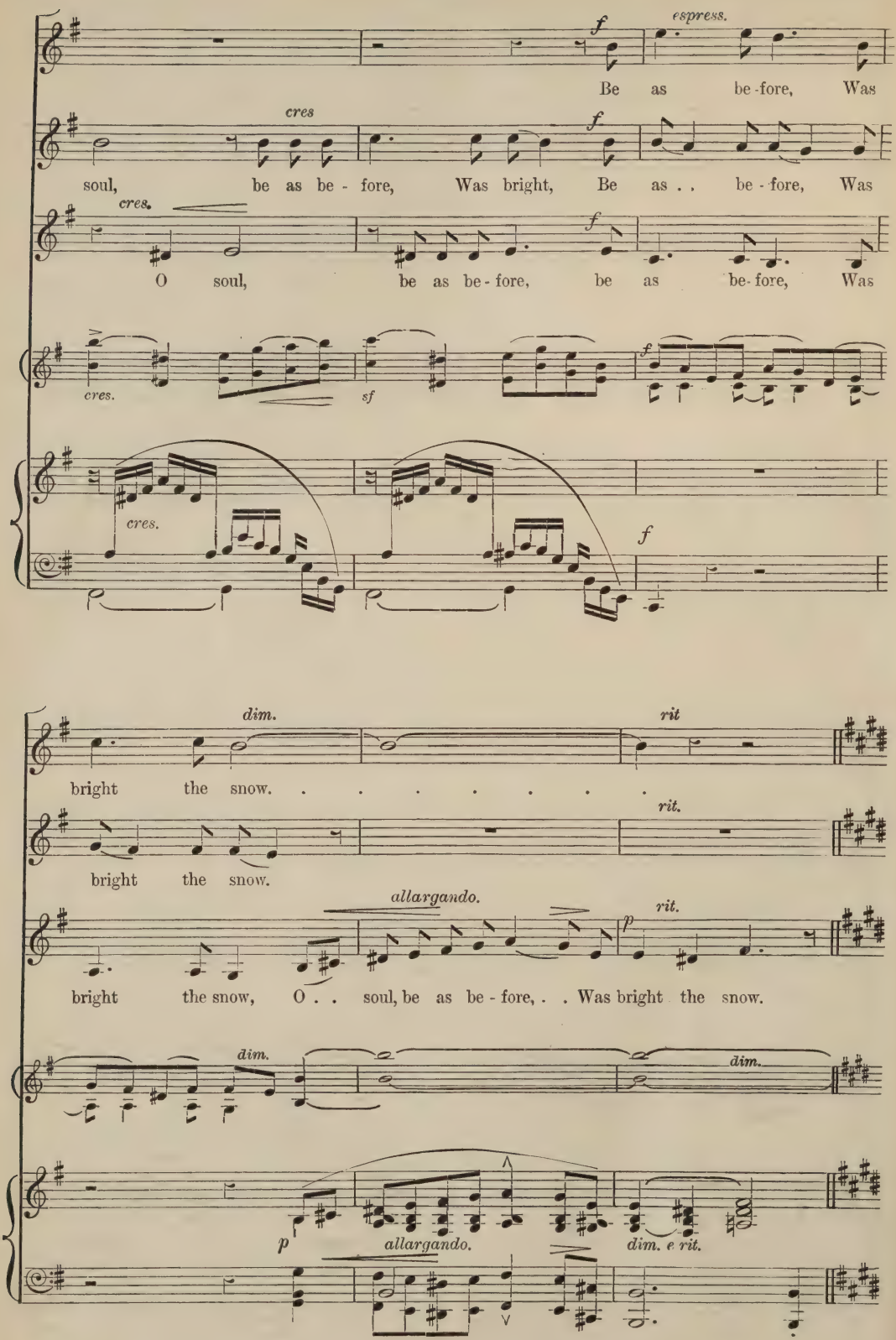

accel.
fast, fast, fast as wa - ter flow.
accel. mf
fast, fast, fast . . . as wa - - ter flow. Not
accel.
fast, fast, fast as wa - - ter flow,
accel.

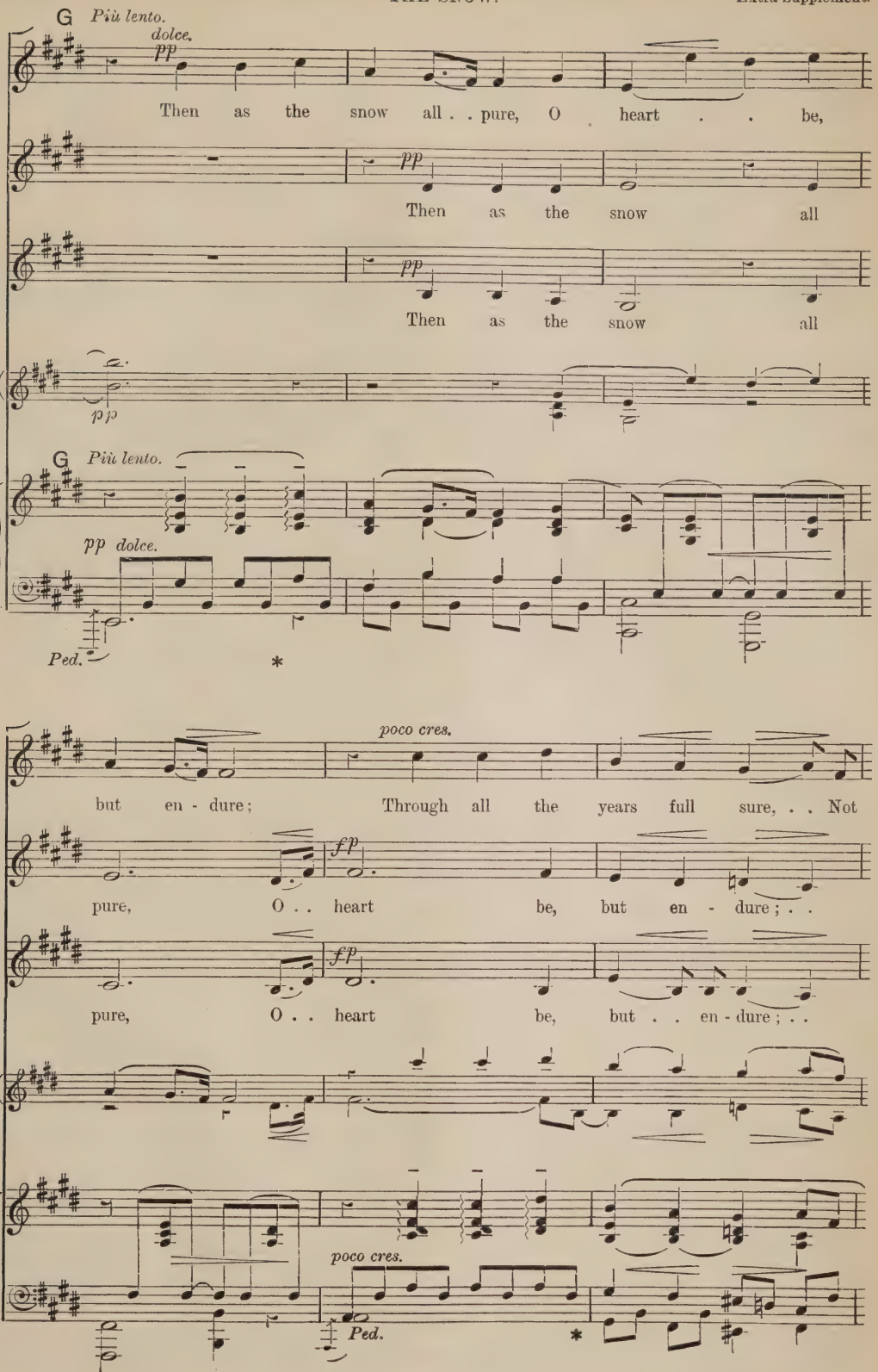

mf
Not
cres.
thus, . . . my soul, not thus, my soul, O
mf
Not thus, . . . my soul,
p
cres.
p
cres.


cres.
thus, my soul, O sow Thy
sow Thy gifts to fade, thy
cres.
Thy gifts to fade like snow, . . thy
Allargando.
a tempo.
E Maestoso.
gifts to fade like snow, Not thus, not thus, O
a tempo.
gifts to fade like snow, Not thus, not thus, . . O
a tempo.
gifts to fade like snow, Not thus, not thus, O
a tempo.
Allargando.
Maestoso.
E
a tempo.
Ped.
Ped.
Ped.
Ped.

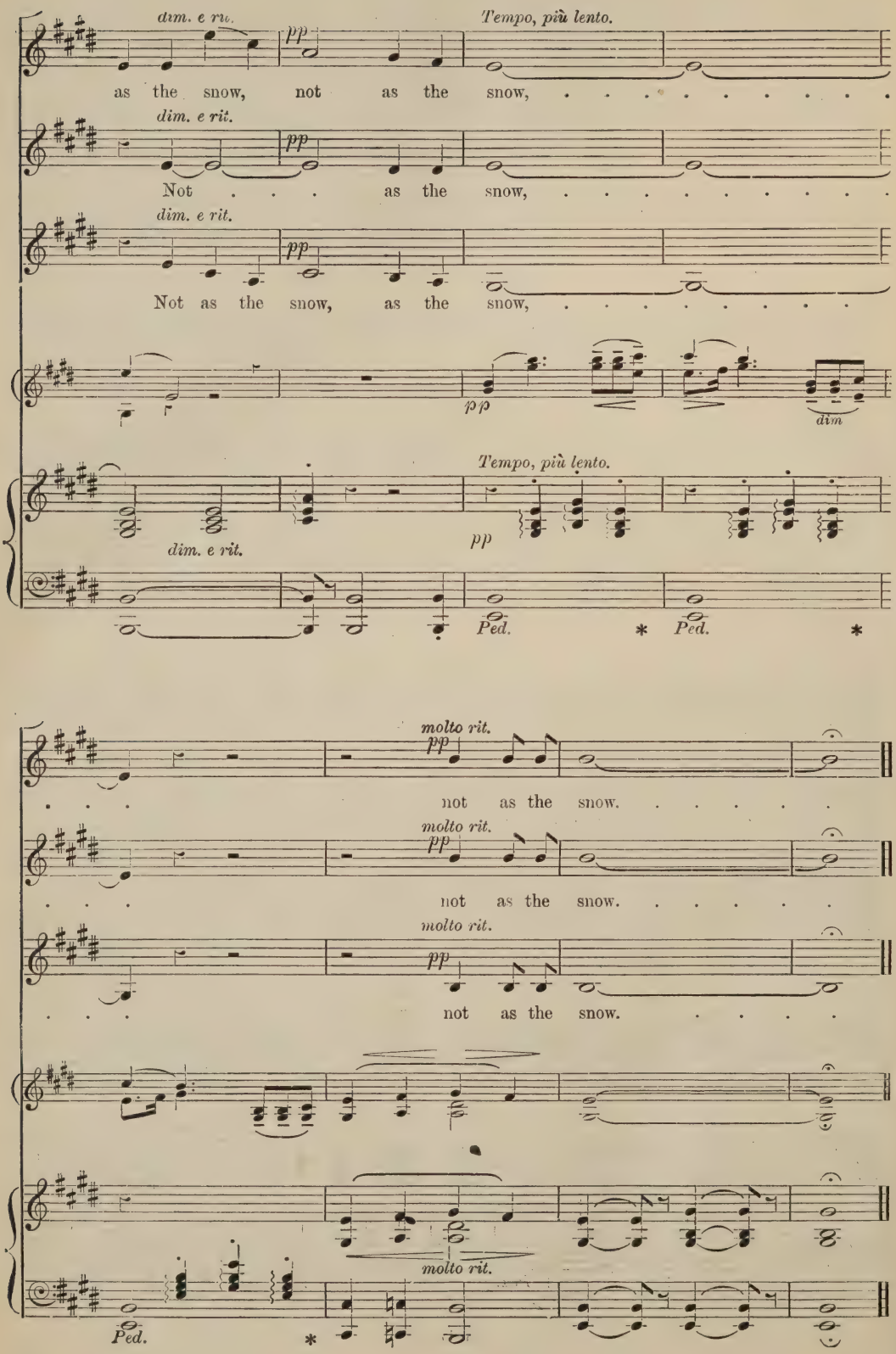

dim. e rit.
p
sow . . . not thus thy gifts to
dim. e rit.
p
sow . . . not thus thy gifts to
dim. e rit.
p
sow . . . not thus thy gifts to
p
dim. e rit. . . . . .
Ped.
*
Ped.
*
sonore.
fade, to fade like snow.
fade, to fade like snow.
fade, to fade like snow.
al
8


F Tempo 1mo.
O snow, . . thou'rt white no more, . . Thy spark - ling too, is
O snow, . . thou'rt white no more, Thy spark - ling, spark-ling
O snow, . . thou'rt white no more, Thy spark - ling, spark-ling
F Tempo 1mo.
Ped. * Ped. * Ped. *
o'er ;
too, . . is o'er :
espress.
O
too, . . is o'er ;
espress.
O soul, be as be-fore,


f
espress.
Be as be-fore, Was
cres
f
soul, be as be - fore, Was bright, Be as . . be - fore, Was
cres.
f
O soul, be as be - fore, be as be-fore, Was
cres.
sf
f
cres.
f
dim.
rit
bright the snow. . . . . .
rit.
bright the snow.
allargando.
rit.
p
bright the snow, O . . soul, be as be - fore, . . Was bright the snow.
dim.
dim.
p
allargando.
dim. e rit.


G Più lento.
dolce.
pp
Then as the snow all . . pure, O heart . . be,
pp
Then as the snow all
pp
Then as the snow all
pp
G Più lento.
pp dolce.
Ped.
*
poco cres.
but en - dure; Through all the years full sure, . . Not
fp
pure, O . . heart be, but en - dure; . .
fp
pure, O . . heart be, but . . en - dure; . .
poco cres.
Ped.
*

THE SNOW.


dim. e rit.
pp
Tempo, più lento.
as the snow, not as the snow,
dim. e rit.
pp
Not as the snow,
dim. e rit.
pp
Not as the snow, as the snow,
pp
dim
Tempo, più lento.
dim. e rit.
pp
Ped.
Ped.
molto rit.
pp
not as the snow.
molto rit.
pp
not as the snow.
molto rit.
pp
not as the snow.
molto rit.
Ped.

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156. I will give thanks ... E. J. Hopkins 6d.
225. I will go unto ... Dr. Gauntlett 2d.
437. I will greatly rejoice Cruickshank 4d.
195. I will lay me down ... H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
495. I will lay me down A. C. Edwards 3d.
126. I will love Thee, O Lord J. Clark 4d.
394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee ... O. King 4d.
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519. I will open rivers ... E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
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53. If we believe that Jesus died Goss 3d.
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469. If ye then be risen M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
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102. In sweet consent ... E. H. Thorne 3d.
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385. In Thee, O Lord S. C. Taylor 3d.
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91. It came even to pass Ouseley 4d.
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375. Let God arise T. T. Trimnell 4d.
346. Let my complaint ... E. H. Thorne 3d.
509. Let not thine hand... J. Stainer 3d.
438. Let not your heart ... M. B. Foster 3d.
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96. Lift up thine eyes ... Sir John Goss 6d.

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SING TO THE LORD

ANTHEM FOR HARVEST-TIDE

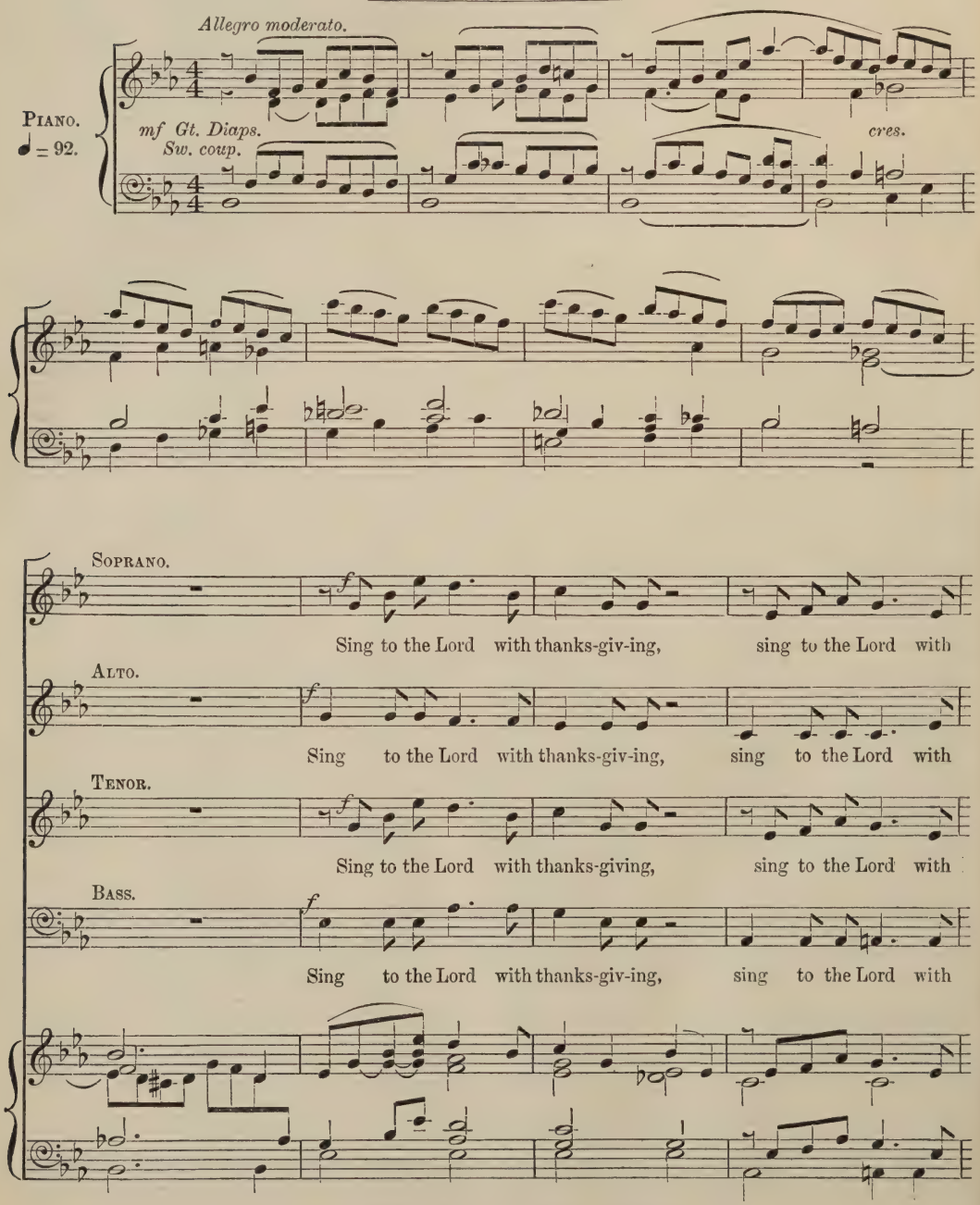
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Psalm cxlvii. 7, 8; cv. 2, and a verse of a Hymn by JUDITH MADAN (*The Hymnary*, 297).

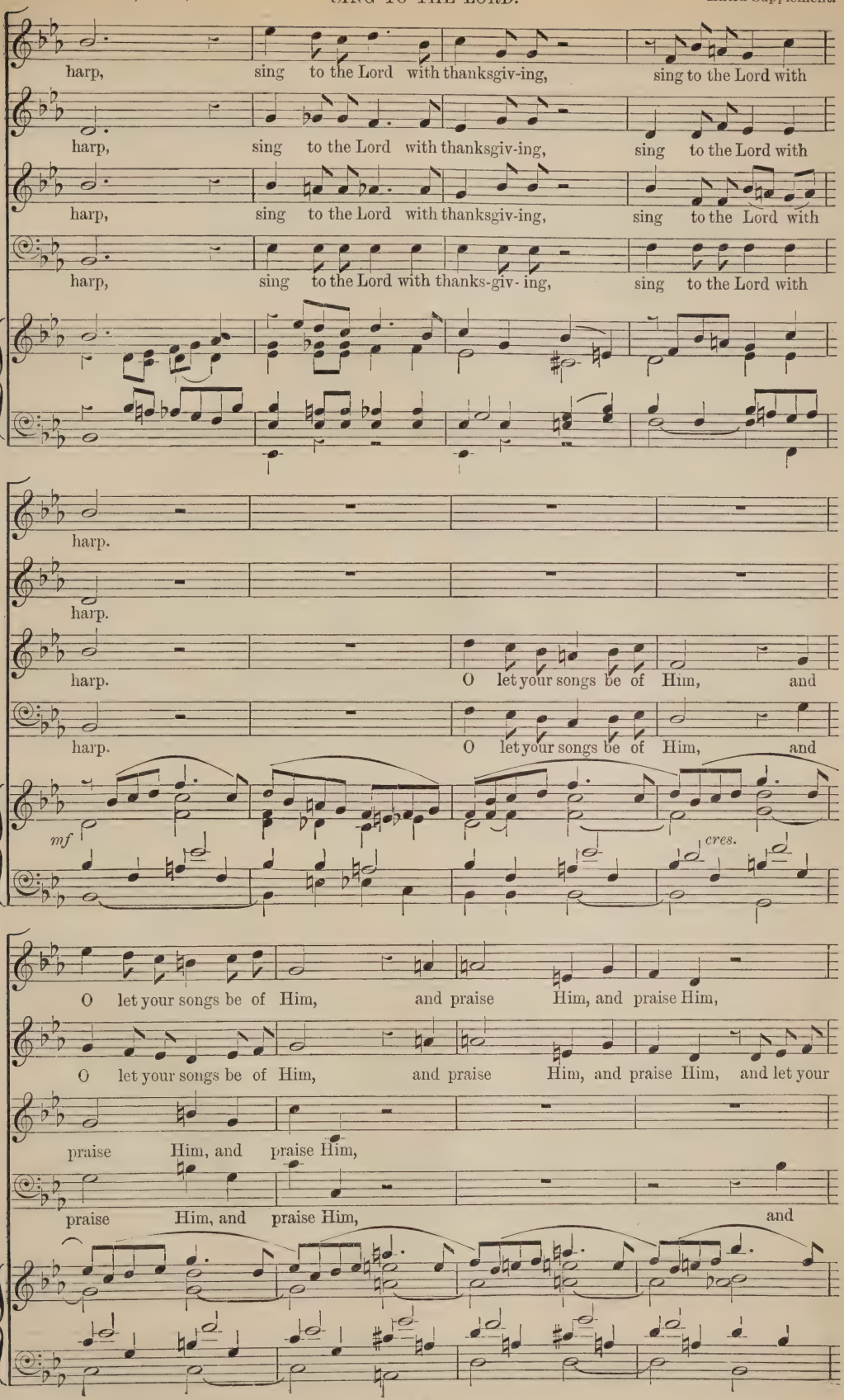
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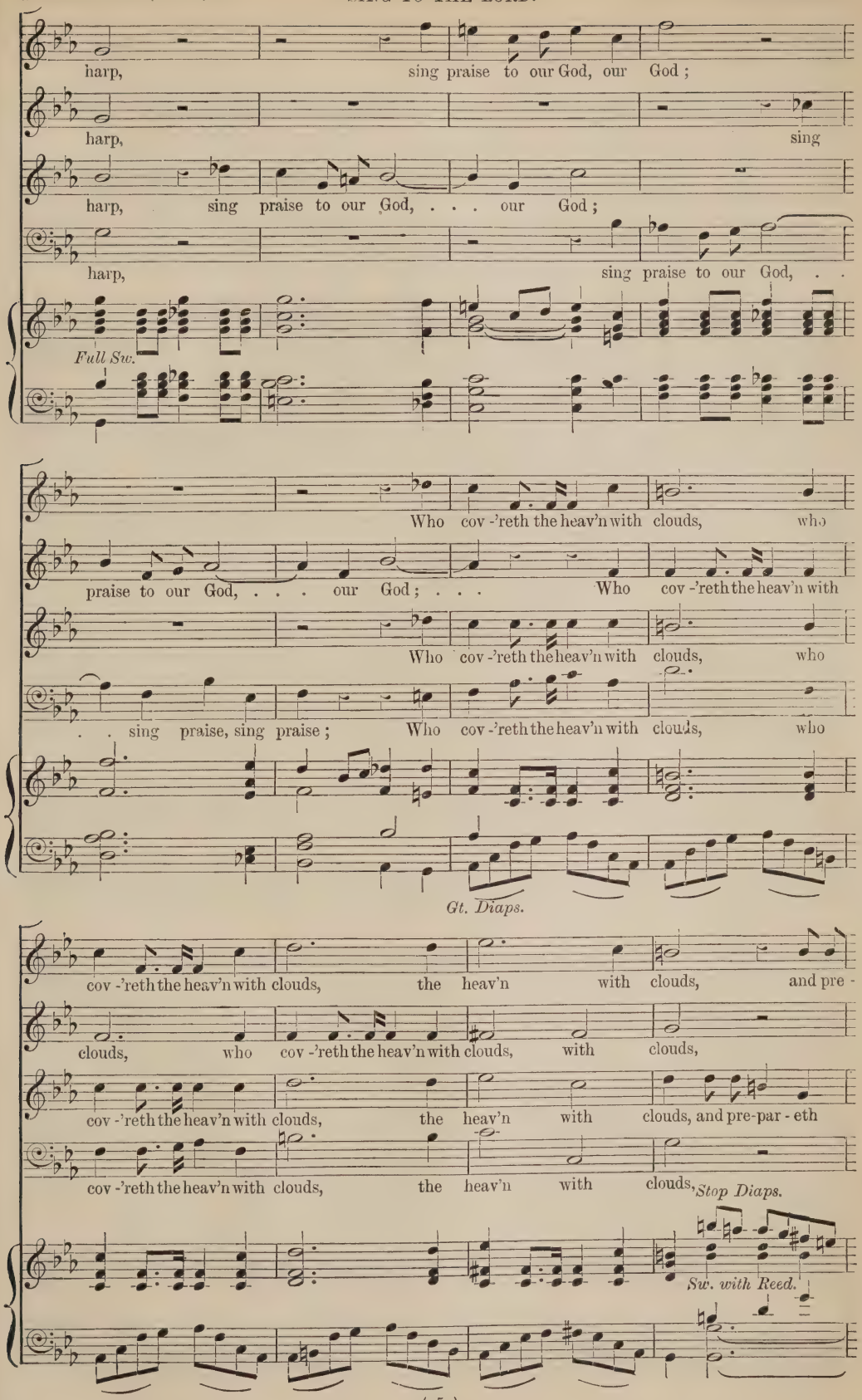
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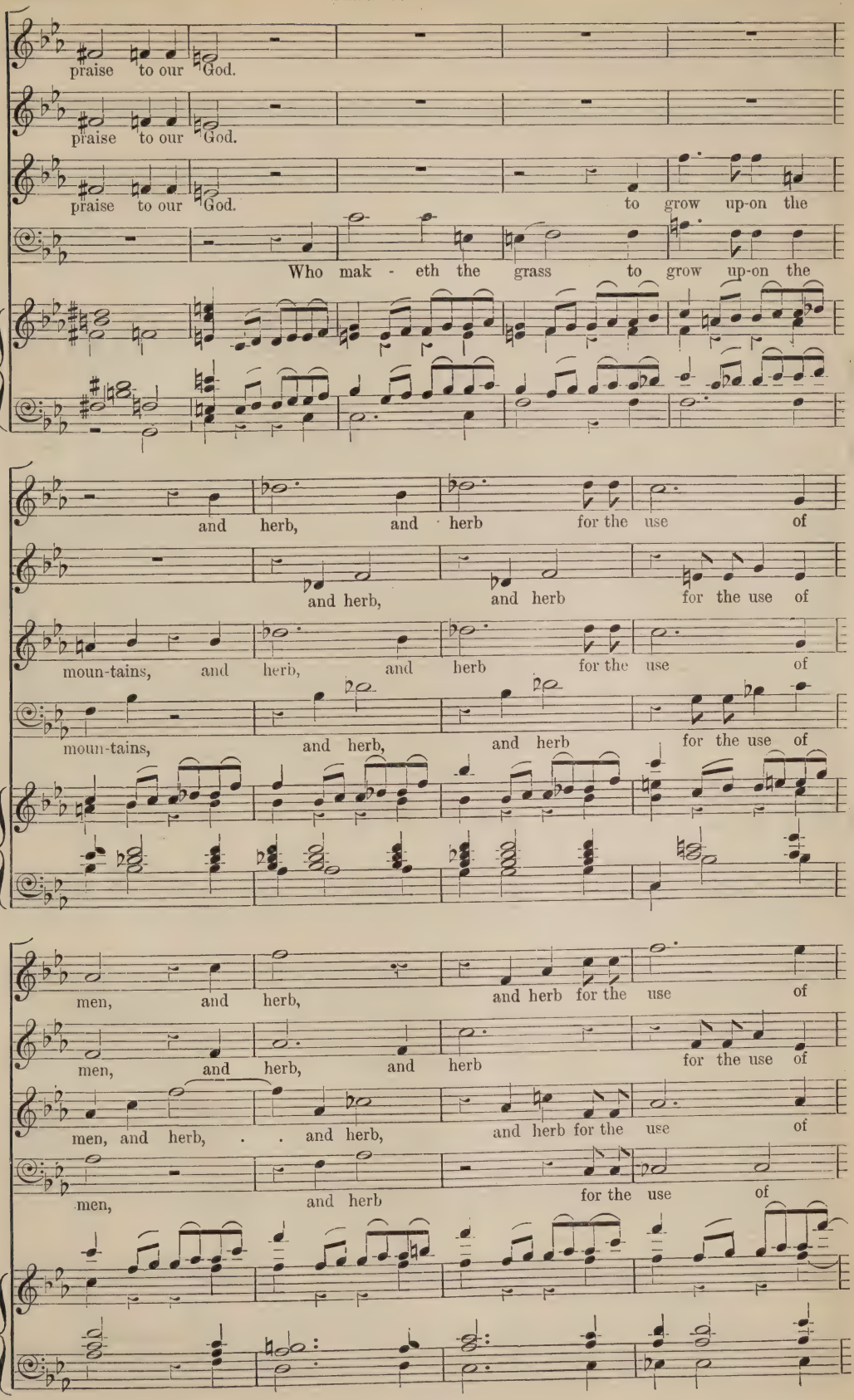
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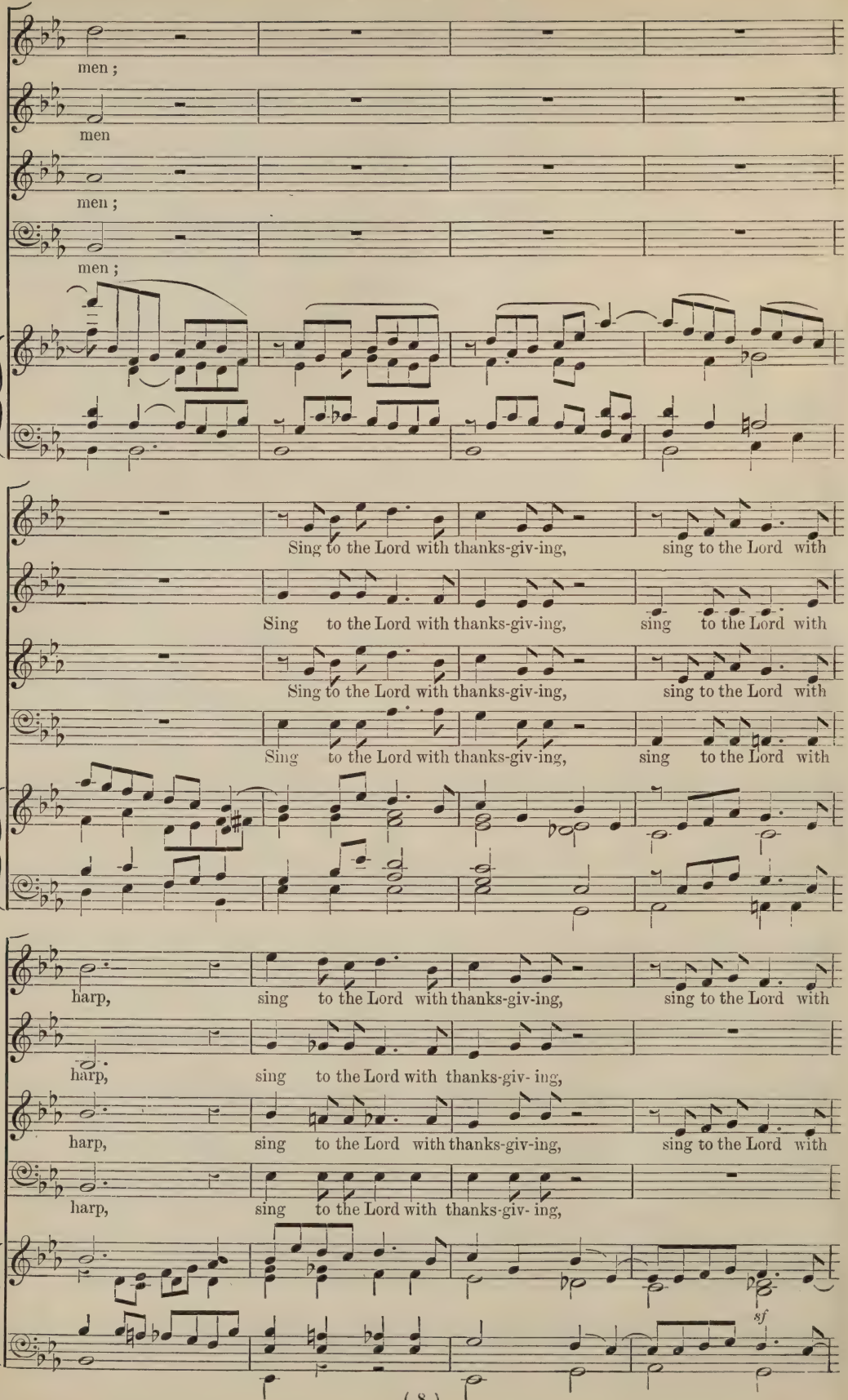

harp, sing to the Lord with thanksgiv-ing, sing to the Lord with
harp, sing to the Lord with thanksgiv-ing, sing to the Lord with
harp, sing to the Lord with thanksgiv-ing, sing to the Lord with
harp, sing to the Lord with thanks-giv- ing, sing to the Lord with
harp.
harp.
harp. O let your songs be of Him, and
harp. O let your songs be of Him, and
mf
cres.
O let your songs be of Him, and praise Him, and praise Him,
O let your songs be of Him, and praise Him, and praise Him, and let your
praise Him, and praise Him,
praise Him, and praise Him, and

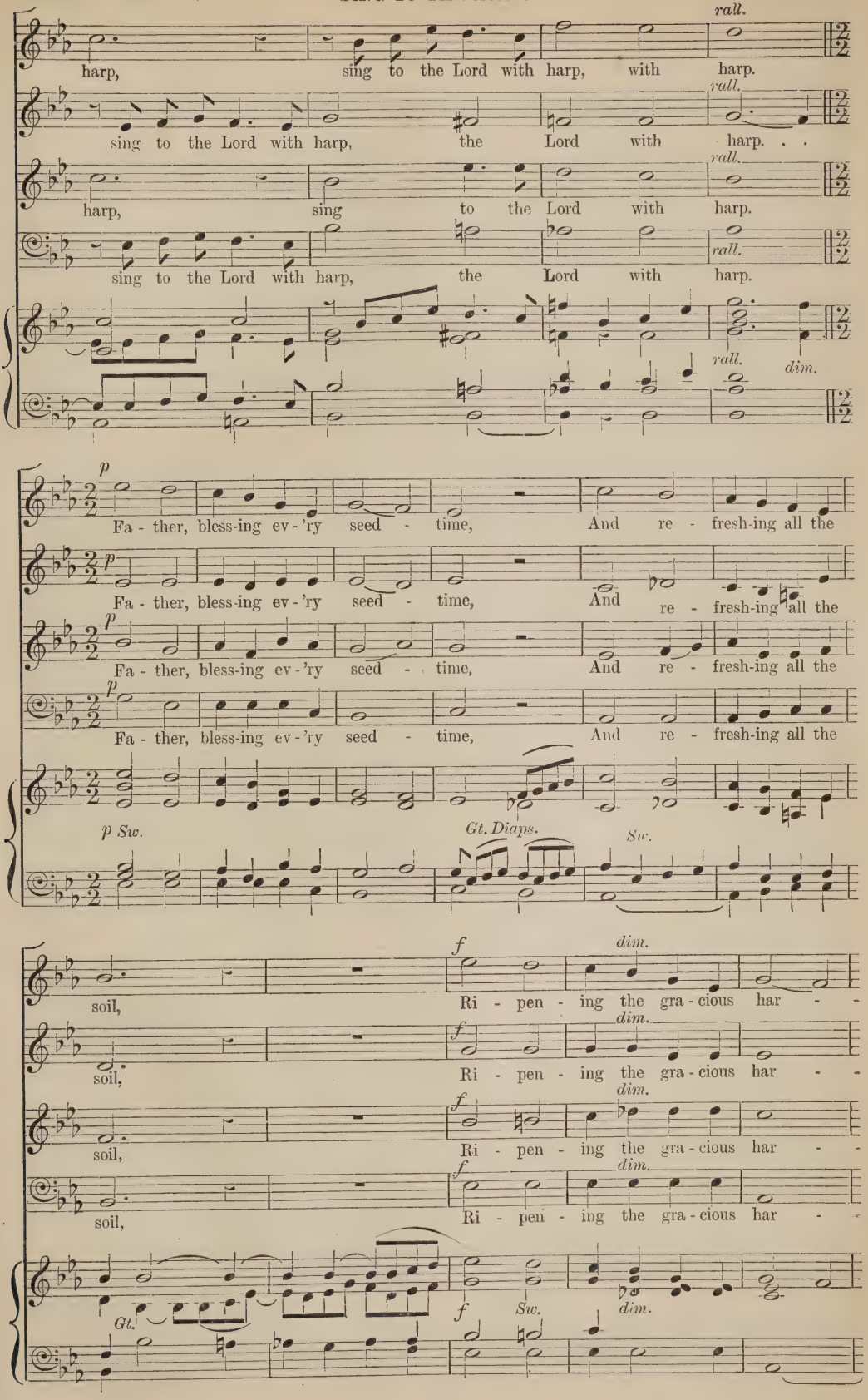

and let your talk - ing be of all His won - drous works.
talk - ing be of all His won - drous, won - drous works.
and let your talk - ing be of all His won - drous works,
let your talk - ing be of all His won - drous works.
cres.
ff
Sing to the Lord with thanksgiv-ing, sing to the Lord with harp,
Sing to the Lord with thanksgiv-ing, sing to the Lord with harp,
Sing to the Lord with thanksgiv-ing, sing to the Lord with harp,
Sing to the Lord with thanksgiv-ing, sing to the Lord with harp,
sing to the Lord with thanks - giv - ing, sing to the Lord up - on the
sing to the Lord with thanks - giv - ing, sing up - on the
sing to the Lord with thanks - giv - ing, sing to the Lord up - on the
sing to the Lord with thanks - giv - ing, sing up - on the
sf


harp, sing praise to our God, our God;
harp, sing
harp, sing praise to our God, . . . our God;
harp, sing praise to our God, . .
Full Sw.
Who cov-'reth the heav'n with clouds, who
praise to our God, . . . our God; . . . Who cov-'reth the heav'n with
Who cov-'reth the heav'n with clouds, who
. . sing praise, sing praise; Who cov-'reth the heav'n with clouds, who
Gt. Diaps.
cov-'reth the heav'n with clouds, the heav'n with clouds, and pre-
clouds, who cov-'reth the heav'n with clouds, with clouds,
cov-'reth the heav'n with clouds, the heav'n with clouds, and pre-par-eth
cov-'reth the heav'n with clouds, the heav'n with clouds,
Stop Diaps.
Sw. with Reed.

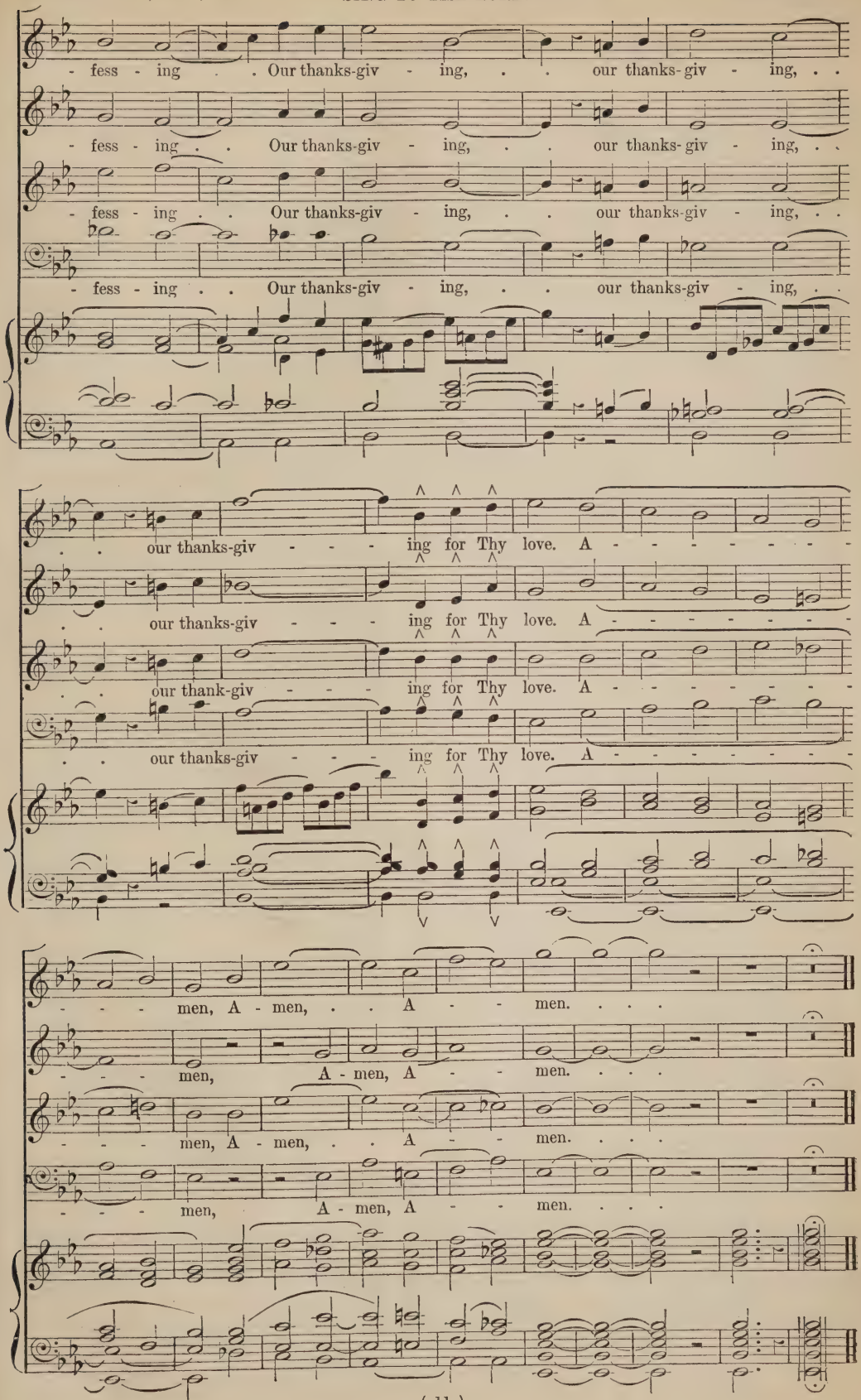

- par - eth rain for the earth.
and pre - par - eth rain for the earth. . . . .
rain for the earth, and pre - par - eth rain for the earth. Sing
and pre- par - eth rain, pre - par - eth rain for the earth.
Sw.
Sing praise to . . our
Sing praise to our God, sing praise to our
praise to our God, sing praise to our
Sing praise to our God, sing praise to our
ff
God, sing praise . . to our God, . . sing praise . . to our God, sing
p
ff Gt.
p Sw.


praise to our God.
praise to our God.
praise to our God. to grow up-on the
Who mak - eth the grass to grow up-on the
and herb, and herb for the use of
and herb, and herb for the use of
moun-tains, and herb, and herb for the use of
moun-tains, and herb, and herb for the use of
men, and herb, and herb for the use of
men, and herb, and herb for the use of
men, and herb, . . and herb, and herb for the use of
men, and herb for the use of


men ;
men
men ;
men ;
Sing to the Lord with thanks-giv-ing, sing to the Lord with
Sing to the Lord with thanks-giv-ing, sing to the Lord with
Sing to the Lord with thanks-giv-ing, sing to the Lord with
Sing to the Lord with thanks-giv-ing, sing to the Lord with
harp, sing to the Lord with thanks-giv-ing, sing to the Lord with
harp, sing to the Lord with thanks-giv- ing,
harp, sing to the Lord with thanks-giv-ing, sing to the Lord with
harp, sing to the Lord with thanks-giv- ing,
sf


rall.
harp, sing to the Lord with harp, with harp.
sing to the Lord with harp, the Lord with harp.
harp, sing to the Lord with harp.
sing to the Lord with harp, the Lord with harp.
dim.
p
Fa - ther, bless-ing ev - 'ry seed - time, And re - fresh-ing all the
p Sw.
Gt. Diaps.
Sw.
f
dim.
soil, Ri - pen - ing the gra - cious har - -
Gt.
Sw.


- vest For which all . . Thy servants toil: . . . . . .
- vest For which all . . Thy servants toil: . . . . . .
- vest For which all . . Thy servants toil: . . . . . .
- vest For which all . . Thy servants toil: . . . . . .
Gt. p Sw. Gt.
O Thou Source . . of ev - 'ry bless - ing Showered dai -
O Thou Source . . of ev - 'ry bless - ing Showered dai -
O Thou Source . . of ev - 'ry bless - ing Showered dai -
O Thou Source . . of ev - 'ry bless - ing Showered dai -
cres.
Sw. Gt. Sw.
- ly from a - bove, ... Hearken to our lips con -
- ly from a - bove, ... Hearken to our lips con -
- ly from a - bove, ... Hearken to our lips con -
- ly from a - bove, ... Hearken to our lips con -
ff
Gt. ff


- fess - ing . . Our thanks-giv - ing, . . our thanks-giv - ing, . .
- fess - ing . . Our thanks-giv - ing, . . our thanks-giv - ing, . .
- fess - ing . . Our thanks-giv - ing, . . our thanks-giv - ing, . .
- fess - ing . . Our thanks-giv - ing, . . our thanks-giv - ing, . .
. . our thanks-giv - - - - ing for Thy love. A - - - - - - - -
. . our thanks-giv - - - - ing for Thy love. A - - - - - - - -
. . our thank-giv - - - - ing for Thy love. A - - - - - - - -
. . our thanks-giv - - - - ing for Thy love. A - - - - - - - -
- - - - men, A - men, . . A - - men. . . .
- - - - men, A - men, A - - men. . . .
- - - - men, A - men, . . A - - men. . . .
- - - - men, A - men, A - - men. . . .

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

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605.	Seek ye the Lord	Charles Bradley.
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609.	There were shepherds	" "
612.	Now is Christ risen	John E. West.
614.	Lord, I call upon Thee	Arnold D. Culley.
617.	Jesu, priceless treasure	J. Varley Roberts.
618.	Thou crownest the year	Josiah Booth.
621	With all Thy hosts	John E. West.
622.	There was silence in Bethlehem's fields	John Stainer.
624.	O saving Victim	F. Kœnig.
625.	Hearken unto me	Myles B. Foster.
628.	I will sing unto the Lord	H. Purcell.
629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
634.	Thou wilt keep him	A. D. Culley.
636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.

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610.	In a drear-nighted December	G. A. Macfarren.
611.	Soldier, rest! thy warfare o'er / I love my Jean	Hamish MacCunn. / George J. Bennett.
613.	It was a lover and his lass (Morley)	J. F. Bridge.
615.	Blow, ye gentle breezes, blow	J. Christopher Marks, Junr.
616.	O'er the woodland chace	Herbert W. Wareing.
619.	Ballad of Earl Haldan's daughter	Robin H. Legge.
620.	Softly the moonlight	F. Iliffe.
623.	Spring	Frederic H. Cowen.
626.	The shades of night	J. Varley Roberts.
627.	Now the wearied sun declining	R. F. Lloyd.
630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
632.	A Shadow	Jacques Blumenthal.
635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.

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529.	While shepherds watched	J. Barnby	4d.
531.	The Story of the Cross	A. Somervell	3d.
57.*	Pwy yw y rhai hyn (What are these)	J. Stainer	3d.
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533.	Christ is risen	J. Varley Roberts	3d.
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537.	I declare to you the Gospel	W. A. C. Cruickshank	4d.
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542.	Sing to the Lord	J. Barnby	4d.
543.	O Lamb of God	J. Barnby	3d.
544.	If ye love Me	Bruce Steane	2d.
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739.	I prithee send me back my heart	" "	3d.
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745.	The Song of Victory (King Arthur)	Henry Purcell	4d.
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750.	There rolls the deep	C. H. H. Parry	2d.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

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274.	Te Deum in A	Sir John Goss	4d.
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289.	What care I how fair she be	Jacques Blumenthal	4d.
290.	While my lady sleepeth	Percy Pitt	3d.
291.	A Cavalier's Song	" "	3d.
292.	The Flirt	J. F. Bridge	3d.
293.	The leaves to one another say	C. H. Döring	3d.
294.	The moon looks down	" "	2d.
295.	Far down the green valley	" "	2d.
297.	The kiss	J. Barnby	3d.
298.	In laudem amoris	J. Barnby	3d.

To be continued.

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51.	Watch ye and pray	G. R. Vicars	2d.
52.	The path of the just	J. V. Roberts	1½d.
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FOR FEMALE VOICES.

296.	Hymn to nature	L. Streabbog	3d.
297.	Dickory, dickory, dock	Herbert W. Schartau	3d.
298.	Whither away?	C. Villiers Stanford	8d.
299.	Summer	Hamilton Clarke	4d.
300.	To the woods	" "	4d.
301.	Noble be thy life	Beethoven	3d.
302.	So the world goes round	Marie Wurm	2d.
303.	Softly the moonlight	F. Iliffe	3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	4d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	"	6d.
308.	To-day and to-morrow	Hamilton Clarke	4d.

To be continued.

NOVELLO'S
WORDS OF ANTHEMS
FOR
HARVEST.

1. Honour the Lord with thy substance.—J. STAINER.

Honour the Lord with thy substance, and with the firstfruits of all thine increase. So shall thy barns be filled with plenty, and thy presses shall burst out with new wine. The Lord by wisdom hath founded the earth; by understanding He established the heavens. By His knowledge the depths are broken up, and the clouds drop down the dew.

The eternal God is thy refuge, and underneath are the everlasting arms: Israel shall dwell then alone in safety: the fountain of Jacob shall be upon a land of corn and wine; also his heaven shall drop down dew.

Happy art thou, O Israel, happy art thou! who is like unto thee, O people, happy art thou! saved by the Lord, the shield of thy help, the sword of thy excellency! Hallelujah!

2. Thou, O God, art praised in Sion.—E. V. HALL.

Thou, O God, art praised in Sion: and unto Thee shall the vow be performed in Jerusalem. Thou that hearest the prayer, unto Thee shall all flesh come.

Thou visitest the earth, and blessest it: Thou makest it very plenteous. Thou preparest their corn, for so Thou providest for the earth.

Thou, O God, art praised in Sion: and unto Thee shall the vow be performed in Jerusalem.

Come, ye thankful people, come,
Raise the song of Harvest-home;
All is safely gathered in,
Ere the winter storms begin;
God, our Maker, doth provide
For our wants to be supplied;
Come to God's own Temple, come;
Raise the song of Harvest-home. Amen.

3. Thou visitest the earth.—J. BARNBY.

Thou visitest the earth and blessest it: Thou makest it very plenteous. Thou waterest her furrows, Thou sendest rain into the little valleys thereof.

Thou makest it soft with the drops of rain, and blessest the increase of it. Thou crownest the year with Thy goodness, and Thy clouds drop fatness.

O Lord, Thou art my God; I will exalt Thee, I will praise Thy Name. Thou art my God, and I will praise Thee: Thou art my God, I will exalt Thee; for Thou hast done wonderful things; Thy counsels of old are faithfulness and truth. O give thanks unto the Lord, for He is gracious: His mercy endureth for ever.

4. The eyes of all wait on Thee.—A. R. GAUL.

The eyes of all wait on Thee, O Lord, and Thou givest them their meat in due season. O ye children of men, bless ye the Lord: praise Him, and magnify Him for ever.

Thou visitest the earth and blessest it: Thou makest it very plenteous. O let the earth bless the Lord: yea, let it praise Him, and magnify Him for ever. The valleys stand so thick with corn that they laugh and sing. O all ye works of the Lord, bless ye the Lord: praise Him, and magnify Him for ever. Bless Him, and praise Him for ever.

*Sower Divine! sow the good seed in me,
Seed for eternity, Sower Divine.
Sower Divine! stay not Thine hand, but sow:
Then shall the harvest grow, Sower Divine.
Sower Divine! Let not this field be dry;
Refresh it from on high, Sower Divine.
Water this heart of mine, Sower Divine.

* By kind permission of Messrs. Nisbet and Co.

5. Rejoice in the Lord.—B. TOURS.

Rejoice in the Lord, O ye righteous, for the Word of the Lord is true: and all His works are faithful.

He watereth the hills from above: the earth is filled with the fruit of His works. He bringeth forth grass for the cattle, and green herb for the service of men.

Great is the Lord, and marvellous, worthy to be praised: there is no end of His greatness. Heaven and earth shall praise His Name for ever and ever: and declare His power and majesty. Amen.

6. Thou visitest the earth.—J. B. CALKIN.

Thou visitest the earth and blessest it: Thou makest it very plenteous. The river of God is full of water: Thou preparest their corn, for so Thou providest for the earth.

Thou waterest her furrows, Thou sendest rain into the little valleys thereof: Thou makest it soft with the drops of rain, Thou blessest the increase thereof.

Thou crownest the year with Thy goodness, and Thy clouds drop fatness. They shall drop upon the dwellings of the wilderness, and the little hills shall rejoice on every side. The folds shall be full of sheep, the valleys shall stand so thick with corn, they shall laugh and sing.

7. Great is the Lord.—Bruce Steane.

Great is the Lord, and marvellous, and worthy to be praised: there is no end of His greatness. One generation shall praise Thy works unto another, and declare Thy power.

The eyes of all wait upon Thee, O Lord: and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness. My mouth shall speak the praise of the Lord.

Great is the Lord, and marvellous, and worthy to be praised: there is no end of His greatness. And let all flesh give thanks unto His holy Name for ever and ever. Amen.

---

8. Praise, my soul.—E. V. Hall.

From *Hymns Ancient and Modern*, 298 (by permission).

Praise, my soul, the King of Heaven,
To His feet thy tribute bring;
Ransomed, healed, restored, forgiven,
Evermore His praises sing;
Alleluia! Alleluia!
Praise the everlasting King.

Praise Him for His grace and favour
To our fathers in distress;
Praise Him still the same as ever,
Slow to chide, and swift to bless;
Alleluia! Alleluia!
Glorious in His faithfulness.

Father-like, He tends and spares us,
Well our feeble frame He knows;
In His hands He gently bears us,
Rescues us from all our foes;
Alleluia! Alleluia!
Widely yet His mercy flows.

Angels in the height, adore Him
Ye behold Him face to face;
Saints triumphant, bow before Him,
Gathered in from every race:
Alleluia! Alleluia!
Praise with us the God of grace.

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9. Fear not, O Land.—J. Goss.

Fear not, O land, be glad and rejoice; for the Lord will do great things. Be not afraid, ye beasts of the field: for the pastures of the wilderness do spring, for the tree beareth her fruit, the fig-tree and the vine do yield their strength. Be glad, then, ye children of Zion, and rejoice in the Lord your God.

Be glad then, O land, and rejoice; for the Lord will do great things. The floors shall be full of wheat, and ye shall eat in plenty, and be satisfied, and praise the Name of the Lord your God, that hath dealt so wondrously with you. Be glad, then, ye children, and rejoice in the Lord your God, for the Lord will do great things.

10. Ye shall dwell in the land.—J. Stainer.

Ye shall dwell in the land that I gave to your fathers; and ye shall be My people, and I will be your God. I will multiply the fruit of the tree, and the increase of the field. And the desolate land shall be tilled, whereas it lay desolate in the sight of all that passed by. And they shall say, This land that was desolate is become like the Garden of Eden.

(*Sung at the same time as the above.*)

Give thanks unto the Lord, His mercy endureth for ever.

Oh, blessed is that land of God
Where Saints abide for ever,
Where golden fields spread far and broad,
Where flows the crystal river.

The strains of all its holy throng
With ours to-day are blending;
Thrice blessed is that harvest song
Which never hath an ending. Amen.

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11. Ye shall go out with joy.—J. Barnby.

Ye shall go out with joy, and be led forth with peace: the mountains and hills shall break forth before you into singing, and all the trees of the fields shall clap their hands.

Lift up your eyes, and look upon the fields, for they are white already to harvest. For the harvest is ripe and the presses are filled.

O blessed are ye that sow beside all waters. If ye be willing and obedient, ye shall eat the good of the land; for I am the Lord thy God.

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12. Praise the Lord, O Jerusalem.—E. V. Hall.

Praise the Lord, O Jerusalem: praise thy God, O Zion. For He hath made fast the bars of thy gates, and hath blessed thy children within thee.

He maketh peace in thy borders, and filleth thee with the flour of wheat.

He hath not dealt so with any nation, neither have the heathen knowledge of His laws. Praise the Lord, O Jerusalem, praise thy God, O Zion.

Praise God from Whom all blessings flow,
Praise Him, all creatures here below,
Praise Him above, ye heavenly host,
Praise Father, Son, and Holy Ghost. Amen.

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13. My mouth shall speak the praise.—J. E. West.

My mouth shall speak the praise of the Lord, and let all flesh give thanks unto His holy Name for ever and ever.

The eyes of all wait upon Thee, O Lord, and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness.

My mouth shall speak the praise of the Lord, and let all flesh give thanks unto His holy Name for ever and ever. Hallelujah. Amen.

14. I will give thanks.—J. Barnby.

I will give thanks unto Thee, O Lord, with my whole heart; I will speak of all Thy marvellous works. I will be glad and rejoice in Thee; yea, my songs will I make of Thy Name, O Thou most Highest.

The eyes of all wait upon Thee, O Lord; and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness.

Therefore unto Him we raise
Hymns of glory, songs of praise;
To the Father, and the Son,
And the Spirit, Three in One,
Honour, might, and glory be,
Now, and through eternity.

Great is our Lord, and great is His power; yea, and His wisdom is infinite. He preserveth all them that love Him, but scattereth abroad all the ungodly. Amen.

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15. The Lord is loving unto every man.—G. M. Garrett.

The Lord is loving unto every man: and His mercy is over all His works.

All Thy works praise Thee, O God: and Thy saints give thanks unto Thee. They shew the glory of Thy kingdom, and talk of Thy power; that Thy power, Thy glory, and the mightiness of Thy kingdom might be known unto men. Thy kingdom is an everlasting kingdom: and Thy law is the truth. The Lord is loving unto every man, and His mercy is over all His works. Amen.

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16. Sing to the Lord.—J. Barnby.

Sing to the Lord with thanksgiving, sing to the Lord with harp. O let your songs be of Him, and praise Him; and let your talking be of all His wondrous works. Sing to the Lord with thanksgiving, sing to the Lord upon the harp, sing praise to our God; Who covereth the heaven with clouds, and prepareth rain for the earth. Sing praise to our God, Who maketh the grass to grow upon the mountains, and herb for the use of men. Sing to the Lord with thanksgiving, sing to the Lord with harp.

Father, blessing every seed-time,
And refreshing all the soil,
Ripening the gracious harvest
For which all Thy servants toil:
O Thou Source of every blessing
Showered daily from above,
Hearken to our lips confessing
Our thanksgiving for Thy love. Amen.

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17. The Lord hath done great things.—H. Smart.

The Lord hath done great things for us, whereof we are glad. They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.

18. Great and marvellous are Thy works.—J. F. Bridge.

Great and marvellous are Thy works, Lord God Almighty; just and true are Thy ways, Thou King of saints. Let us now fear the Lord our God.

He reserveth unto us the appointed weeks of the harvest. Let us now fear the Lord our God. He giveth us rain from heaven, and fruitful seasons, filling our hearts with food and gladness. Let us now fear the Lord our God.

O thank the Lord of all lords: for His mercy endureth for ever. Who giveth food to all flesh: for His mercy endureth for ever. Amen.

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19. O praise God in His holiness.—H. Blair.

O praise God in His holiness, praise Him in the firmament of His power. Praise Him in His noble acts, praise Him according to His excellent greatness. Praise Him in the sound of the trumpet, praise Him upon the lute and harp. Praise Him in the cymbals and dances, praise Him upon the strings and pipe. Praise Him upon the well-tuned cymbals, praise Him upon the loud cymbals. Let everything that hath breath praise the Lord.

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20. Sing we merrily.—F. A. W. Docker.

Sing we merrily unto God our strength: make a cheerful noise unto the God of Jacob. Take the psalm, bring hither the tabret: the merry harp with the lute. Blow up the trumpet in the new moon: even in the time appointed, and upon our solemn feast-day.

Young men and maidens, old men and children, praise the Name of the Lord: for His Name only is excellent, and His praise above heaven and earth.

He shall exalt the horn of His people, all His saints shall praise Him: even the children of Israel, even the people that serveth Him. Hallelujah. Amen. Sing we merrily unto God our strength. Hallelujah.

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21. O come, let us sing.—B. Tours.

O come, let us sing to the Lord: let us heartily rejoice in the strength of our salvation. Let us come before His presence with thanksgiving, and shew ourselves glad in Him with psalms. O come, let us sing to the Lord: let us heartily rejoice in the strength of our salvation. For the Lord is a great God, and a great King above all gods.

And now, on this our festal day,
Thy bounteous hand confessing,
Upon Thine Altar, Lord, we lay
The first-fruits of Thy blessing;
By Thee the souls of men are fed
With gifts of grace supernal,
Thou, Who dost give us earthly bread,
Give us the Bread Eternal.

Blessed be the Name of the Lord, from this time forth for evermore. O give thanks unto the Lord, for He is gracious, and His mercy endureth for ever.

22. Praise the Lord, O my soul.—H. Lahee.

Praise the Lord, O my soul: O Lord my God, Thou art become exceeding glorious; Thou art clothed with majesty and honour.

He watereth the hills from above: the earth is filled with the fruit of Thy works. He bringeth forth grass for the cattle, and green herb for the service of men; that He may bring food out of the earth, and oil to make him a cheerful countenance, and bread to strengthen man's heart. Praise the Lord, O my soul.

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23. Sing praises to God.—H. W. Wareing.

Sing praises to God, O ye kingdoms of the earth, O sing praises to the Lord, for this God is our God for ever and ever.

Lift up your eyes and look upon the fields, for they are white already to harvest. Lift up your eyes: for behold, I say to you, the fields are white to harvest.

Sing praises unto God: rejoice, give thanks, and sing praises unto God our King: for the harvest is ripe, and the presses are filled. O sing praises evermore. The isles of the heathen shall worship Him. For our God hath not forsaken us, but hath had mercy upon us. Sing unto God, praise Him, and magnify His Name for ever. Hallelujah.

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24. O praise the Lord of Heaven.—J. Goss.

O praise the Lord of Heaven: praise Him in the height. Praise Him, all ye angels of His; praise Him, all His host. Praise Him, sun and moon; praise Him, all ye stars and light. Praise Him, all ye heavens, and ye waters that are above the heavens. Let them praise the Name of the Lord, for He spake the word, and they were made; He commanded, and they were created. He hath made them fast for ever and ever: He hath given them a law which shall not be broken. Praise the Lord upon earth, ye dragons, and all deeps; fire and hail, snow and vapours, wind and storm fulfilling His word; mountains and all hills, fruitful trees and all cedars; beasts and all cattle, worms and feathered fowls; kings of the earth and all people, princes, and all judges of the world; young men and maidens, old men and children, praise the Name of the Lord; for His Name only is excellent, and His praise above heaven and earth.

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25. I will open rivers in high places.—E. Pettman.

I will open rivers in high places, and fountains in the midst of the valleys: I will make the wilderness pools of water, and the dry land streams of water. Fear not, O land; be glad and rejoice: for the Lord will do great things. For the pastures of the wilderness do spring, and the fig-tree beareth her fruit. Be glad, ye children of Zion: rejoice in the Name of the Lord your God. And the floors shall be full of wheat, and ye shall praise the Name of the Lord your God.

Fear not, O Land, be glad and rejoice; for the Lord will do great things. Then rejoice in the Name of the Lord.

26. O taste and see.—J. Goss.

O taste, and see, how gracious the Lord is: blessed is the man that trusteth in Him. O fear the Lord, ye that are His saints: for they that fear Him lack nothing. The lions do lack, and suffer hunger: but they who seek the Lord shall want no manner of thing that is good.

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27. Praise the Lord, O Jerusalem.—W. Hayes.

Praise the Lord, O Jerusalem: praise thy God, O Zion. For He hath made fast the bars of thy gates, and hath blessed thy children within thee.

He maketh peace in thy borders, and filleth thee with the flower of wheat.

He hath not dealt so with any nation, neither have the heathen knowledge of His laws. Praise ye the Lord. Hallelujah. Amen.

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28. Lo, Summer comes again.—J. Stainer.

Lo! summer comes again;
And after springtide rain,
The quick'ning sunbeams flood the world with light;
See, high in night's clear skies,
The joy of longing eyes,
The moon of harvest shines serenely bright.

O Lord of heaven and earth,
Who givest joy and mirth,
Open our lips to show Thy wondrous praise:
Our hearts are dull and cold,
We leave Thy love untold;
O give us strength our anthems glad to raise.

Each month we sow or reap,
Each hour we toil or sleep,
Thou givest life and joy, and Thou alone:
O grant to each and all,
When death's dark shadows fall,
To stand true workers round our Master's throne.

So life's long task-work o'er,
Set free for evermore,
We shall sit down at Thy great harvest feast;
Reaper and Sower met,
The burning heat forget,
And taste God's love, the greatest as the least.

Yea, Lord, Thou too dost claim
The sower's mystic name;
Thou sendest forth Thy reapers to the field;
O be it theirs to bear
The full corn in the ear,
When Thy true seed its hundred-fold shall yield.

Root out the evil tares,
Earth's vexing grief and cares,
Bind the hot blasts that wither and destroy;
And when the hour is come
To bring the full sheaves home,
Bid men and Angels share Thy harvest joy. Amen.

(To be continued.)

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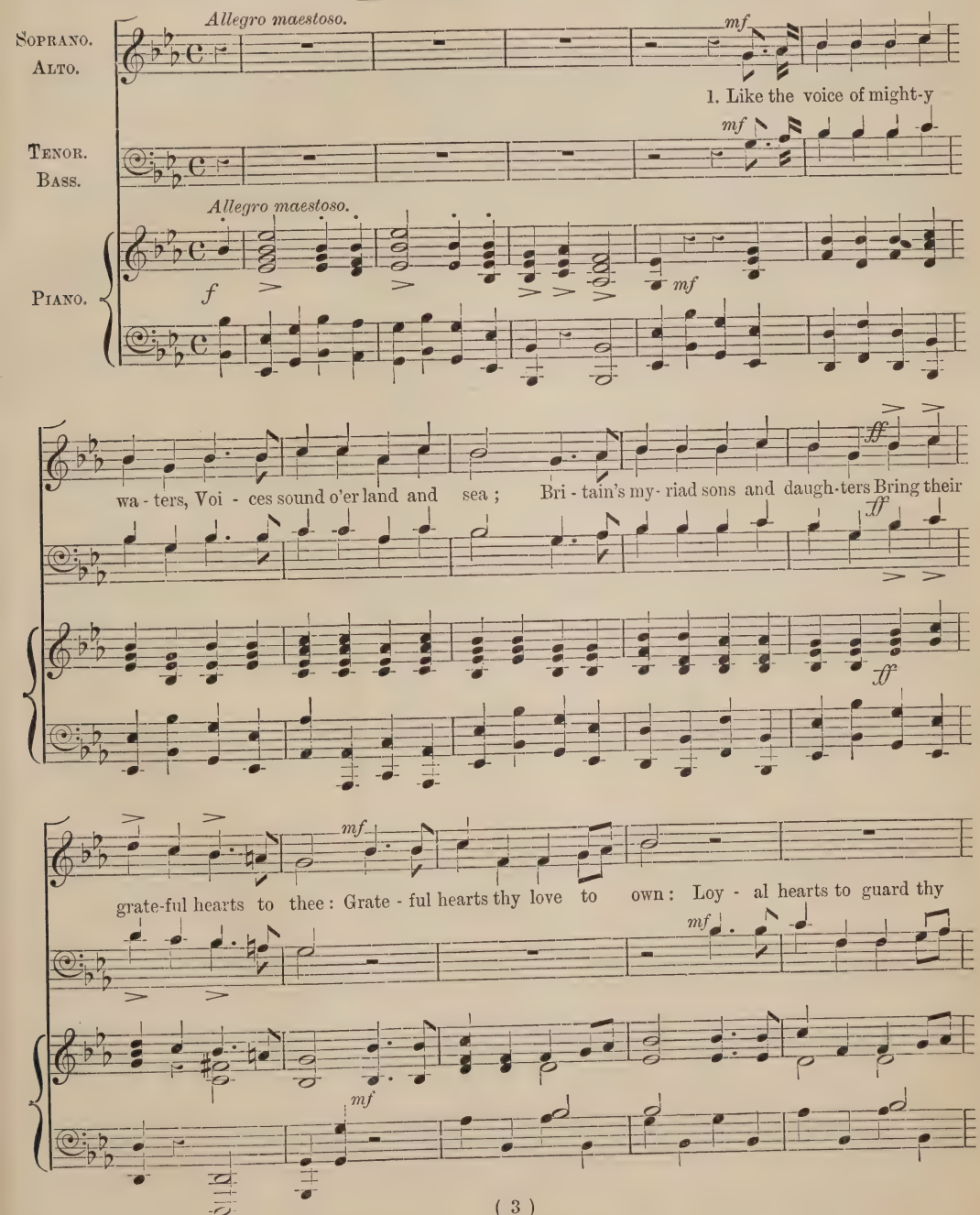
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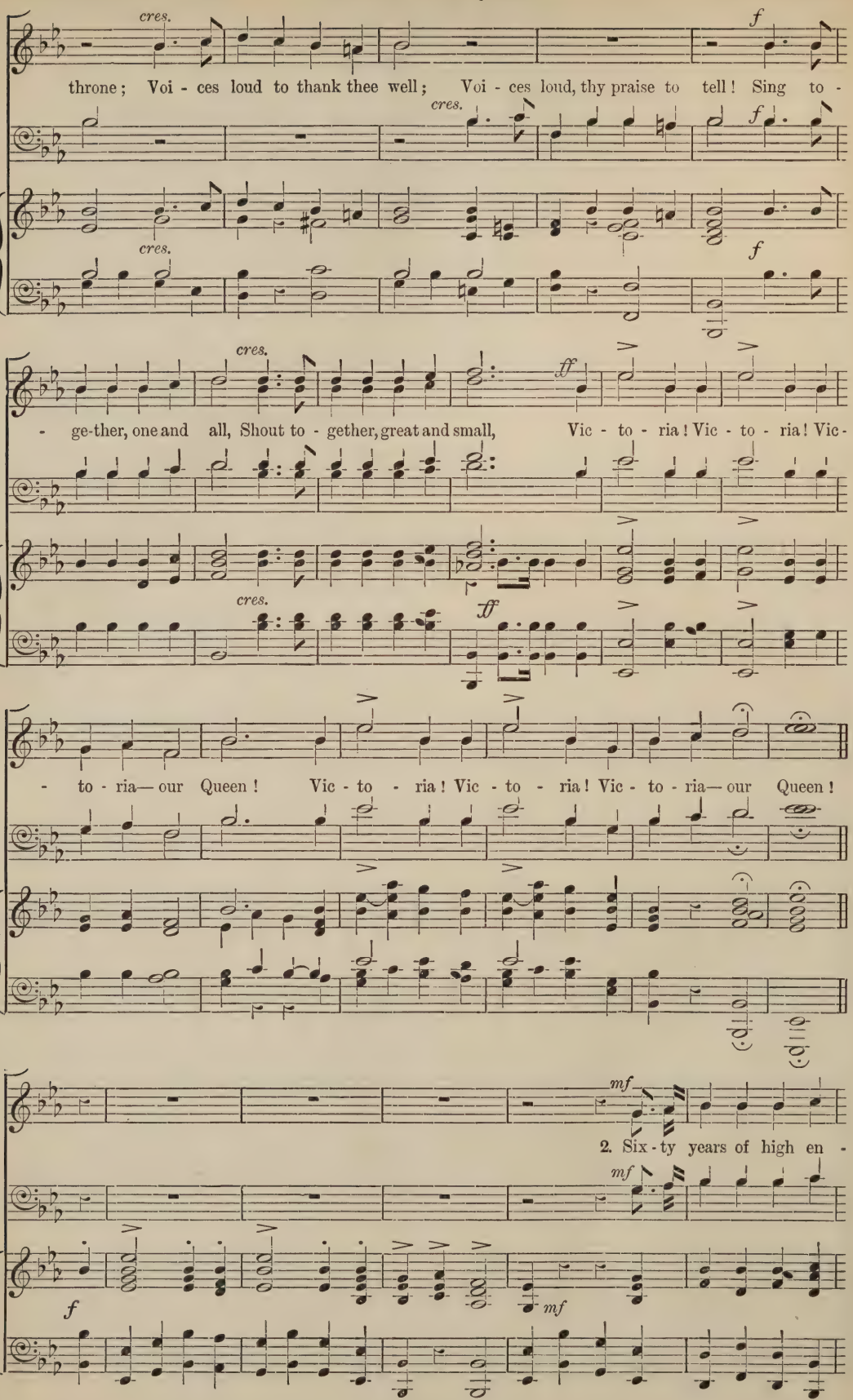
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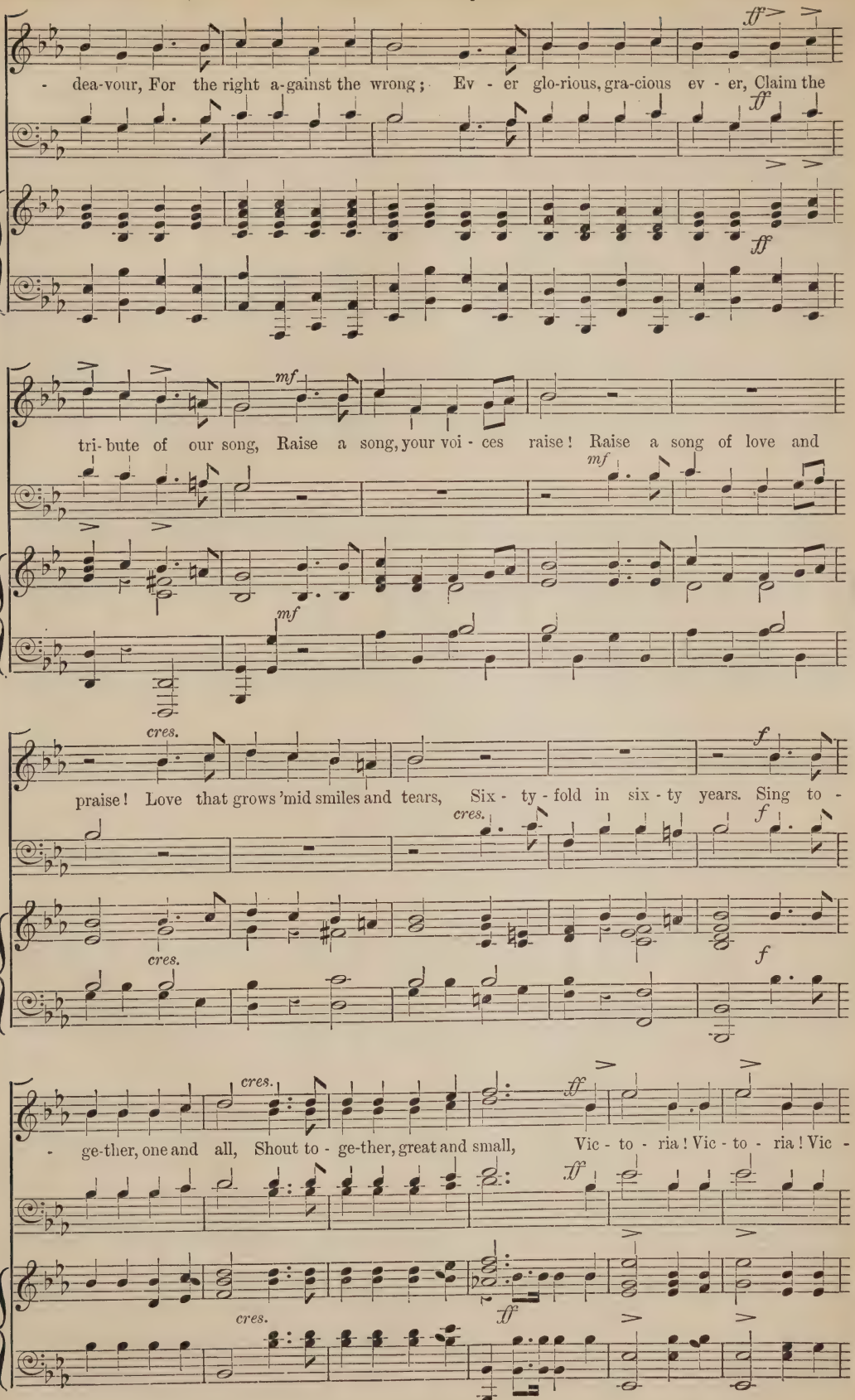
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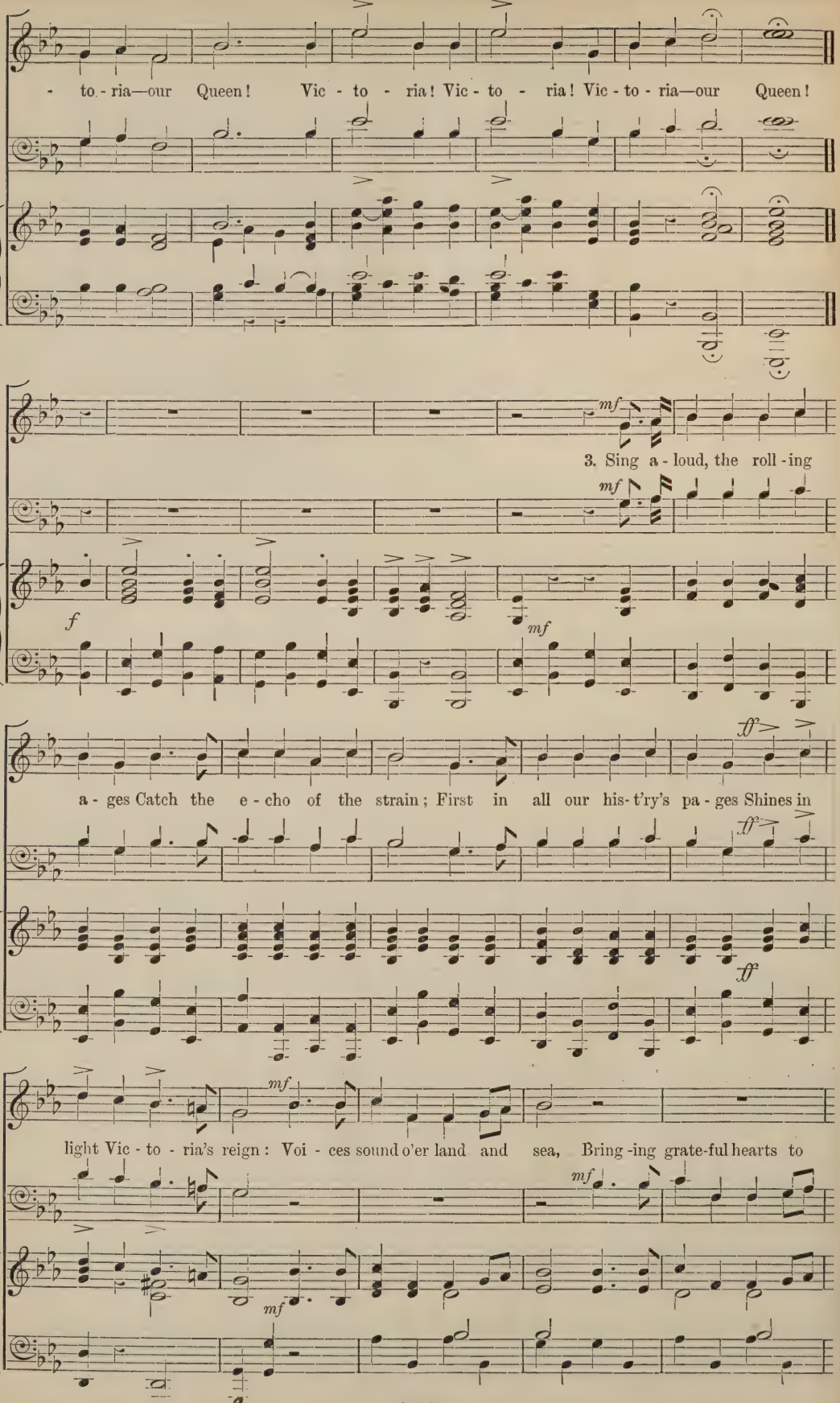
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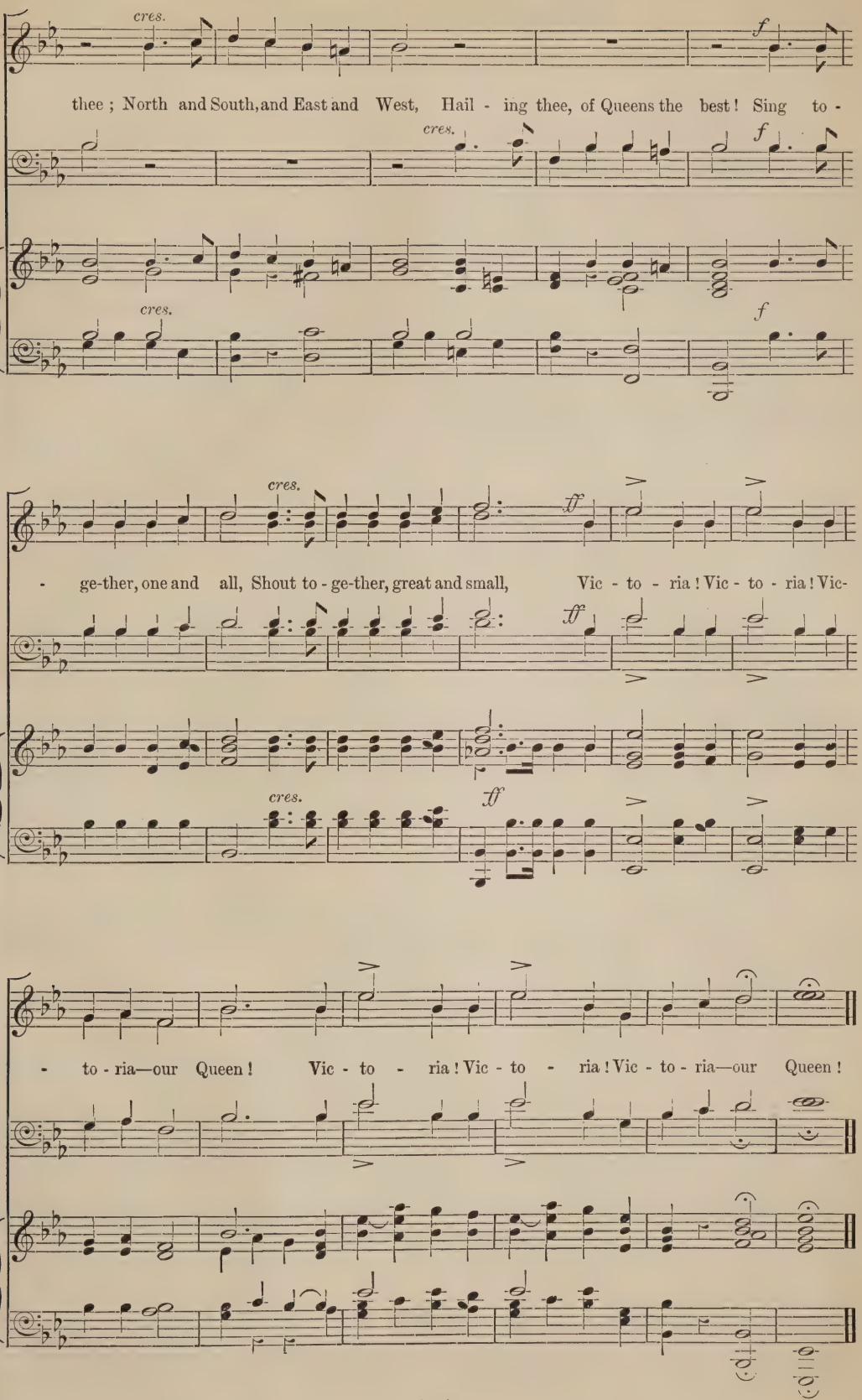
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cres.
f
throne; Voi - ces loud to thank thee well; Voi - ces loud, thy praise to tell! Sing to -
cres.
f
cres.
f
cres.
ff
- ge-ther, one and all, Shout to - gether, great and small, Vic - to - ria! Vic - to - ria! Vic -
cres.
ff
- to - ria— our Queen! Vic - to - ria! Vic - to - ria! Vic - to - ria— our Queen!
mf
2. Six - ty years of high en -
mf
f
mf


- dea-vour, For the right a-gainst the wrong; Ev - er glo-rious, gra-cious ev - er, Claim the
tri-bute of our song, Raise a song, your voi - ces raise! Raise a song of love and
praise! Love that grows 'mid smiles and tears, Six - ty - fold in six - ty years. Sing to -
- ge-ther, one and all, Shout to - ge-ther, great and small, Vic - to - ria! Vic - to - ria! Vic -


- to.-ria—our Queen! Vic - to - ria! Vic - to - ria! Vic - to - ria—our Queen!
mf
3. Sing a - loud, the roll - ing
mf
f
mf
ff
a - ges Catch the e - cho of the strain; First in all our his-t'ry's pa - ges Shines in
ff
ff
mf
light Vic - to - ria's reign: Voi - ces sound o'er land and sea, Bring - ing grate-ful hearts to
mf
mf


cres.
f
thee ; North and South, and East and West, Hail - ing thee, of Queens the best! Sing to -
cres.
f
cres.
f
cres.
ff
- ge-ther, one and all, Shout to - ge-ther, great and small, Vic - to - ria! Vic - to - ria! Vic-
ff
cres.
ff
- to - ria—our Queen! Vic - to - ria! Vic - to - ria! Vic - to - ria—our Queen!

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NOVELLO'S
WORDS OF ANTHEMS
FOR
HARVEST.

29. Break forth into joy.—Oliver King.

Break forth into joy, sing together, ye waste places of Jerusalem : for the Lord hath comforted His people. Be not afraid, ye beasts of the field, for the pastures of the wilderness do spring, the tree beareth her fruit, the fig tree and the vine do yield their strength. Be glad then, ye children of Zion. Break forth into joy, ye waste places of Jerusalem.

The floors shall be full of wheat, and ye shall eat in plenty and be satisfied. The folds shall be full of sheep, and ye shall eat and be satisfied, and praise the Name of the Lord your God, that hath dealt so wondrously with you. Break forth into joy, sing together, ye waste places of Jerusalem : for the Lord hath comforted His people. Break forth into joy, ye waste places of Jerusalem. Amen.

30. I will feed My flock.—J. F. Bridge.

I will feed My flock, and I will cause them to lie down, saith the Lord God. And the tree of the field shall yield her fruit, and the earth shall yield her increase, and they shall be safe in their land ; they shall dwell safely, and none shall make them afraid. Thus shall they know that I the Lord their God am with them, and that they are My people, saith the Lord God.

31. God said, Behold, I have given you every herb.—G. A. Macfarren.

God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed ; to you it shall be for meat. While the earth remaineth, seed-time and harvest, and cold and heat, and summer and winter, and day and night shall not cease. Know therefore that the Lord thy God, He is God, the faithful God, Which keepeth covenant and mercy with them that love Him and keep His commandments to a thousand generations.

He hath made His wonderful works to be remembered : the Lord is gracious and full of compassion. The works of His hands are verity and judgment ; all His commandments are sure. They stand fast for ever and ever, and are done in truth and uprightness. He hath made His wonderful works to be remembered.

Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation.

32. Praise ye the Lord.—G. M. Garrett.

Praise ye the Lord for His goodness, and declare the wonders that He doeth for the children of men.

The eyes of all wait on Thee, O Lord, and Thou givest them meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness. Praise ye the Lord for His goodness, and declare the wonders that He doeth for the children of men.

33. All Thy works praise Thee.—J. Barnby.

All Thy works praise Thee, O Lord : and Thy saints give thanks unto Thee. They shew the glory of Thy kingdom, and talk of Thy power ; that Thy power, Thy glory, and mightiness of Thy kingdom might be known unto men. Thy kingdom is an everlasting kingdom, and Thy dominion endureth throughout all ages.

The Lord is gracious and merciful ; long-suffering, and of great goodness. The Lord is loving unto every man, and His mercy is over all his works.

My mouth shall speak the praise of the Lord : and let all flesh give thanks unto His holy Name for ever and ever. Amen.

34. O God, who is like unto Thee?—M. B. Foster.

O God, who is like unto Thee? There is not one that can do as Thou doest. Great things are they that Thou hast done.

The pastures are filled with flocks, the valleys are covered over with corn ; they shout for joy, they also sing. Thou visitest the earth, Thou makest it very plenteous. O God, who is like unto Thee? There is not one that can do as Thou doest. Great things are they that Thou hast done.

Thou openest Thine hand, and fillest all things living with plenteousness. Thou crownest the year with Thy goodness.

Whoso is wise will ponder these things, and they shall understand the lovingkindness of the Lord. Praise the Lord, O my soul, and all that is within me, praise His holy Name. Praise thou the Lord, O my soul, and forget not all His benefits. Who saveth thy life from destruction, and crowneth thee with mercy and lovingkindness : who satisfieth thy mouth with good things. Praise the Lord, O my soul, and all that is within me, praise His holy Name. Praise the Lord. Praise thou the Lord, O my soul!

35. The eyes of all wait upon Thee.—T. Adams.

The eyes of all wait upon Thee, O Lord: and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness. My mouth shall speak the praise of the Lord: and let all flesh give thanks unto His holy Name for ever and ever.

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36. Lord of the harvest.—J. Barnby.

Lord of the harvest, Thee we hail;
Thine ancient promise doth not fail;
The varying seasons haste their round,
With goodness all our years are crown'd:
Our thanks we pay, this holy day;
O let our hearts in tune be found.
If Spring doth wake the song of mirth;
If Summer warms the fruitful earth;
When Winter sweeps the naked plain,
Or Autumn yields its ripened grain;
Lord of the Harvest, Thee we hail;
Thine ancient promise doth not fail;
Our thanks we pay, this holy day,
O let our hearts in tune be found.

But chiefly when Thy liberal Hand,
Bestows new plenty o'er the land,
When sounds of music fill the air,
As homeward all their treasures bear;
We too will raise our hymn of praise,
For we Thy common bounties share.

Lord of the harvest, all is Thine;
The rains that fall, the suns that shine,
The seed once hidden in the ground,
The skill that makes our fruits abound;
New every year Thy gifts appear;
New praises from our lips shall sound:
Immortal honour, endless fame
Attend the Almighty Father's Name;
Like honour to the Incarnate Son,
Who, for lost man, redemption won;
And equal praise we thankful raise
To Thee, Blest Spirit, with Them One. Amen.

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37. The eyes of all.—G. J. Elvey.

The eyes of all wait upon Thee, O Lord, and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness.

He maketh peace in thy borders, and filleth thee with the flour of wheat.

I will magnify Thee, O Lord, and will praise Thy Name for ever and ever. Hallelujah. Amen.

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38. Thou visitest the earth.—W. H. Callcott.

Thou visitest the earth, and blessest it: Thou makest it very plenteous. Thou crownest the year with Thy goodness, and Thy clouds drop fatness. The valleys stand so thick with corn, that they laugh and sing.

39. All Thy works shall praise Thee.—G. H. Ely.

All Thy works shall praise Thee, O Lord: and Thy saints give thanks unto Thee. They shew the glory of Thy kingdom, and talk of Thy power; that Thy power, Thy glory, and mightiness of Thy kingdom may be known unto men. All Thy works shall praise Thee, O Lord: Thy saints give thanks unto Thee.

O Lord, how manifold are Thy works: in wisdom hast Thou made them all; the earth is full of Thy riches. He watereth the hills from above, the earth is filled with the fruit of Thy works.

He bringeth forth the grass for the cattle, and green herb for the service of man. O Lord, how manifold are Thy works: in wisdom hast Thou made them all, the earth is full of Thy riches. All Thy works shall praise Thee, O Lord, Thy saints give thanks unto Thee. They shew the glory of Thy kingdom, and talk of Thy power.

To Thee, O Lord, our hearts we raise
In hymns of adoration,
To Thee bring sacrifice of praise
With shouts of exultation;
Bright robes of gold the fields adorn,
The hills with joy are ringing,
The valleys stand so thick with corn
That even they are singing.
Alleluia. Amen.

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40. While the earth remaineth.—B. Tours.

While the earth remaineth, seed-time and harvest, and cold and heat, and summer and winter, and day and night shall not cease. O be joyful in God, all ye lands: sing praises unto the honour of His Name, make His praise to be glorious.

The river of God is full of water: Thou preparest their corn, for so Thou providest the earth. Thou waterest her furrows, Thou sendest rain into the little valleys thereof: Thou makest it soft with the drops of rain, and blessest the increase of it.

Sing unto God, O ye kingdoms of the earth, O sing praises unto the Lord.

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41. Sing we merrily.—E. V. Hall.

Sing we merrily unto God our strength: make a cheerful noise unto the God of Jacob. Take the psalm, bring hither the tabret: the merry harp with the lute. Blow up the trumpet in the new moon: even in the time appointed, and upon our solemn feast-day.

Praise, O praise our God and King;
Hymns of adoration sing;
For His mercies still endure
Ever faithful, ever sure.
Glory to our Bounteous King;
Glory let creation sing;
Glory to the Father, Son,
And blest Spirit, Three in One.
Hallelujah. Amen.

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42. Thou visitest the earth.—M. Greene.

Thou visitest the earth and blessest it: Thou crownest the year with Thy goodness.

43. O praise God in His holiness.—J. Weldon.

O praise God in His holiness, praise Him in the firmament of His power. Praise Him in His noble acts, praise Him according to His excellent greatness. Praise Him in the sound of the trumpet, praise Him upon the lute and harp. Praise Him in the cymbals and dances, praise Him upon the strings and pipe. Praise Him upon the well-tuned cymbals, praise Him upon the loud cymbals. Let everything that hath breath praise the Lord.

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44. Joy in Harvest.—Bruce Steane.

Almighty Father, God of Love!
The seasons roll at Thy command,
Oceans below and stars above
Proclaim the wonders of Thy hand.

Winter returns with snow and cold,
Spring yields the green and blossom's thorn,
Summer displays the realms of gold,
And Autumn stores the fruit and corn.

Over the earth's extensive space
Thy bounteous gifts are richly spread.

May all who reap, who glean, and store,
United praises sing to Thee;
Much Thou hast given, Thou wilt give more,
If fervent our devotions be.

They joy before Thee, according to the joy in harvest. They joy before Thee, and as men rejoice when they divide the spoil.

God of harvest, God of power,
God of justice, mercy, grace,
Guardian of the passing hour,
Thou shed'st Thy blessing on our race.

Crops of plenty to the scythe,
To the spade and sickle yield,
They who till the soil now thrive;
Golden produce crown the field.

Grateful hearts and thankful minds
Make the hills and valleys ring;
Creatures all of varying minds,
Should praise God for everything.

Let everything that hath breath praise the Lord.

---

45. Thou visitest the earth.—J. W. Elliott.

Thou visitest the earth and blessest it: Thou makest it very plenteous. The river of God is full of water: Thou preparest their corn, for so Thou providest for the earth. Thou waterest her furrows, Thou sendest rain into the valleys thereof: Thou makest it soft with the drops of rain and blessest the increase of it. Thou crownest the year with Thy goodness, and Thy clouds drop fatness. They shall drop upon the dwellings of the wilderness: the little hills shall rejoice on every side. The folds shall be full of sheep: the valleys shall stand so thick with corn, that they shall laugh and sing.

46. I will magnify Thee.—J. Goss.

I will magnify Thee, O God, my King, and I will praise Thy Name for ever and ever. Every day will I give thanks unto Thee, and praise Thy Name for ever and ever. The eyes of all wait upon Thee, O Lord, and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness. I will magnify Thee, O God, my King, and I will praise Thy Name for ever and ever. Every day will I give thanks unto Thee, and praise Thy Name for ever and ever. Amen.

---

47. O worship the King.—E. V. Hall.

(From *Hymns Ancient and Modern*, 167.)

O worship the King All-glorious above;
O gratefully sing His power and His love;
Our Shield and Defender, the Ancient of days,
Pavilioned in splendour, and girded with praise.

O tell of His might, O sing of His grace,
Whose robe is the light, Whose canopy space;
His chariots of wrath the deep thunder clouds form,
And dark is His path on the wings of the storm.

Thy bountiful care what tongue can recite?
It breathes in the air, it shines in the light;
It streams from the hills, it descends to the plain,
And sweetly distils in the dew and the rain.

Frail children of dust, and feeble as frail,
In Thee do we trust, nor find Thee to fail.
Thy mercies how tender! how firm to the end!
Our Maker, Defender, Redeemer, and Friend.

O measureless Might, ineffable Love,
While Angels delight to hymn Thee above,
Thy ransomed creation, though feeble their lays,
With true adoration shall sing to Thy praise. Amen.

---

48. The earth is the Lord's.—T. T. Trimnell.

The earth is the Lord's and the fulness thereof: the world, and they that dwell therein. For He hath founded it upon the seas, and established it upon the floods.

Who shall ascend into the hill of the Lord? or who shall stand in His holy place? He that hath clean hands, and a pure heart. He shall receive the blessing from the Lord, and righteousness from the God of his salvation.

---

49. O taste and see.—A. Sullivan.

O taste, and see, how gracious the Lord is: blessed is the man that trusteth in Him. O fear the Lord, ye that are His saints: for they that fear Him lack nothing. The lions do lack, and suffer hunger: but they who seek the Lord shall want no manner of thing that is good. Come, ye children, and hearken unto me: I will teach you the fear of the Lord.

50. Let us now fear the Lord.—J. E. West.

Let us now fear the Lord our God, that giveth rain, both the former and the latter, in his season: He reserveth unto us the appointed weeks of the harvest.

O how plentiful is Thy goodness which Thou hast laid up for them that fear Thee, and that Thou hast prepared for them that put their trust in Thee, even before the sons of men!

Let us now fear the Lord. He hath given meat unto them that fear Him: He shall ever be mindful of His covenant.

Therefore unto Him we raise
Hymns of glory, songs of praise;
To the Father, and the Son,
And the Spirit, Three in One,
Honour, might, and glory be
Now, and through eternity. Amen.

---

51. Praise, O praise our God and King.—E. V. Hall.

(From *Hymns Ancient and Modern*, 381.)

Praise, O praise our God and King;
Hymns of adoration sing;
For His mercies still endure,
Ever faithful, ever sure.

Praise Him that He made the sun
Day by day his course to run;
And the silver moon by night,
Shining with her gentle light.
Praise, O praise our God and King;
Hymns of adoration sing.

Praise Him that He gave the rain
To mature the swelling grain;
And hath bid the fruitful field
Crops of precious increase yield.
Praise, O praise our God and King;
Hymns of adoration sing.

Praise Him for our harvest store,
He hath filled the garner-floor;
And for richer Food than this,
Pledge of everlasting bliss.

Glory to our Bounteous King;
Glory let Creation sing;
Glory to the Father, Son,
And Blest Spirit, Three in One.
Hallelujah. Amen.

---

52. O Lord, how manifold.—J. Barnby.

O Lord, how manifold are Thy works: in wisdom hast Thou made them all; the earth is full of Thy riches. The valleys stand so thick with corn, that they laugh and sing. Praise the Lord, O my soul, and forget not all His benefits.

53. Fear not, O Land.—C. H. Lloyd.

Fear not, O land, be glad and rejoice; for the Lord will do great things. Be not afraid, ye beasts of the field: for the pastures of the wilderness do spring, for the tree beareth her fruit, the fig-tree and the vine do yield their strength. Be glad, then, ye children of Zion, and rejoice in the Lord your God.

---

54. Praise the Lord, O Jerusalem.—W. H. Bliss.

Praise the Lord, O Jerusalem: praise thy God, O Zion. For He hath made fast the bars of thy gates, and hath blessed thy children within thee.

He maketh peace in thy borders, and filleth thee with the flour of wheat.

Praise the Lord, O Jerusalem: praise thy God, O Zion.

---

55. Blessed be the Name of the Lord.—H. Gadsby.

Blessed be the Name of the Lord, from this time forth for evermore. Who is like unto the Lord our God, that hath His dwelling so high, and yet humbleth Himself to behold the things that are in heaven and earth? He watereth the hills from above: the earth is filled with the fruit of Thy works. He bringeth forth grass for the cattle, and green herb for the service of men. Blessed be the Name of the Lord, from this time forth for evermore.

---

56. While the earth remaineth.—C. Lee Williams.

While the earth remaineth, seed-time and harvest, summer and winter, day and night shall not cease. O be joyful in God, all ye lands: sing praises unto the honour of His Name, make His praise to be glorious.

The river of God is full of water, for so Thou providest for the earth. Thou waterest her furrows, Thou sendest rain into the little valleys thereof: Thou makest it soft with the drops of rain, and blessest the increase of it.

While the earth remaineth, seed-time and harvest, summer and winter, day and night shall not cease. O be joyful in God, all ye lands: sing praises unto the honour of His Name, make His praise to be glorious.

---

57. I will greatly rejoice in the Lord.—W. A. C. Cruickshank.

I will greatly rejoice in the Lord, my soul shall be joyful in my God; for He hath clothed me with the garments of salvation, He hath covered me with the robe of righteousness.

For as the earth bringeth forth her bud, and as the garden causeth things sown in it to spring forth, so the Lord God will cause righteousness and praise to spring forth before all nations. I will greatly rejoice in the Lord. Hallelujah! Amen.

The Musical Times, EXTRA SUPPLEMENT. December 1, 1896.

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LO, GOD, OUR GOD HAS COME

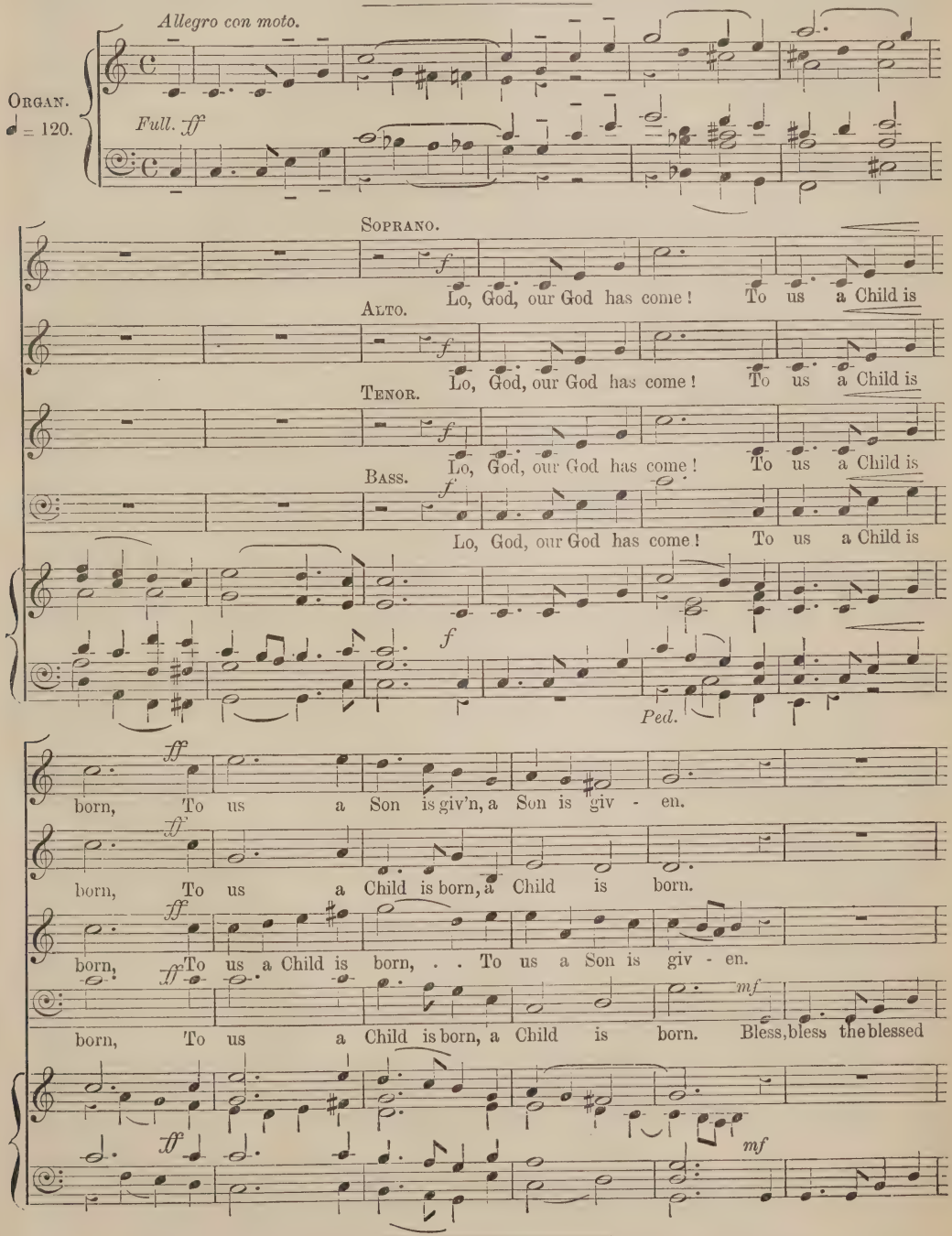
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THE WORDS BY HORATIUS BONAR, D.D.

THE MUSIC COMPOSED BY

BATTISON HAYNES.

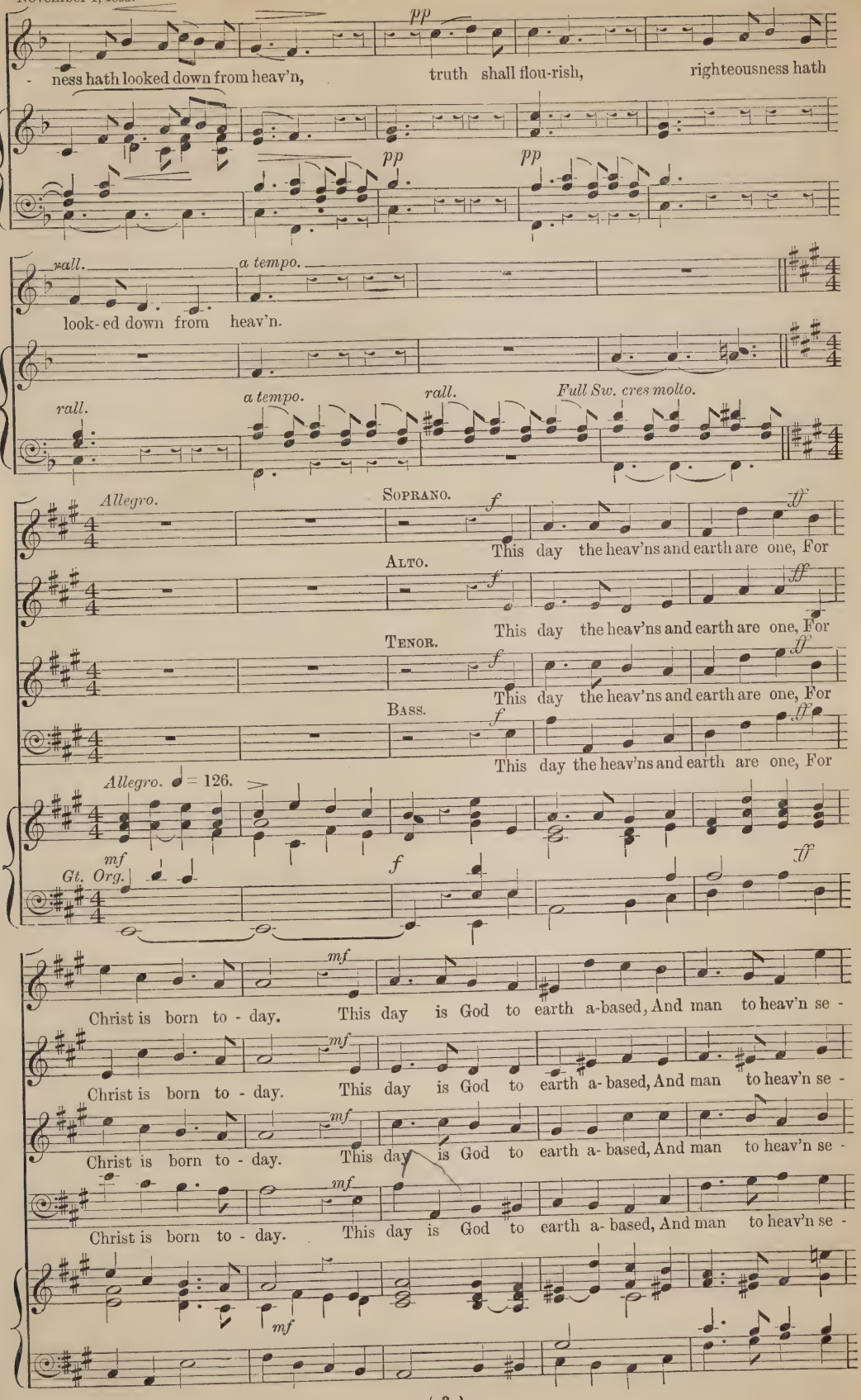
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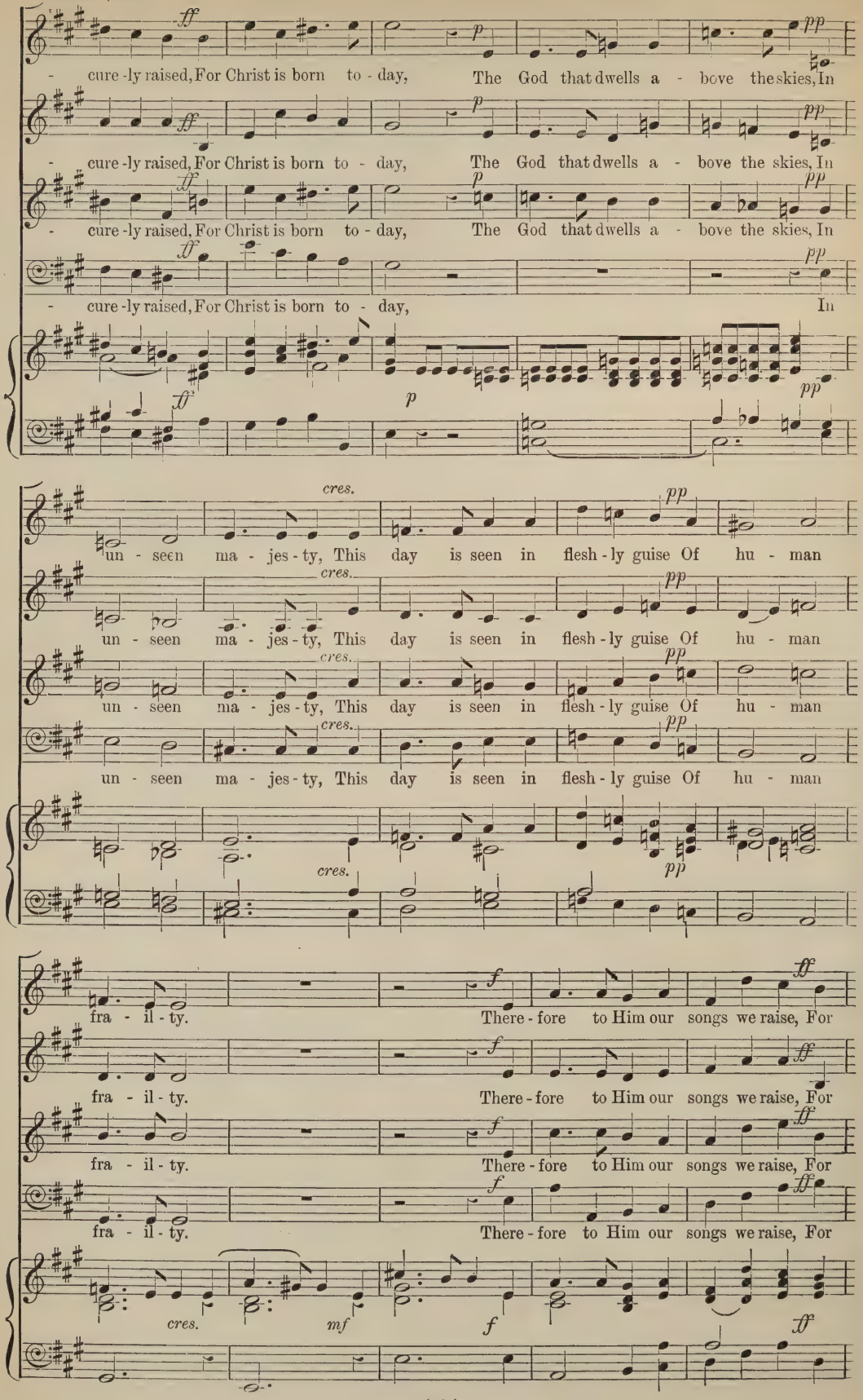


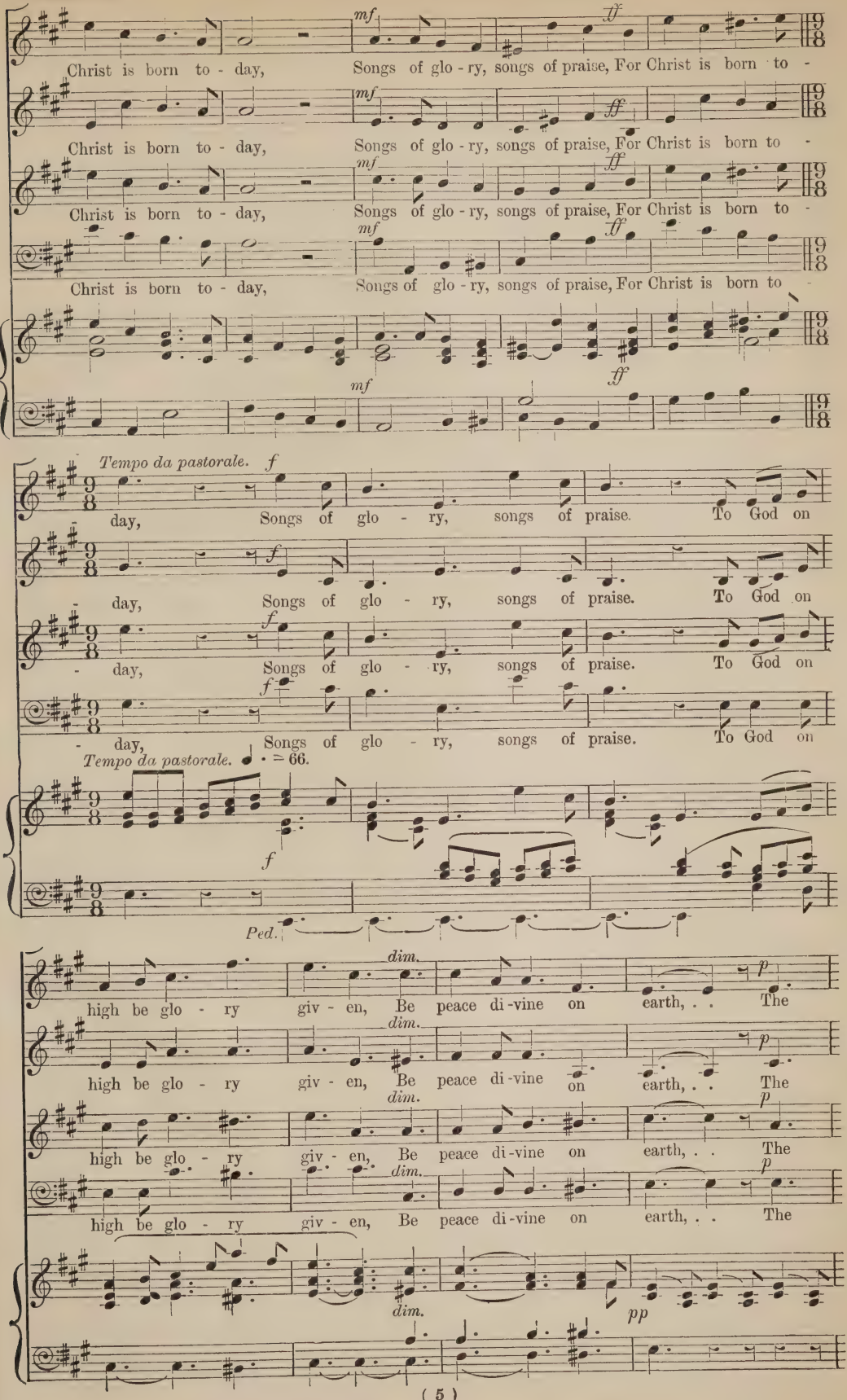
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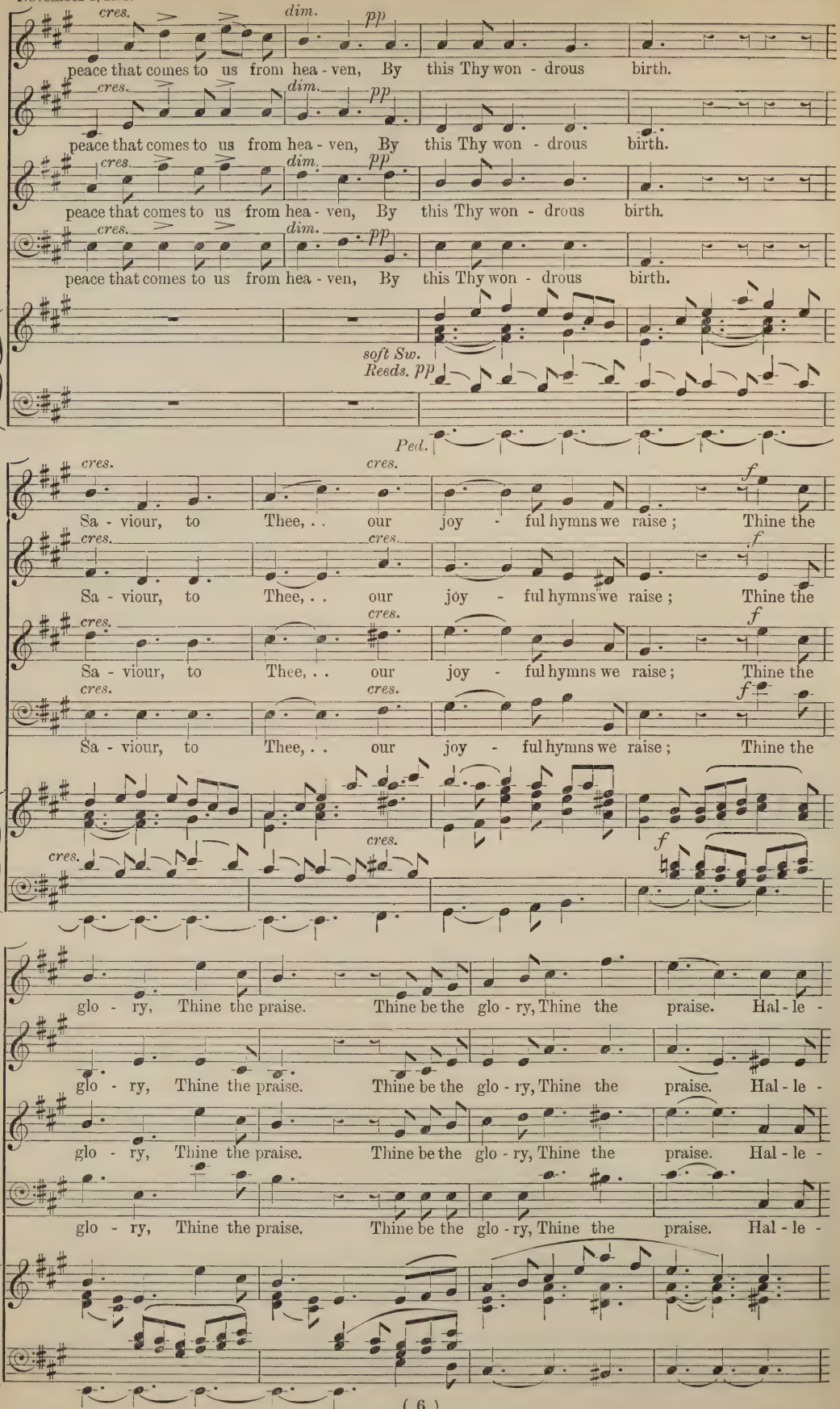
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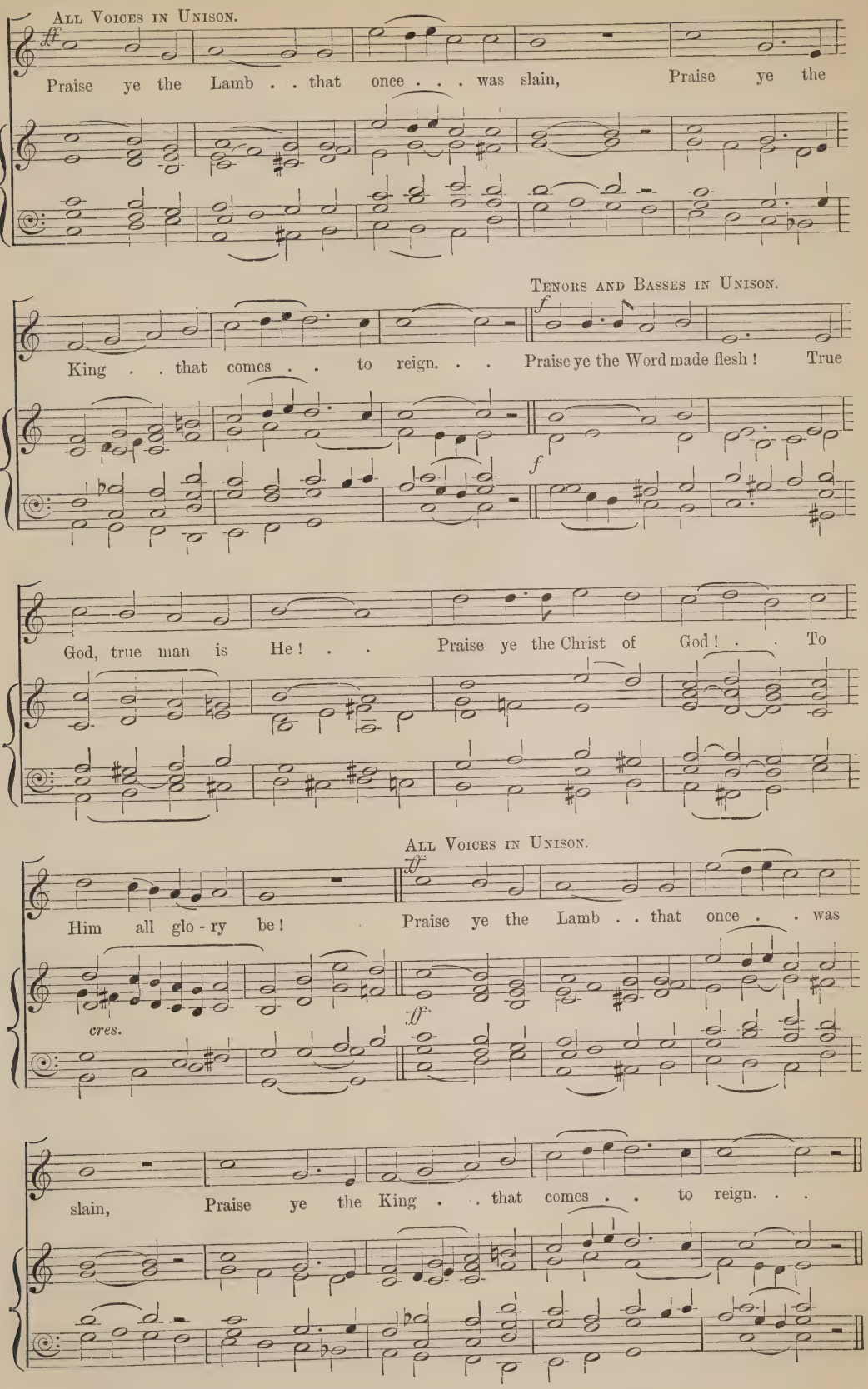

mf
cres.
f
Lo, God, our God has come, Bless, bless the bless - ed morn, To
mf
cres.
f
Lo, . . God, our God has come, Bless,
mf
cres.
Lo, God, our God . . . has come, Bless, bless . . . . . the bless - ed
cres.
morn, the bless - ed morn, . . Lo, God, our God . . has
cres.
poco rit.
p
Tranquillo.
us a Child is born, Lo, God, our God has come ! . . . Oh hap - py, low - ly,
poco rit.
bless the blessed morn, Lo, God has come ! . . . .
f
poco rit.
morn, Lo, God, ... our God has come ! . . .
f
poco rit.
come, Lo, God, . . our God has come ! . . .
Tranquillo.
f
poco rit.
p
mf
loft - y birth, Oh
mf
Oh
mf
Oh hap - py, low - ly, loft - y birth,
p
Oh hap - py, low - ly, loft - y birth,
cres.
mf
Ped.


pp
ness hath looked down from heav'n, truth shall flou-rish, righteousness hath
pp pp
rall. a tempo.
look-ed down from heav'n.
rall. a tempo. rall. Full Sw. cres molto.
Allegro.
Soprano. f ff
This day the heav'ns and earth are one, For
Alto. f ff
This day the heav'ns and earth are one, For
Tenor. f ff
This day the heav'ns and earth are one, For
Bass. f ff
This day the heav'ns and earth are one, For
Allegro. ♩ = 126.
mf f ff
Gt. Org.
mf
Christ is born to - day. This day is God to earth a-based, And man to heav'n se -
mf
Christ is born to - day. This day is God to earth a-based, And man to heav'n se -
mf
Christ is born to - day. This day is God to earth a-based, And man to heav'n se -
mf

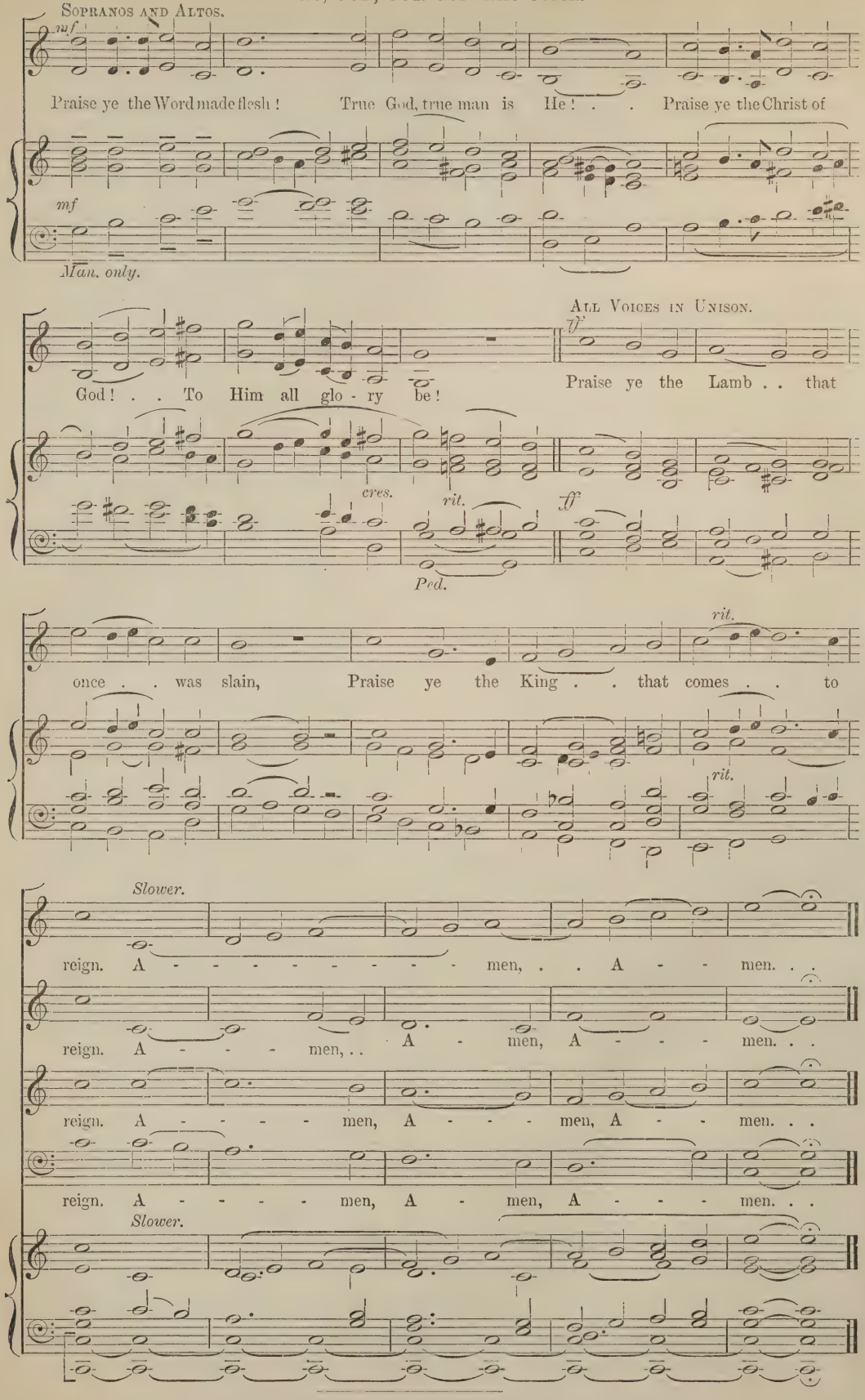

- cure-ly raised, For Christ is born to - day, The God that dwells a - bove the skies, In
- cure-ly raised, For Christ is born to - day, The God that dwells a - bove the skies, In
- cure-ly raised, For Christ is born to - day, The God that dwells a - bove the skies, In
- cure-ly raised, For Christ is born to - day, In
un - seen ma - jes - ty, This day is seen in flesh - ly guise Of hu - man
un - seen ma - jes - ty, This day is seen in flesh - ly guise Of hu - man
un - seen ma - jes - ty, This day is seen in flesh - ly guise Of hu - man
un - seen ma - jes - ty, This day is seen in flesh - ly guise Of hu - man
fra - il - ty. There - fore to Him our songs we raise, For
fra - il - ty. There - fore to Him our songs we raise, For
fra - il - ty. There - fore to Him our songs we raise, For
fra - il - ty. There - fore to Him our songs we raise, For


mf
ff
Christ is born to - day, Songs of glo - ry, songs of praise, For Christ is born to -
Tempo da pastorale. f
day, Songs of glo - ry, songs of praise. To God on
Tempo da pastorale. ♩. = 66.
Ped.
dim.
p
high be glo - ry giv - en, Be peace di-vine on earth, . . The
pp

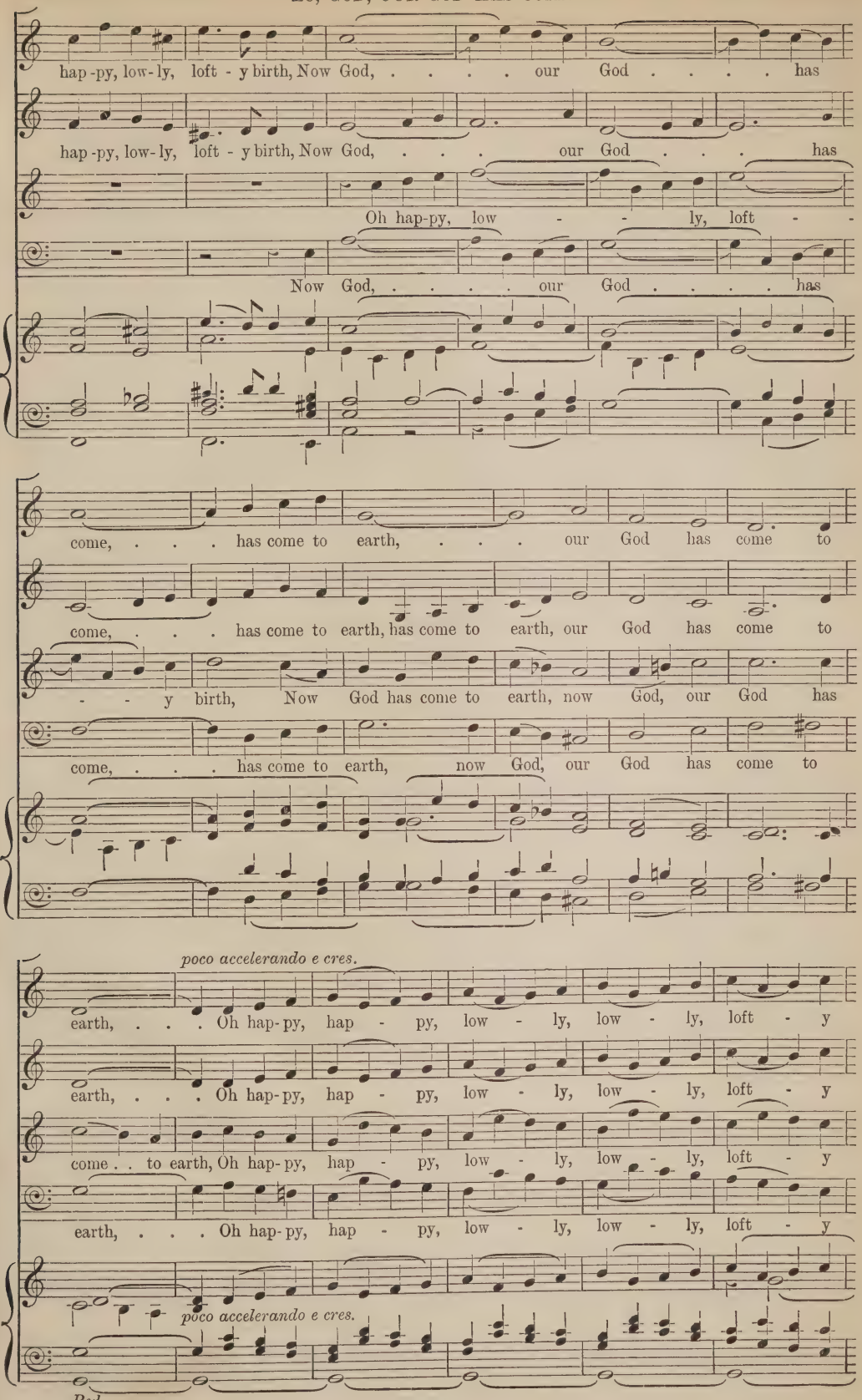

cres.
dim.
pp
peace that comes to us from hea - ven, By this Thy won - drous birth.
soft Sw.
Reeds. pp
Ped.
Sa - viour, to Thee, . . our joy - ful hymns we raise; Thine the
f
glo - ry, Thine the praise. Thine be the glo - ry, Thine the praise. Hal - le -


All Voices in Unison.
ff
Praise ye the Lamb . . that once . . . was slain, Praise ye the
Tenors and Basses in Unison.
f
King . . that comes . . to reign. . . Praise ye the Word made flesh! True
f
God, true man is He! . . Praise ye the Christ of God! . . To
All Voices in Unison.
ff
Him all glo - ry be! Praise ye the Lamb . . that once . . was
cres.
ff
slain, Praise ye the King . . that comes . . to reign. . .

LO, GOD, OUR GOD HAS COME.



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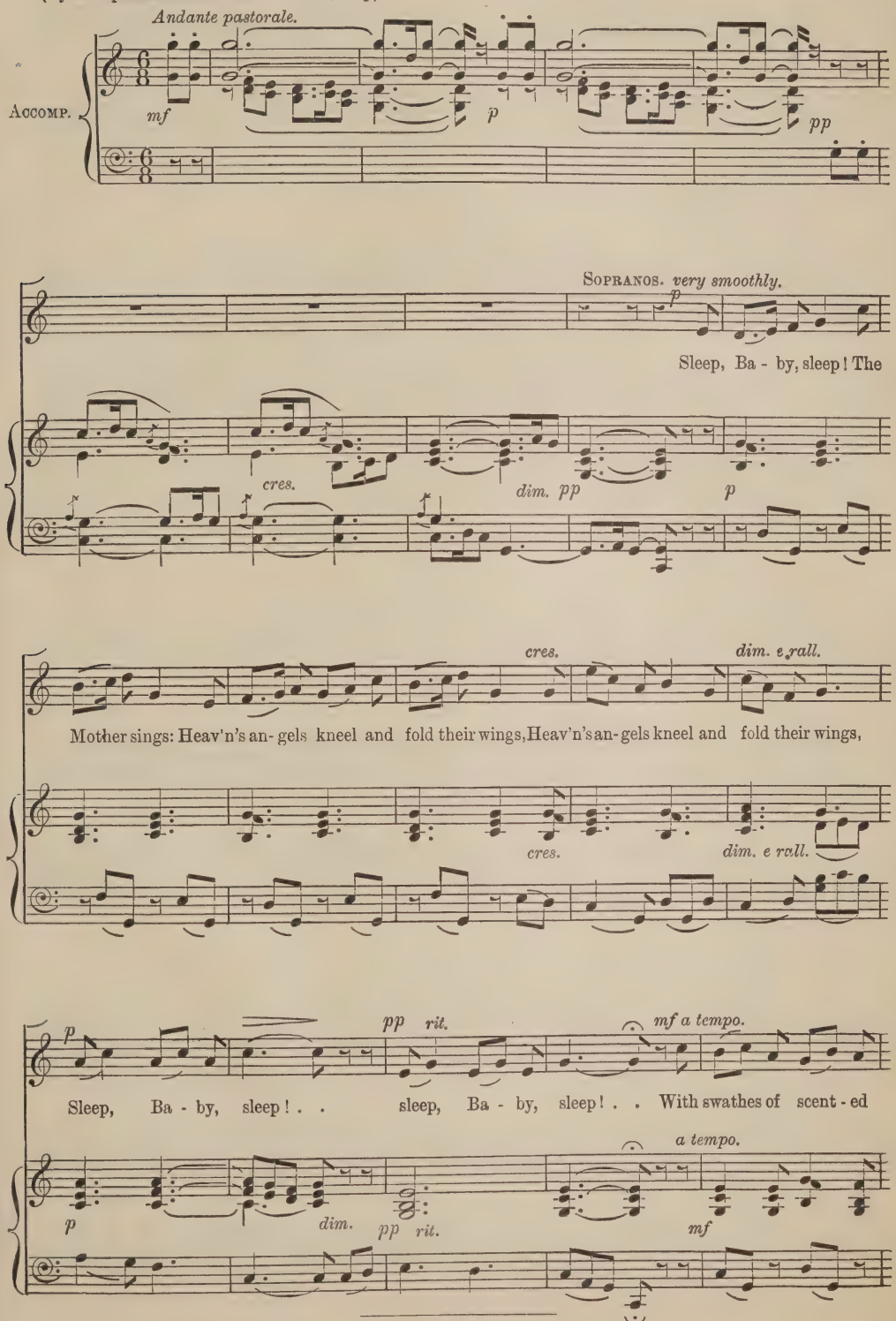

hap-py, low-ly, loft-y birth, Now God, ... our God . . . . has
hap-py, low-ly, loft-y birth, Now God, . . . our God . . . has
Oh hap-py, low - - ly, loft - -
Now God, ... our God . . . . has
come, . . . has come to earth, . . . our God has come to
come, . . . has come to earth, has come to earth, our God has come to
- - y birth, Now God has come to earth, now God, our God has
come, . . . has come to earth, now God, our God has come to
poco accelerando e cres.
earth, . . . Oh hap-py, hap - py, low - ly, low - ly, loft - y
earth, . . . Oh hap-py, hap - py, low - ly, low - ly, loft - y
come . . to earth, Oh hap-py, hap - py, low - ly, low - ly, loft - y
earth, . . . Oh hap-py, hap - py, low - ly, low - ly, loft - y
poco accelerando e cres.
Ped.


birth, . . Now God, . . . now God, our God has come . . . to
birth, Now God, . . . now God, our God has come . . . to
birth, . . Now God, . . . now God, our God has come . . . to
birth, . . Now God, our . . God has come, has come . . . to
earth, Lo, God, our God has come, . . . Lo, God, our God has
earth, Lo, God, our God has come, . . . Lo, God, our God has
earth, Lo, God, our God has come, . . . Lo, God, our God has
earth, Lo, God, our God has come, . . . Lo, God, our God has
Full Organ.
Slower.
rit.
come ! . . . To us a Child is born, To us a Son is giv'n.
come ! . . . To us a Child is born, To us a Son is giv'n.
come ! . . . To us a Child is born, To us a Son . . is giv'n.
come ! . . . To us a Child is born, To us a Son is giv'n.
Slower.
rit.

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Sleep, Baby, sleep.*

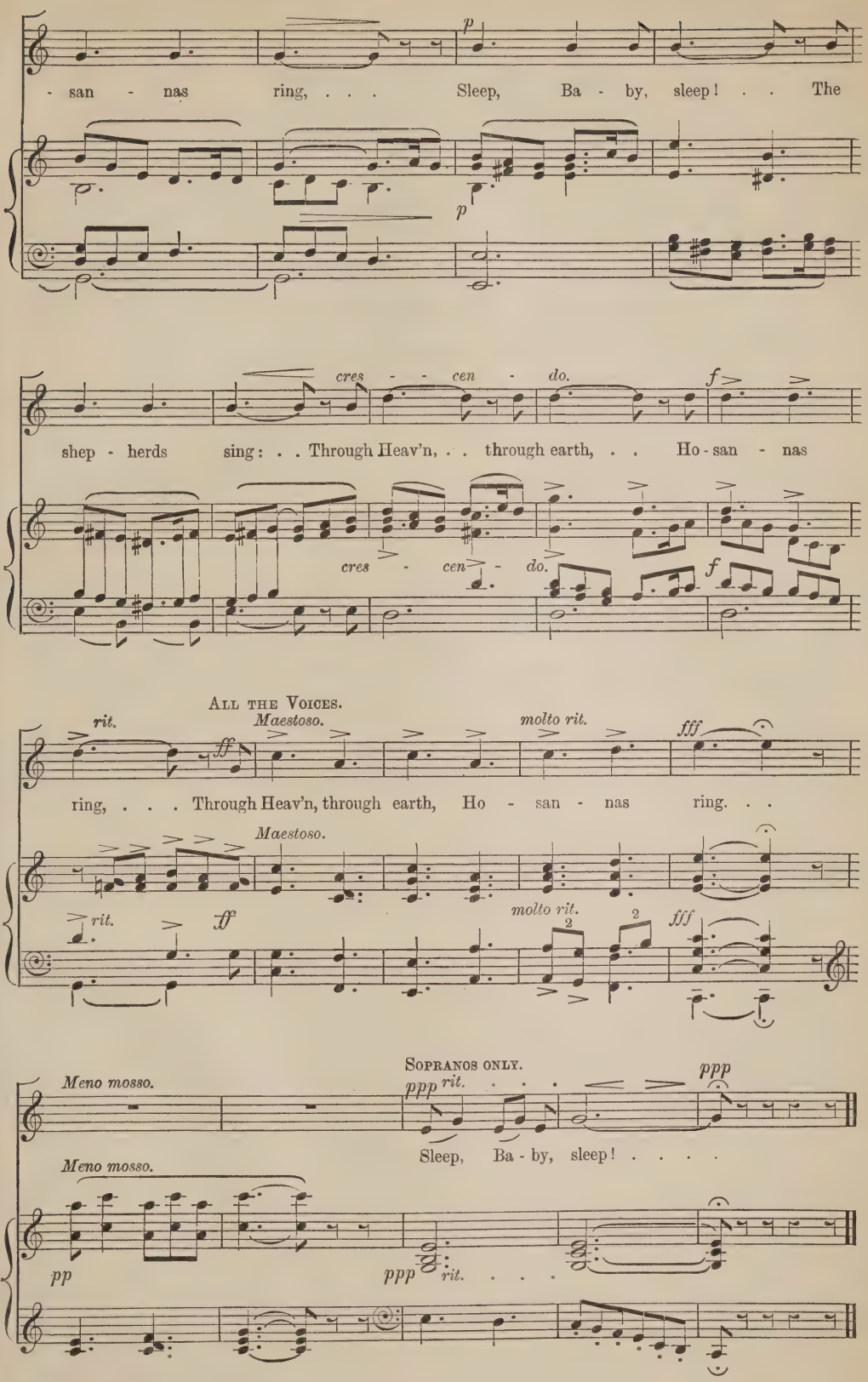
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* From "The Holy Child." A Christmas Cantata, by Thomas Adams.

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dim.
p
hay Thy bed By Ma - ry's hand at eve was spread. Sleep Ba - by, sleep! . .
dim.
p
pp
rit.
a tempo.
sleep, Ba - by, sleep! . .
pp
rit.
mf a tempo.
p
Tenors and Basses.
pp
Sleep, Ba - by, sleep! . . The
dim. pp
cres.
poco a poco.
shep - herds sing: . . Through Heav'n, . . through earth, . . Ho -
cres
poco a poco.


p
- san - nas ring, . . . Sleep, Ba - by, sleep! . . The
p
cres - - cen - do.
f
shep - herds sing: . . Through Heav'n, . . through earth, . . Ho - san - nas
cres - cen - do.
f
All the Voices.
rit.
ff
Maestoso.
molto rit.
fff
ring, . . . Through Heav'n, through earth, Ho - san - nas ring. . .
Maestoso.
rit.
ff
molto rit.
fff
Meno mosso.
Sopranos only.
ppp
rit. . . . .
ppp
Sleep, Ba - by, sleep! . . . .
Meno mosso.
pp
ppp
rit. . . .

THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, S.W.

INCORPORATED BY ROYAL CHARTER, 1883.

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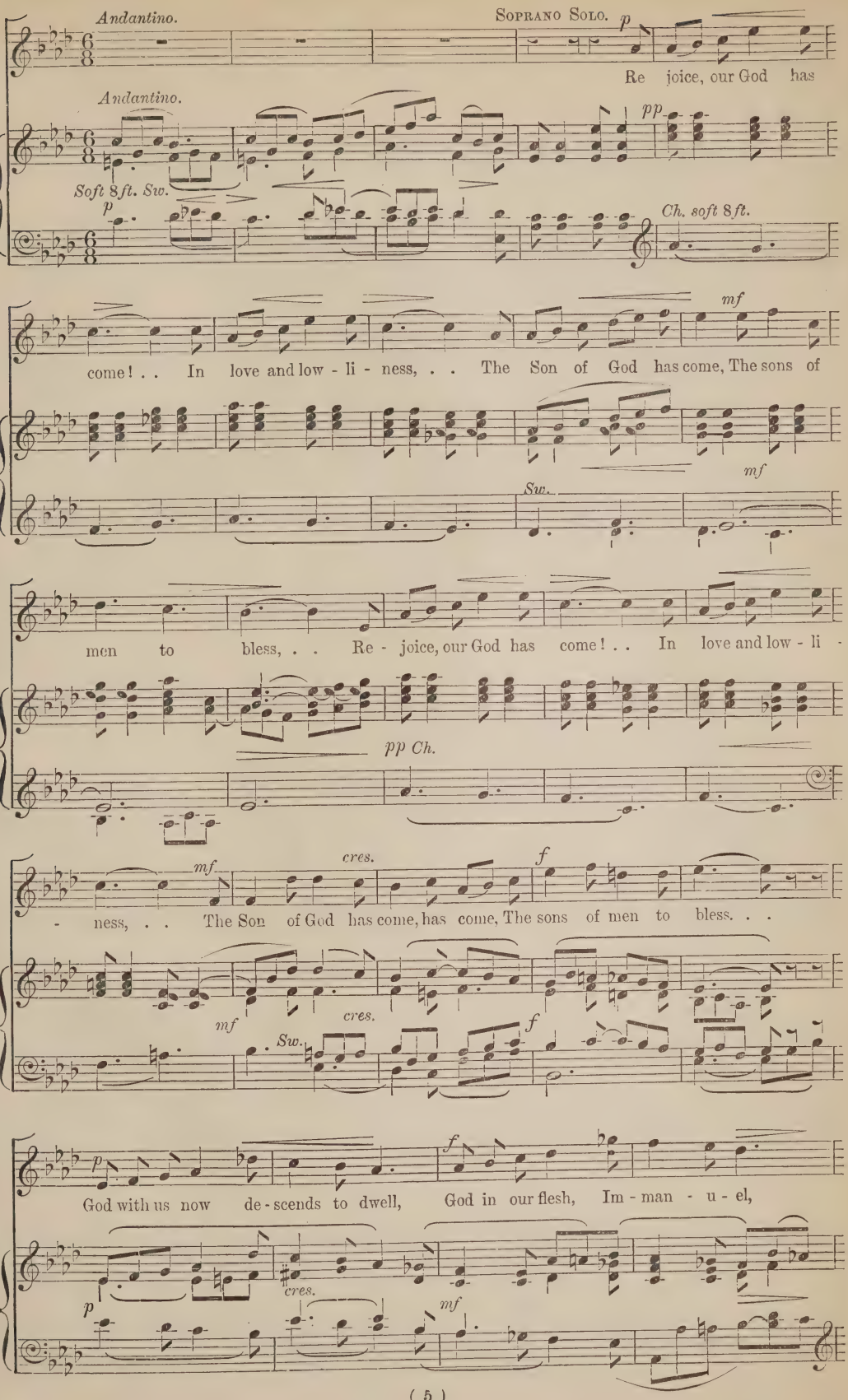
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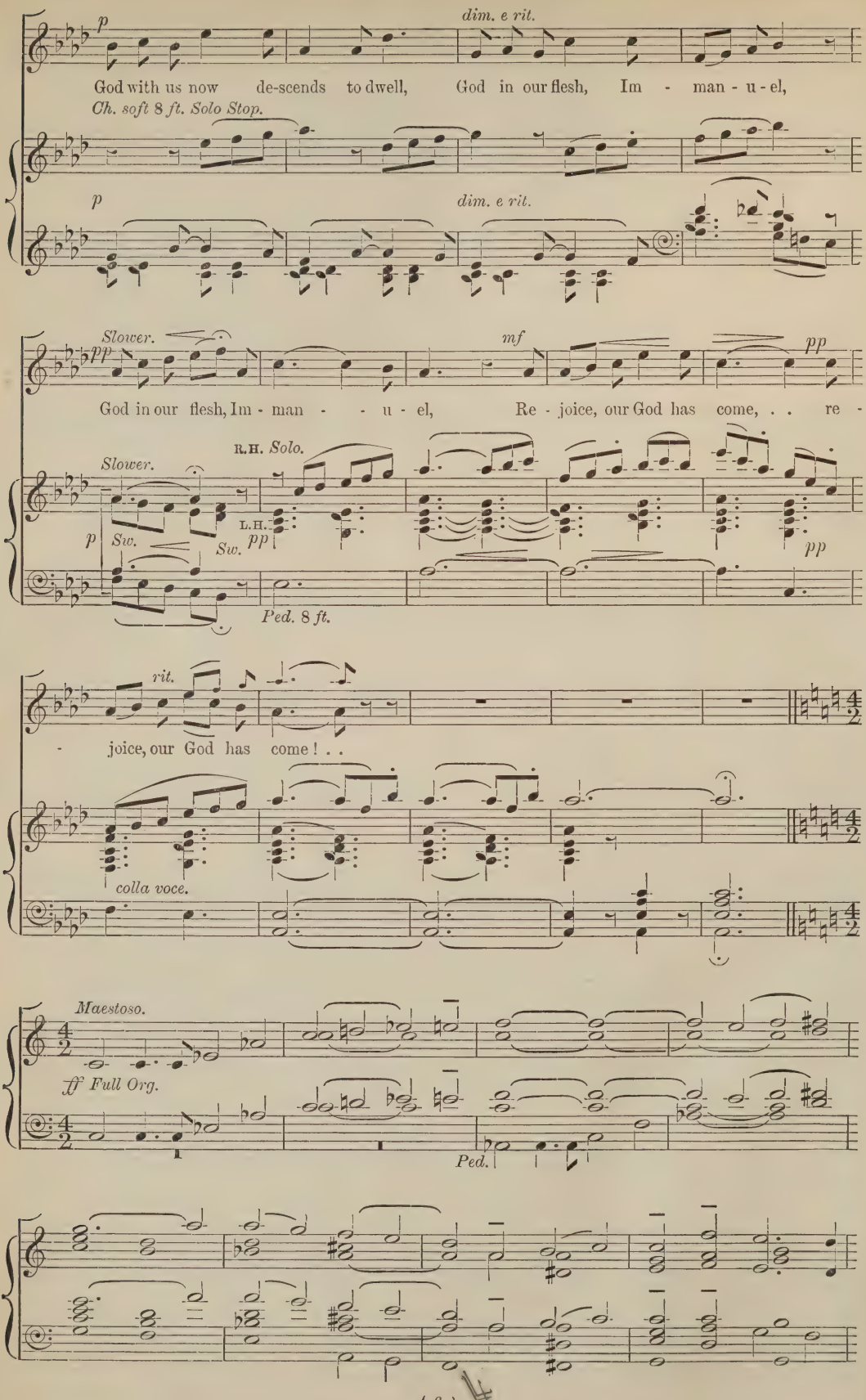
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FRANK POWNALL,
Registrar.

November, 1896.


Andantino.
Soprano Solo.
p
Re joice, our God has
Andantino.
pp
Soft 8ft. Sw.
p
Ch. soft 8ft.
mf
come! . . In love and low - li - ness, . . The Son of God has come, The sons of
mf
Sw.
men to bless, . . Re - joice, our God has come! . . In love and low - li -
pp Ch.
mf
cres.
f
- ness, . . The Son of God has come, has come, The sons of men to bless. . .
mf
cres.
f
Sw.
p
f
God with us now de - scends to dwell, God in our flesh, Im - man - u - el,
p
cres.
mf


p
dim. e rit.
God with us now de-scends to dwell, God in our flesh, Im - man - u - el,
Ch. soft 8 ft. Solo Stop.
p
dim. e rit.
Slower.
pp
mf
pp
God in our flesh, Im - man - - u - el, Re - joice, our God has come, . . re -
R.H. Solo.
Slower.
L.H.
p
Sw.
Sw.
pp
pp
Ped. 8 ft.
rit.
- joice, our God has come ! . .
colla voce.
Maestoso.
ff Full Org.
Ped.

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